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B-dul Lacul Tei nr. 124

Sector 2, București

Tel. +40-21-242.12.08 – int. 206

Fax. +40-21-242.07.81

e-mail: buletinstiintific@utcb.ro

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Universités françaises et plagiat: état des lieux, problèmes éthiques et stratégies de lutte

ERWIN KRETZ

Abstract: *Plagiarism is multiform, in that it affects all artistic forms (literature, music, cinema, etc.), as well as the field of academic research; first, we will provide an overview of the extent of the phenomenon under various forms, which will lead us to the effectiveness of the same phenomenon in French universities. Noticing that the Internet significantly contributed to the development of plagiarism practices, we will systematically keep in mind the reasons of plagiarists, whether they are students or professors. Secondly, we will try and bring out the strategies advocated in the fight against plagiarism, strategies which will be presented according to an axis detection/information-prevention/repression of the phenomenon. Throughout our work, we will make a dichotomy between plagiarism, which relates to the notions of morals, ethics, deontology, aesthetics, and counterfeiting, which takes on a juridical dimension.*

Keywords: plagiarism, research, French universities, Internet, strategies, morals, ethics, deontology, aesthetics, counterfeiting

Du plagiat, on peut donner la définition suivante : « imitation très proche ou simple reproduction d'une œuvre d'art ou d'un texte qu'on présente indûment comme une création originale ».¹ Le mot dérive du latin *plagiarius*, « qui vole les esclaves d'autrui », provenant du grec *plagios*, « fourbe ». Le même terme peut être appliqué au résultat de ce processus ; on dira donc d'une œuvre musicale ou littéraire qu'elle constitue un plagiat si cette notion d'« usurpation », au sens moral, du travail créatif est effective. Il nous semble nécessaire de distinguer dès à présent ce terme de celui de contrefaçon, qui revêt une notion juridique ; nous nous baserons pour cela sur la distinction opérée entre les deux termes par Augustin Charles-Renouard, juriste, moraliste et homme politique français du XIXe siècle et auquel le droit français doit la notion de droit d'auteur : « le plagiat, tout répréhensible qu'il soit, ne tombe pas sous le coup de la loi, il ne motive légalement aucune action judiciaire que s'il devient assez grave pour changer de nom et encourir celui de contrefaçon ».² L'article 335-3 du code de la propriété intellectuelle en précise d'ailleurs la nature frauduleuse. Dans son ouvrage *Le Droit d'auteur*, R. Plaisant stipule que « le plagiat habile est moralement coupable mais juridiquement irréprochable ».³ Si les deux termes sont souvent perçus comme étant synonymes dans la langue courante, nous accorderons, dans notre travail, une importance réelle à cette dichotomie, car le terme de plagiat prendrait alors une signification à notre sens beaucoup plus profonde ; elle renverrait alors aux notions de morale et d'éthique, de déontologie et d'esthétique, auxquelles nous ferons référence. Notre travail n'aura pas pour but de mettre en évidence les autres formes d'emprunts, telles que stéréotype, modèle ou pastiche, car notre démarche ne s'inscrit pas dans un cadre linguistique, mais plutôt sociologique.⁴

Nous diviserons notre essai en deux parties principales : dans la première, plus générale, nous dresserons un constat, celui de l'ampleur du phénomène du plagiat sous

¹ Conio, G., Forest, P., *Dictionnaire fondamental du français littéraire*, Maxi-Livres, Paris, 2004.

² Renouard, A.-C., *Traité des droits d'auteurs*, tome 1, Librairies Jules Renouard, Paris, 1838.

³ Plaisant, R., *Le Droit d'auteur*, Juris Classeur, Paris, 1985.

⁴ Nous renvoyons le lecteur intéressé à mieux comprendre la différence sémantique entre ces formes d'emprunts au nr. 21 de la Revue de l'Art, « Copies, Répliques, Pastiches », 1973.

différentes formes et vu sous l'angle d'une actualité récente, pour aboutir au débat et à la réalité du même phénomène dans la sphère académique, en France. Nous verrons qu'Internet a contribué de façon significative au développement de la pratique du plagiat, dont nous présenterons les diverses formes, en ayant systématiquement à l'esprit les motivations des plagiaires.

La deuxième partie s'attachera plus particulièrement à mettre en relief les stratégies préconisées afin de faire régresser l'ampleur du phénomène, stratégies présentées selon l'axe détection/information-prévention/répression du phénomène. Nous constaterons que le débat engagé selon cet axe contre ce que certains qualifient de fléau dans le milieu universitaire, a également été initié dans d'autres pays, notamment en Suisse, en Belgique et au Québec.

Si le phénomène du plagiat est, tel que nous allons le voir, de plus en plus présent dans la sphère universitaire, il convient de noter que celui-ci touche toutes les formes artistiques. Il ne saurait s'agir ici d'en établir une chronologie, mais de montrer qu'il dénote une réalité plurielle conduisant à une réflexion sur les concepts d'éthique et de déontologie ; le premier, en tant que branche de la philosophie cherchant à définir les comportements moralement acceptables, semble pouvoir être appliqué indifféremment à toute création artistique qu'à l'idée de recherche dans le domaine des sciences. Si l'on donne à la déontologie un sens de théorie des devoirs – éthiques – à laquelle doivent se soumettre les membres d'un groupe, l'idée de code professionnel peut être retenue. Les droits d'auteur, de propriété intellectuelle ainsi que l'intégrité intellectuelle du créateur étant directement affectées par la pratique du plagiat, nous sommes donc en présence d'un « vol », par essence anti-éthique et anti-déontologique. Cette notion de plagiat est d'ailleurs située au cœur de l'idée de création : que distingue emprunt servile et imitation créatrice, à savoir plagiat et création originale ? Il ne viendrait pas à grand monde de dire que l'*Ulysse* de Joyce plagie l'*Odyssée* d'Homère, alors même qu'il en transpose l'action dans le Dublin moderne.

Pour ce qui est du monde littéraire, l'actualité française récente fournit deux exemples d'accusations de plagiat fort médiatisés. Dans son dernier roman *La carte et le territoire*⁵, prix Goncourt 2010, l'écrivain Michel Houellebeck aurait intégré plusieurs passages de l'encyclopédie gratuite en ligne Wikipédia, sans indiquer leur provenance.⁶ Un cas encore plus récent est constitué par ce que l'on pourrait appeler « l'affaire D'Arvor », du nom du journaliste-écrivain ayant fait publié, le 19 janvier 2011, une biographie d'Ernest Hemingway⁷ et qui, selon le site de l'hebdomadaire *L'Express*, procède à des « emprunts manifestes, massifs, et comme portés par un étrange sentiment d'impunité ». L'hebdomadaire révèle que l'ancien présentateur du journal de 20 heures s'inspire de façon directe d'une centaine de pages tirées d'une biographie de Peter Griffin, parue en 1985 aux éditions Oxford University Press et dont la traduction en français est aujourd'hui quasiment introuvable.⁸ Il est intéressant de constater que le nom de l'auteur de la biographie figure en caractères plus visibles que celui de l'écrivain américain. Nous avons ici le thème de la

⁵Houellebeck, M., *La carte et le territoire*, Flammarion, Paris, 2010.

⁶Glad, V., *Houellebeck, la possibilité d'un plagiat*, Slate.fr [en ligne], 2010. Disponible sur : <http://www.slate.fr/story/26745/wikipedia-plagiat-michel-houellebecq-carte-territoire>

⁷Poivre D'Arvor, P., *Hemingway la vie jusqu'à l'excès*, Paris, Arthaud, 2011.

⁸Dupuis, J., *Patrick Plagiat D'Arvor*, L'Express [en ligne], 2011. Disponible sur : http://www.lexpress.fr/culture/livre/le-plagiat-de-ppda_949676.html

relation écrivain/biographe, avec une possible tentative de prise de pouvoir du second sur le premier par appropriation, ce qui soulève le problème de la transgression. L'actualité cinématographique fournit un autre exemple de plagiat, celui de la condamnation le 14 janvier 2011 pour contrefaçon des producteurs et scénariste du film *Séraphine*, couronné de sept oscars. Alain Vircondelet, un spécialiste de l'œuvre du peintre Séraphine Louis, les avait assignés en justice.⁹

Ces quelques cas récents de plagiat commis par des personnalités du monde littéraire ou cinématographique nous montrent que ce phénomène est au cœur de l'actualité, et nous serions en droit de nous demander si nous n'assistons pas à une banalisation de ce problème. Il en irait de même pour le plagiat dans le milieu universitaire, ce sur quoi nous nous concentrerons dans ce travail ; Gilles Guglielmi, professeur de droit à l'université Paris II, affirme en effet : « Depuis cinq ans, ce phénomène est devenu exponentiel. Tous mes collègues y ont été confrontés au moins une fois... »¹⁰ Une première constatation importante concernant le plagiat dans les universités françaises est que d'après la même source, celui-ci ne serait pas limité aux seuls étudiants : « Il existe des enseignants plagiaires, des cas peu fréquents, mais bien moins exceptionnels que ce que l'on voudrait croire ».¹¹ Si l'on suppose une augmentation du nombre de cas de plagiats au sein même de la communauté académique, celle-ci pourrait avoir deux causes, deux « motivations » principales : une certaine pression de la part des universités en vue de la rédaction d'un plus grand nombre d'articles, ainsi que le développement d'Internet. Citons un premier cas, celui d'un maître de conférences de l'Institut catholique de Lille, condamné en mars de l'année dernière pour plagiat-contrefaçon par le tribunal de grande instance de Paris, après que l'université de Liège eut mis en évidence, en 2007, le caractère non original de la thèse en histoire de l'Art de celui-ci. Après avoir porté plainte, le plagié, titulaire d'une thèse obtenue en 2005 à l'université Paris X Nanterre, avait obtenu gain de cause.¹² Dans son livre *Plagiat, les coulisses de l'écriture*¹³, Hélène-Maurel Indart aborde cette réalité de professeurs-plagiaires, sujet encore tabou. Deux cas récents d'universitaires plagiaires défrayent la chronique : celui du sociologue Ali Aït Abdelmalek, vice-président de la 19e section du Conseil national des universités (CNU), qui dans un ouvrage intitulé *Edgar Morin, sociologue de la complexité*, plagie le même Edgar Morin, visiblement avec l'aval de ce dernier, qui y voit une sorte d'hommage.¹⁴ Si le cas devait faire jurisprudence, le plagié deviendrait complice du plagiaire, et pourrait être promu ou reconnu sur la base d'écrits ne lui appartenant pas. Sans procès en contrefaçon émanant du plagié, les structures universitaires se retrouvent impuissantes à agir. Le deuxième cas cité par l'article est celui de la linguiste polynésienne Louise Peltzer, qui dans son ouvrage *Des langues et des*

⁹ Actu France-Soir / Service Culture, *Justice – Séraphine condamnée pour plagiat*, France Soir [en ligne], 2010. Disponible sur : <http://www.francesoir.fr/cinema-culture-justice-litterature/justice-seraphine-condamnee-pour-plagiat.62210>

¹⁰ Voir le dossier du journal Le Monde sur le site de l'université de Genève (coll.) [en ligne], 2010. Disponible sur : <http://responsable.unige.ch/Documents/contre%20enquete%20plagiat%2011-11-2010.pdf>

¹¹ *ibidem*

¹² *ibidem*

¹³ Indart, H.-M., *Plagiat, les coulisses de l'écriture*, Éditions de la Différence, Paris, 2007.

¹⁴ Glad, V., *Universités : dans les pavés, le plagiat*, Slate.fr [en ligne], 2011. Disponible sur : <http://www.slate.fr/story/33291/universite-plagiat>

hommes, paru en 2000 reprend des passages entiers de *La Recherche de la langue parfaite dans la culture européenne d’Umberto Eco*, publié en français en 1994, plagiat médiatisé depuis quelques mois. L'auteur renvoie la faute sur son éditeur, affirmant que s'il a manqué des guillemets celui-ci pourrait en être responsable.

Le développement d'Internet a joué un rôle majeur quant à l'amplification du phénomène : les sources ne sont plus seulement constituées par un support écrit matériel, mais quelques clics permettent à chacun, sans distinction de condition sociale ou de niveau d'éducation, d'avoir un accès direct à n'importe quelle information, pas toujours fiable ou contextualisée ; de plus, ces sources se développent de façon exponentielle. D'autre part, avec le développement de l'enseignement à distance, il est probable que la tendance se maintienne en l'état. Avant de continuer l'étude des motivations des étudiants-plagiaires, il nous semble nécessaire de clarifier dès ici les diverses formes de ce que l'on peut appeler le plagiat électronique : le copier-coller permet de recopier textuellement un texte ou fragment de texte, d'insérer des images et autres graphiques ou données, la réutilisation de productions complètes par téléchargement¹⁵, ou bien encore l'achat en ligne de travaux scolaires.¹⁶ Des travaux sont donc immédiatement réutilisables, sans aucun effort d'appropriation des connaissances.

Si le plagiat n'est pas né avec l'ère informatique, il semblerait bien qu'il existe une réelle corrélation entre les deux. Dans une étude publiée en ligne, Nicole Perreault fait état de chiffres qui montrent l'ampleur du phénomène au niveau universitaire dans plusieurs pays.¹⁷ On y apprend par exemple qu'aux États-Unis, selon une enquête menée par The Center for Academic Integrity (CAI), « 70 % des étudiants ont recours à un type ou un autre de triche à l'aide des technologies et le pourcentage est le même pour les collégiens. » En France, d'après le site de l'université Paris Sorbonne – Paris IV, trois jeunes sur quatre font usage du copier-coller et la proportion de tricheurs avoisinerait les 50 %. Les documents que nous avons consultés présentent tous des chiffres comparables dans divers pays.

Mais quelles sont les motivations poussant les étudiants à s'adonner au plagiat électronique ? Il faut tout d'abord avoir à l'esprit que l'utilisation d'Internet s'inscrit dans le cadre de la recherche dans le milieu scolaire parfois dès l'école primaire, avec pour conséquence la perception des informations trouvées et exploitées selon cette méthode comme relevant du domaine public. Le « copier-coller » sans citer la source utilisée est en quelque sorte ainsi institutionnalisé ; ce caractère « officiel » du moyen d'appropriation des connaissances ne saurait donc revêtir un aspect en opposition avec la notion d'éthique. Le fait de ne pas citer de source est considéré comme normal ; nous avons donc ici une notion de communauté internaute niant, en fin de compte, l'altérité : le travail de l'« autre ». Le concept de malhonnêteté intellectuelle n'est pas saisi par une grande partie des étudiants. Notre propre expérience dans le monde de l'enseignement en Roumanie nous a fait prendre conscience de la relativisation du processus du plagiat par certains étudiants, nous ayant parfois remis des travaux totalement plagiés.

¹⁵ Par exemple, la section <http://theses.univ-lyon2.fr> de l'université de Lyon 2

¹⁶ Par exemple <http://www.oboulo.com>

¹⁷ Perreault, N., *Le plagiat et autres types de triches scolaires à l'aide des technologies, une réalité, des solutions*, publié dans Profweb, [en ligne], 2007. Disponible sur: <http://site.profweb.qc.ca/index.php?id=87>

L’immédiateté de l’obtention de l’information constitue évidemment un attrait certain auprès de beaucoup d’étudiants. Si le plagiat n’est pas né avec l’ère informatique, il semblerait bien qu’il existe une réelle corrélation entre les deux. Selon une étude effectuée à l’université de Lyon, les étudiants plagiaires font valoir les arguments suivants quant aux motifs motivant la pratique du copier-coller sans citation des sources : le manque de temps (34,8 %), la facilité (59,7 %), « tout le monde le fait » (8,2 %), « pratique sans risque de sanctions et les professeurs ne voient pas la différence » (5,8 %).¹⁸ Deux axes ou motivations fondamentales peuvent donc être dégagés à partir de ces chiffres : l’immédiateté et le sentiment d’impunité. À notre avis, toute tentative en vue de trouver une solution au problème, ou au moins de le faire régresser, devrait s’appuyer sur le rappel de valeurs morales liées à l’acquisition du savoir. L’acquisition du savoir ne saurait d’ailleurs passer par la pratique abusive du copier-coller. Il ne semble pas si aisément d’harmoniser une politique de sanction dans le cadre des universités, et d’autre part les logiciels anti-plagiat apparus récemment sur le marché paraissent présenter de véritables limites quant à leur efficacité.

Le débat sur l’ampleur du phénomène du plagiat semble s’être développé au cours des quelques dernières années. Le sujet est souvent perçu comme étant tabou : annuler un travail de recherche équivaut en un sens à contester la compétence du professeur encadrant, celui-ci n’ayant pas décelé cette pratique dans le travail en question. Se poserait donc le débat selon l’axe délation/simple information de cette pratique. En France, à l’université de Lyon 2, que nous avons déjà citée, la mise en ligne à partir de 2000 des thèses avait suscité la crainte quant à un risque accru de les voir plagiées. Les universités de la ville sont dotées depuis 2007 d’un logiciel de détection du plagiat, nommé compilatio.net, un des plus connus sur le marché. Personnellement, nous tirons deux enseignements de l’apparition et de l’utilisation de plus en plus fréquentes de ce type d’outils : en premier lieu elles peuvent être considérées comme l’aveu d’impuissance d’une communauté universitaire dépassée par le phénomène, mais d’un autre côté leur utilisation permet de se fonder sur une analyse basée uniquement sur le texte, laissant donc en marge les suspicions liées, par exemple, à de possibles antécédents de l’étudiant. Un rapport sur l’université numérique, adressé à Valérie Pécresse, ancienne ministre de l’Enseignement supérieur et de la Recherche, encourage l’utilisation de ce type de logiciels dans les universités.¹⁹ Henri Isaac suggère « la remise systématique des travaux sur une telle plateforme ». Ces logiciels ont leurs détracteurs : Jean-Noël Darde, maître de conférences en sciences de l’information et de la communication à Paris VIII, s’y oppose pour une raison qui serait, finalement, d’ordre déontologique : « Si on délègue la lutte antiplagiat à un détecteur de similitudes, on ne responsabilise pas les enseignants et les étudiants. Tout le monde est capable de changer un mot de temps en temps dans un texte, même sans le comprendre ».²⁰ Parmi les autres logiciels anti-plagiat, nous pouvons citer Turnitin, BALDR, Copywriter, Unkund et Plagiarismdetect. Au-delà d’un débat sur la responsabilité de chacun, c’est l’efficacité même de ces logiciels que certains mettent en cause: ils ne détectent que le mot à mot.

¹⁸ Les usages d’Internet à l’université de Lyon: de la documentation... au plagiat, université de Lyon, 2007.

¹⁹ Isaac, H., *L’université numérique*, université Paris-Dauphine, 2007.

²⁰ Venaille, C., *Plagiat: la copie pointée à l’université*, Le Monde [en ligne], 2010. Disponible sur: http://www.lemonde.fr/societe/article/2010/05/21/plagiat-la-copie-pointee-a-l-universite_1353840_3224.html

Ainsi, si le fait d'exprimer l'idée d'un auteur sans en mentionner la source s'apparente à une activité de plagiat, il est difficile de concevoir que ces logiciels, d'utilisation efficace au seul niveau syntaxique, puissent constituer une arme suffisante. Dans le cas des traductions-plagiats, leur efficacité est nulle.

Le milieu universitaire français paraît être en retard sur plusieurs pays dans sa tentative de trouver des solutions. Michelle Bergadaà, professeur à l'université de Genève et créatrice d'un site visant à lutter contre le plagiat, cite notamment la Belgique et le Canada comme pays ayant décidé d'affronter ce « fléau », avec entre autres des campagnes de sensibilisation et la création de groupes de réflexion impliquant les divers acteurs de la vie universitaire.²¹ Les universités françaises sont visiblement en train de mesurer la gravité du problème en termes d'ampleur, mais un vaste débat sur des solutions en amont, éthiques et de prévention, n'a pas encore été réellement engagé. Jean-Noël Darde a été un des premiers en France à avoir tiré la sonnette d'alarme.²²

La relation enseignant/étudiant peut être assimilée à un contrat moral : le premier a pour devoir moral de fournir un cadre permettant le développement de certaines facultés propices à l'accumulation des connaissances, tandis que le second devrait avoir comme but d'intégrer ces connaissances le mieux possible, tout en développant ses facultés d'analyse. Des informations glanées sur la toile, qui plus est de façon fragmentée et dans le seul but de gagner du temps, ne sauraient subvenir à cette exigence. C'est peut-être cette relation, ce contrat qui permettrait de sortir du dilemme, par l'établissement clair de normes, alternative à une politique de sanctions dont le cadre juridique est difficile à définir ; en effet, dans le premier cycle notamment, les mémoires ou divers travaux de recherche constitués de façon plus ou moins importante par une activité de plagiat ne peuvent être qualifiés à proprement parler de contrefaçons, donc enfreignant les lois concernant le droit d'auteur, puisqu'ils n'ont pas vocation à être mis sur la marché.

Un travail de prévention efficace devrait passer obligatoirement par une affirmation claire de valeurs académiques, car une mobilité étudiante internationale plus importante que par le passé pourrait faire apparaître des différences quant à la façon dont le concept de fraude en général est perçu : notre expérience dans le milieu de l'enseignement en Roumanie nous a mis face à ce qui finalement constitue un autre type de plagiat, à savoir le copiage lors d'exams, autre facette de cet aspect d'immédiateté. Nous avons personnellement constaté un sentiment de fierté d'un grand nombre d'étudiants du fait d'une telle pratique. Il serait intéressant de noter si ce sentiment se retrouve à une certaine échelle dans la majorité des pays de culture européenne, par exemple. C'est donc que dans de tels cas, nous faisons l'expérience d'un inversement des valeurs : la « débrouillardise » prime sur l'équité, la politique du moindre effort sur le développement des connaissances. Il est plus que probable que ces mêmes caractéristiques s'appliquent à la pratique du plagiat. Or, comment modifier la relation à des valeurs de travail et d'abnégation chez de jeunes adultes généralement en parfaite adéquation avec le développement du monde numérique ? Concernant le plagiat en général, et ceci dans n'importe quel établissement universitaire,

²¹ Un rapport sur la relation éthique-plagiat dans la réalisation des travaux personnels par les étudiants, dirigé par Michelle Bergadaà, peut être consulté à l'adresse http://responsable.unige.ch/chap6_ethique_plagiat.pdf

²² Son blog peut être consulté à l'adresse <http://archeologie-du-copier-coller.blogspot.com/>

comment parler de règles morales à ces jeunes adultes si aucun travail n'a été réalisé précédemment, dès l'école primaire? L'actualité française nous montre qu'Internet et les nouvelles technologies en général suscitent des débats quant à l'orientation prise par les méthodes d'enseignement ; l'ancien ministre français de l'Éducation nationale Luc Chatel souhaitait instaurer un comité stratégique sur l'apprentissage des langues, proposant que l'anglais soit appris dès trois ans en accordant une importance particulière aux nouvelles technologies.²³

Avant de se poser la question d'une judiciarisation accrue, des solutions mettant en avant ce contrat enseignant / étudiant remportent notre adhésion, car elles font valoir la notion de responsabilisation, nécessaire selon nous dans le cadre de la prévention du plagiat. En Suisse, l'université de Genève a mis en place depuis la rentrée 2008 une série de mesures appliquées à toutes les facultés, unité de moyens qui n'existaient pas jusque-là.²⁴ Les règles mises en place au niveau de cette université découlent du travail de réflexion instauré par l'alma mater de l'université, et comportent plusieurs volets, le premier étant le rappel de la position de l'université au regard de toute activité de fraude, dont le plagiat. Chaque étudiant nouvellement inscrit a pour obligation de signer une sorte de contrat faisant état de ladite position académique. Une déclaration concernant la garantie de l'originalité de ses travaux ainsi que le respect des normes de citation est en outre à signer par chaque étudiant, au début de tout bachelor ou master.²⁵ On peut donc parler dans ce cas d'engagement éthique. À notre sens, la politique de répression ne prend de sens qu'après la réalisation d'un tel travail de prévention ; le plagiat ne relève donc pas d'un problème individuel, il implique divers acteurs de la vie universitaire.

Si les risques encourus par tout étudiant français lors du déroulement d'un examen sont clairement définis (annulation de l'épreuve, de l'examen, interdiction de repasser l'examen en question pendant une période allant d'une à cinq années et, dans le pire des cas, impossibilité de se présenter à tout examen pendant cinq années), le plagiat, de par les diverses formes qu'il peut prendre, semble bien plus difficile à pénaliser juridiquement : une citation mal référencée, donc assimilable à du plagiat, ne saurait présenter une gravité comparable au fait de cacher intentionnellement la source. La détection d'une tentative de fraude pendant un examen (copiage, antisèches, bavardages, utilisation des téléphones, etc.) peut être effectuée en prenant l'étudiant en flagrant délit, tandis qu'un acte de plagiat, s'il s'apparente à une forme de paraphrase, peut être plus facilement contesté. D'autre part, l'initiation d'une procédure juridique concernant un travail ne sanctionnant pas directement l'obtention d'un diplôme (nous entendons par là mémoires et autres thèses) ne semble pas être réaliste. Au niveau de l'université, des possibilités de contrer le plagiat existent : nous pourrions penser à l'attribution d'une note éliminatoire, à l'interdiction de se présenter à des examens, voire à une exclusion définitive de la structure d'enseignement dans les cas les plus graves, les plus avérés. Il s'agit donc encore une fois de faire comprendre à l'étudiant

²³ Baumard, M., *Le ministre de l'éducation envisage l'apprentissage de l'anglais dès trois ans*, Le Monde [en ligne], 2011. Disponible sur : http://www.lemonde.fr/societe/article/2011/01/23/le-ministre-de-l-education-envise-l-apprentissage-de-l-anglais-des-3-ans_1469502_3224.html

²⁴ Dethurens, C., *L'Université s'arme contre la fraude et le plagiat* [en ligne], 2009. Disponible sur : <http://www.tdg.ch/geneve/actu/universite-arme-contre-fraude-plagiat -2009-03-27>

²⁵ *ibidem*

que le simple copiage d'informations en vue d'économiser du temps est incompatible avec l'apprentissage des techniques de recherche. Dans un entretien accordé au journal *Le Monde*, Jean-Noël Darde souligne que « s'il n'y a pas de procès en contrefaçon, donc en dehors de l'université, l'expérience montre que le plagiaire ne risque pas grand-chose ».²⁶ Dans un entretien accordé au même quotidien, Michelle Bergadaà déclare :

Comme il n'y a pas de loi qui protège les chercheurs plagiés ni le système dans son ensemble, le plagiat est assimilé à de la contrefaçon. C'est donc au plagié de porter plainte contre son plagiaire. Beaucoup ne s'y risquent pas, redoutant de faire des vagues dans la communauté scientifique.²⁷

Il apparaît ainsi que s'il existe un cadre juridique, ce sont avant tout les universités qui devraient se doter de structures ayant autorité quant à l'invalidité de mémoires ou de thèses. Il reste beaucoup de travail à faire ; l'exemple de Bénédicte Boyer Bévière, docteur en droit privé et relaté dans *Le Monde*, est particulièrement éloquent à cet égard. En effet, si la justice lui a fait finalement obtenir gain de cause, elle mentionne le fait d'avoir été victime de pressions, malgré le soutien des membres de son jury de thèse ainsi que de ses collègues.²⁸ Par conséquent, il semble bel et bien que les instances universitaires ont un rôle majeur à jouer pour ce qui est de la protection des plagiés, rôle qu'elles sont visiblement loin de remplir de façon satisfaisante, en France par exemple, où la prise de conscience du phénomène par les instances universitaires paraît avoir été plus tardive que dans des pays comme la Suisse, la Belgique ou le Canada.

Nous avons donc tenté de montrer, à travers cette étude, l'aspect à la fois complexe et actuel du phénomène du plagiat, notamment dans le milieu universitaire, en essayant de mettre l'accent sur les universités françaises. Cependant, la France n'a pas été un précurseur pour ce qui est des débats liés à cette pratique dans ce même milieu ; diverses études montrant l'ampleur du plagiat dans de nombreux pays, il nous est apparu que les mêmes débats sur le plagiat sont engagés dans de nombreuses universités de par le monde. D'autre part, il semble qu'Internet ait modifié profondément les démarches d'acquisition du savoir, dans un souci du « vouloir tout, tout de suite », et ce développement exponentiel de l'utilisation du réseau mondial constitue une caractéristique globale, internationale, caractéristique qu'il nous a semblé par conséquent nécessaire de faire transparaître dans les pages qui précèdent. Complexé, le plagiat l'est également par sa nature multiple, sa gradation : la paraphrase, la traduction-plagiat, le recopiage intégral en sont différentes formes, le développement d'outils informatiques de détection ne pouvant apporter qu'une réponse incomplète dans certains cas de figure. D'autre part, il touche également certains enseignants.

L'appareil juridique ne pouvant constituer qu'un ultime recours, en aval, un travail de responsabilisation de tous les acteurs impliqués dans le milieu académique est à mettre en place, voire même l'apprentissage des règles de citation dès l'école primaire, afin que les

²⁶ Université : « *Sans procès en contrefaçon, le plagiaire ne risque pas grand-chose* », propos de Jean-Noël Darde recueillis par Béguin, F. et Jacqué, P., *Le Monde* [en ligne], 2010. Disponible sur : http://www.lemonde.fr/societe/chat/2010/11/09/plagiat-a-l-universitequelle-realite_1437776_3224.html

²⁷ Dossier du journal *Le Monde* (coll.) sur le site de l'université de Genève [en ligne], 2010, *op. cit.*

²⁸ *ibidem*

techniques de recherche et d'appropriation du savoir ne soient plus une source de confusions à l'entrée à l'université. Ainsi, la notion de « vol » de la propriété intellectuelle donne-t-elle lieu à des questions d'ordre éthique, moral, déontologique, en plus de l'efficacité pédagogique, interrogations sans lesquelles nous risquons d'assister de plus en plus à une dévalorisation des diplômes et à des abus dans la vie professionnelle en général.

Le débat pourrait être élargi : en plus du plagiat, le piratage, la violation de données, la diffusion d'idées à caractère xénophobe par exemple, contribuent à s'interroger sur la nécessité de la définition de ce que certains appellent la « netéthique » « nétiquette » ou « cyberéthique ». Un travail de réflexion sur le lien Internet / droit d'auteur pourrait constituer un point de départ à ce nouveau débat.

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About the author :

Erwin KRETZ est lecteur français doctorant, enseignant à l'Université technique de constructions de Bucarest. **E-mail** : er_k1979@yahoo.fr

The Wikileaks security dilemma: To learn or not to learn state secrets

CARMEN ARDELEAN

Résumé: Le dilemme de sécurité d'aujourd'hui ne concerne pas seulement la menace d'action de la part des pays, mais aussi la menace du dévoilement de l'information, par le biais des média. Les paroles peuvent faire autant de mal que les actions directes. Les révélations faites par WikiLeaks ces dernières années prouvent qu'il faut développer les moyens de protection pour que le contenu des sites web soit contrôlé de manière plus efficace.

Mots-clés : dévoilement, sites web, information, protection

I. Introduction

Any debate with reference to the concept of *security* must view it in close relationship with potential *risks and threats* and with various *means of protection* against them. Only a few decades ago, said risks were bound to refer exclusively to military or political issues and to the way in which states – taken individually or in opposed alliances – reacted in order to protect the values they believed in.

But today the world is faced with a whole new set of unconventional threats which call for a revision of previous decisions and actions. Globalization and the remarkable development of communication technologies eased people's access to information but, at the same time, enhanced the vulnerability of classified databases to malevolent attacks.

I.1. Conceptual analysis in a nutshell

A quick overview of various writings focusing on security tend to confirm Buzan's opinion that security is a commonly “neglected concept”¹. Indeed, it can be understood in a wide range of ways – from the “absence of threats to acquired values” to the “maintenance of a *status-quo*”², from the military goal to a purely political objective, and so on – a possible explanation for the absence of a unitary view being the “contradictions latent within the concept itself”, as Buzan³ puts it.

Security itself can be perceived from several points of view: (a) the point of view of the *individual* under threat, (b) the point of view of the *system/regime/state* confronted with “security issues”, (c) the point of view of the *threatening object*, (d) the *historical specificity* of the period in which the threat occurs and, last but not least, (e) the *nature* of the threat itself.

¹ Buzan, B: *People, States and Fear: the National Security Problem in International Relations*. In Baldwin, David A.: *The Concept of Security*, Review of International Studies, 1997 (23) p. 8

² Wolfers, National Security, p. 491, in Baldwin, D: *The Concept of Security*, Review of International Studies, 1997 (23) p. 11

³ Buzan, B, quoted above, p. 16

For instance, *individual security* largely depends on the absence of such issues that may endanger humans' safety, family, house or working place and, more importantly, the values that they believe in. But values, though constant through time, may take different places in one's order of priorities. Take, for instance, the Crusades: for the 11th-12th centuries Christians, protecting the Holy Land at all costs represented a guarantee of security for their own life, irrespective of the place they lived in. For European leaders of that time, however, there was a major political and religious security issue at stake. In modern times, wars in the Middle East – though based on seemingly similar religious issues – are mainly related to regional security and the protection of nation-states and of their resources. Also, in ancient or medieval times courage and honor were values that stood before anything else; today, shrewd negotiations and political gains have taken their place.

System/regime/state security has constantly been related to economic and political issues. From the point of view of major international actors, security is given by their confirmed dominance on the world stage – either in a bi-polar system, as witnessed before the end of the Cold War, or in today's hegemonic world structure, in which the USA still hold an undisputed top role. On a smaller scale, state/regime security may be given by the rules that govern the functions of individual entities – in terms of legislation (even though this often proves to be harmful or restrictive for individual liberties) and ideologies. Whereas confirmed Western democracies were based on legal systems that tried to ensure compatibility between individual and state requirements, former Communist states used legislation to suppress individual liberties, as these posed a major threat to their ideology.

The “*threatening object*” – be it an enemy organization or state, or even an alliance of states – also has its own understanding of security, in terms of destroying the security of others, or even of anarchy. From a *historical point of view*, such threats have varied, in different periods, from religious and ethnic groups to secret (military or other) organizations and cross-border terrorist structures. Indeed, in today's world, terrorism has become a major security threat due to its unconventional character: less than a century ago, one knew one's enemy and resources could be used according to its known military and human resources. Today, more often than not, the identity of the enemy is hidden, and perceived only with the help of a generic name (e.g. Al-Qaida) thus making an appropriate response even harder to choose.

Finally, the *nature of threats* has changed significantly in the last few decades. Threats are no longer the exclusive attribute of the military enemies – they often hit their targets through alternative means; as Baldwin states, “threats to acquired values can arise from many sources”⁴ and *WikiLeaks* is the living proof of the fact that the cyberspace, albeit being the territory of free access to useful information, can also act as a major threat to data security. It also shows that what analysts call “absolute security” is only an illusion. The development of communication technologies exceeds human abilities needed to counter potential risks; thus, any data protection system is in danger of being broken into with the help of constantly improved technological means. Computer systems were invented in order

⁴ Baldwin, David A., quoted above, p. 15

to assist human efforts to memorize and efficiently save various types of data – but they are also a tool for bringing to light information that is paramount for states' security.

I.2. The *Wiki* project – potential risks of an altruistic enterprise

In the year 2000 a group of enthusiasts decided to use the technological development of the World Wide Web with the help, and for the benefit of all users. This altruistic enterprise started from the assumption that nobody owns the absolute truth, but the knowledge of millions of users can result in an unequalled database of information on all topics. Being free for all, it was also based on the free contribution of all, and what was initially called *Nupedia* (a free online British encyclopedia) later changed its name to what everyone now knows as *Wikipedia*. As defined by its owners, a *wiki* is “a website whose users can add, modify or delete its content via a website browser using a simplified [...] rich text editor.”⁵

In only a few years, the initial system grew and developed into several branches, all based on the same concept of freedom of access and individual contribution, thus opening the way for those who wanted to gain free access into classified databases, as well as to share such data with everyone else.

Any *wiki* software is based on the collaboration of (mostly anonymous) human sources and, apart from being a major source of information; however, it soon raised a number of questions with reference to the authenticity of such information, as well as to important moral issues. On the one hand, the free use of various intellectual products interfered with copyright regulations – since, in most cases, information included therein did not actually belong to contributors, but was rather extracted from other sources – thus having a collective/joint ownership value; on the other hand, certain databases were built on the “need-to-know” (in other words, restrictive) basis and could include secret data about Government actions or security strategies, military plans or inter-state agreements which were not meant to be made public – thus turning an altruistic endeavour into a major security threat.

In only a decade, Wikipedia and its wiki siblings (e.g. *Wikimedia*, *Wikibooks*, *LyricWiki*, *Wiktionary* and so on)⁶) have gained global importance and the initial English version is now doubled by alternatives in almost 30 other languages, including the Romanian version. But its rapid development has been subject to controversy, for legal, moral and accuracy reasons.

Firstly, critics of this open internet source argue that – unlike acknowledged, trustworthy sources of information, such as the Encyclopedia Britannica – Wiki websites rely on average individuals who are rarely experts in the respective fields; contributors can add unconfirmed information which may later prove to be incorrect. Intentional insertion of false information can also become a problem, as is the risk that certain valuable data be erased on purpose.

⁵ More information on the topic can be accessed at <http://en.wikipedia.org/wiki/Wiki> (retrieved 15/03/2012)

⁶ A complete list of Wiki databases can be found at http://en.wikipedia.org/wiki/List_of_wikis

Secondly, the malicious use of copyrighted material may place the website administrators under liability according to local legislation. Also, according to its own surveys, Wikipedia reviewers have discovered, over the years, dozens of examples of plagiarism, thus proving that sometimes it is hard to monitor the contributions from an infinite number of anonymous “editors”.

Thirdly, contributors often find it hard to maintain a neutral point of view towards certain topics – thus breaching one of the “five pillars” (or fundamental principles) governing wiki activities. The open character of these internet databases may, indeed, open the way for biased opinions and information; nevertheless, supporters add, thorough researchers usually make use of several sources for the same topic, thus having a chance to verify and thus to confirm the validity or lack of coherence of said data.

The required neutrality of topics is also one of the reasons that prevented initial contributors from approaching political issues other than in a general way. However, this was also the reason for the emergence of a more dangerous type of wiki – based exclusively on the anonymous, collective unveiling (“leaking”) of sensible political and military information: *WikiLeaks*.

II. Real vs. potential: is WikiLeaks a real threat?

Any potential threat exists as long as the system that is to be broken fails to find an appropriate means to protect its secrets. Secrecy has long been a basis for evolution and, in modern times, for political and economic supremacy, as well as for a competitive advantage. Each state can decide upon the documents that need to be classified and protected against intrusion from others – and political decisions reached through complex negotiations and compromises are often defined as “matters of national security”.

Since 2006, the actions of the (mostly anonymous) “soldiers” in Julian Assange’s “army” have led to a fundamental reconsideration of the traditional spy game. We are no longer faced with the inconspicuous-looking, average individual, or with the James Bond type of intruder. The modern spy is a highly educated, computer-mastering individual, or even an intelligence analyst working in key political offices, who voluntarily spreads out information for the sake of the *people-have-the-right-to-know* doctrine. At the other end of the line – state officials keen on preserving the right to hold secret information on a need-to-know basis. They start from the assumption that state decisions are best kept secret from the masses (who are nevertheless affected by said decisions). In other words, classified information shared by few, with major effects on the many.

While acting as a non-profit media company, WikiLeaks gained global recognition with the publication of sensitive US State Department documents, out of a presumed total of around 1.2 million; many of the leaked documents became front-page news around the world and, at the same time, worried authorities from the US and other countries with regard to the security of their diplomatic and military data. Unexpected proof of erratic killings in Iraq and Afghanistan, by American soldiers, including the accidental killing of two journalists in Baghdad in 2007, the bribery of Kenyan officials, as well as various

written, secret diplomatic reports were released with the purpose of informing the general public about state decisions that were considered dangerous, incorrect or akin to corruption.

While Assange himself became the “public enemy no. 1”, only one presumed provider of classified documents, Bradley Manning, a military intelligence analyst stationed in the Middle East was duly prosecuted to this day.

The *real threat* springing from the release of said documents – an action which continues in spite of official efforts to stop it – lies in the data protection system that prevents enemy states or organizations from learning sensitive information about one’s military, political or diplomatic intentions. And, as some say “your data is only secure as your weakest link” – this is a wise lesson to be learned by security professionals everywhere⁷.

From the point of view of US officials, all controversies ended when, in August 2011, the State Department declared WikiLeaks a security risk, due to the fact that, according to Victoria Nuland, a spokesperson for the State Department, it “was trying to jeopardize the global diplomacy by posting stolen wires on their website”⁸. It was also mentioned as a *major threat to national security*, because it could jeopardize the diplomatic relationships of the US with other countries, or even for third parties. A relevant example in this respect is the release of diplomatic cables between Saudi Arabia and the US, regarding the Saudi support for diplomatic pressure against Iran, which placed the Saudi leaders in an embarrassing position among other Arabic countries.

According to its own policy statement, WikiLeaks intends “to bring important news and information to the public”⁹ and aims at presenting “true facts” which officials prefer to hide from the general public, and potential sources are protected by the First Amendment, if they choose to remain anonymous. However, Assange could eventually be charged under the Espionage Act; meanwhile he faces prosecution for alleged rape accusations in Sweden.

The developments surrounding the fate of the founder of WikiLeaks are also controversial, as they have determined critics to state that world governments are now working together to prevent the release of further sensitive documents that are better kept in hiding from public scrutiny. This largely complies with Buzan’s theory regarding the “regional security threat”, whereby “*a group of states whose security problems are so closely intertwined that they cannot meaningfully be understood independently of each other*”¹⁰. If WikiLeaks is considered a security risk, the official response to it could be a global restriction of civil rights, as well as of the freedom of information.

⁷ In an online article published in December 2010 regarding the controversies of information security: <http://www.esecurityplanet.com/news/article.php/3915631/WikiLeaks-Raises-Questions-of-Information-Security.htm> (retrieved on 16/04/2012)

⁸ See <http://www.thenews.com.pk/article-21842-WikiLeaks-a-security-risk-US> (retrieved on 25/03/2012)

⁹ As mentioned in <http://en.wikipedia.org/wiki/Wikileaks> (retrieved on 24/04/2012)

¹⁰ In Waever, Ole: *Aberystwyth, Paris, Copenhagen: New “Schools” in Security Theory and the Origins between Core and Periphery*, 2004, p. 17

III. Conclusions

It is very difficult to draw the line between the right of the general public to be informed about major government decisions which may affect them and the right of governments to prevent illegal access to its most sensitive documents. State politics often involve decisions that force the limits of national or international legislation. State officials are those who decide which the potential threats are in each case and, as Waever states, “it is by labeling something a security issue that it becomes one”¹¹ But general opinion has it that critical data must be safeguarded, at a time when terrorist groups seem to be strong enough to use cyber-terrorism as a major weapon against the existing world order. Nevertheless, one of the oldest legal concepts states that anyone is innocent, until proven otherwise. Restricting everyone’s right to be informed for the sake of preventing the threatening actions of a few malevolent actors could be a huge mistake. Analysts should do their best to identify threats and take the necessary measures accordingly. The effects of any missteps could be deep and long lasting.

At times, the actions of intelligence officers come too close to the limits of legality. While the CIA has recently launched an investigation upon the *impact* of WikiLeaks actions, the website continues its campaign. In February 2012 it started releasing documents and emails allegedly belonging to a global security analysis company which, in the past, was often described as a “shadow CIA” – *Stratfor*. According to a press release by Reuters “the emails, snatched by hackers, could unmask sensitive sources and throw light on the murky world of intelligence-gathering by the company”.

The next months or years could bring along a new understanding of security threats and of government strategies which are fighting against them. Yet it seems that globalization, once seen as a panacea for common world issues, has opened a real Pandora’s Box in the shadow world of intelligence. Should we rely on leaders’ judgment or should we have the right to participate directly in the decision-taking process when it comes to sensitive issues? The answer box remains open.

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About the author:

Carmen ARDELEAN is an Associate Professor of English and Communication, Ph. D at the T.U.C.E University in Bucharest – Department of Foreign Languages and Communication.

E-mail: carmen9_1510@yahoo.com

Contemporary theories on terrorist violence: from distorted communication to symbolic event

VALENTINA STÎNGĂ

Abstract: The present article departs from the traditional approach of terrorism through its predominantly physical component and insists on the idea that, however intense and cruel it may be, the category of violence usually associated with terrorism is not an end in itself. The primary intention of this study will be to rethink terrorist practices as communicative practices, however traumatic and offensive the message communicated through them might be. The overall purpose of such a refashioning is not to make the experience of pain and death, usually inflicted by terrorist agents, less important. The finality of such an action would be that of increasing the chances of understanding terrorism from a perspective that differs from the conventional approach (political, mediatic) of the matter: the paper proposes a deciphering of the meanings assigned to the (recent) acts of terrorist violence by philosophy (Jürgen Habermas, Jacques Derrida and Jean Baudrillard).

Keywords: communication, spiral of violence, trauma, potentiality, symbolic event, global terrorism.

Introduction

Numerous memorable events of contemporary human experience have sprung from the terrorist need to act against the world. To give just one example, the 9/11 terrorist attacks have shocked and traumatized the human mind, requiring something deeper than a scientific approach to reach understanding. Deciphering the meaning attached to terrorist violence and practices has recently become a major preoccupation of philosophy; formally, the philosophical intrusion into this dark realm is justified by the lexical structure of ‘terrorism’, wherein the suffix ‘-ism’ encourages the interpretation of the derivative as a philosophical system, ultimately reduced to “bloodletting” (Eagleton, 2005). The purpose of this paper is to understand terrorist practices philosophically, using primarily the interviews with Jürgen Habermas and Jacques Derrida in the aftermath of 9/11. Both Habermas and Derrida state that terrorist violence is permeable to philosophical analysis which can formulate the significance of the phenomenon beyond the abstract Good vs. Evil oversimplification. A third section of this paper would be devoted to Baudillard’s conceptualisation of the phenomenon of terrorism in terms of ‘event of an irreducible singularity’.

The Spiral of Violence in a Time of Terror

In separate interviews in “*Philosophy in a Time of Terror*”, Jürgen Habermas and Jacques Derrida approach the subject of terrorism after September 11. Giovanna Borradori, the editor of the book, specifies that there is a close affinity between the two philosophers and their treatment of the subject; both of them start in the analysis of the 9/11 terrorist attacks from the concepts of the Enlightenment (democracy, human rights, tolerance etc.), which they use in individual ways.

A declared critical theorist, the German philosopher Jürgen Habermas grants philosophy a major role in the diagnosis of the status of modern society, more precisely of its diseases, among which terrorism plays an important part. In commenting on the significance of the 9/11 attacks against America, Habermas starts from the *symbolism* of the event. According to him, the act itself was ‘monstrous’ (Borradori, 2004: 28), and its monstrosity resided not only in the suicidal virulence of the attackers (who turned human lives into instruments of propagating violence), but rather in the symbolic character of the targets (Borradori, 2004: 28). The two towers that came under attack were not only the tallest buildings in Manhattan; in fact, they were an *icon*, a symbol of economic power and future progress.

Without admitting fully that they might represent a caesura in the history of humanity, and somehow associating them with a vulnerability of Western civilisation, Habermas considers that the 9/11 terrorist attacks represented the end of a peaceful era¹ and the first truly globalized event in history: the two airplane crashes were constantly represented by the mass media to the global witness – the global public. Habermas admits the entrance into a new stage of terrorist violence, more dangerous and lethal at the same time, and subscribes to the theory that there is a substantial difference between the traditional terrorist and the new terrorist. With this international terrorism, Habermas says, we are encountering a new phenomenon, which should not be too quick to assimilate to what we already know. He further identifies the characteristics that distinguish the terrorist violence of September 11, Bin Laden and the entire Al-Qaeda organization from any other form of terrorism. In his opinion, the distinctions are not always very clear, since “today’s terrorist may be tomorrow’s freedom fighter”, yet they are indispensable to any attempt of getting to the semantic core of terrorist violence.

In Habermas’s opinion, terrorism is the effect of the *trauma* of modernization, which has spread around the world at a pathological speed (Borradori, 2004: 22). The spiral of violence “begins as a spiral of distorted communication that leads through the spiral of uncontrolled reciprocal mistrust, to the breakdown of communication” (Borradori, 2004: 19). Globalization has accentuated the spiralling movement of communicative violence. The consequence, global terrorism, is extreme “both in its lack of realistic goals and in its cynical exploitation of the vulnerability of complex systems” (Borradori, 2004: 34). Contemporary terrorism is a camouflage of certain political intentions, but today religious beliefs refashion old political principles. The 9/11 terrorist attacks represent the climax of terrorist violence: they bear the anarchistic traits of an impotent revolt against a coercive system that cannot be defeated in any pragmatic sense. Since our society is so sensitive to accidents and external interferences, it offers opportunities for destructive consequences to arise out of temporary breaches in quotidian activities.

Morally, terrorism is not to be distinguished from ordinary crime. There is no moral justification for the taking of human lives to serve a cause, no matter what that cause may

¹ If approached as a *caesura*, Habermas states, the terrorist attacks of September 11, 2001 could be associated with the beginning of the First World War; what brings the two events together is that they both signal the end of a peaceful era and the beginning of an era of violence and crime.

be. Historically, terrorist violence is circumscribed to a category of violence that differs from what is conventionally designated as murder. After all, Habermas says, there should always be a political motive that should lie behind a group's resort to violence, with the observation that in the case of 9/11, there is nothing that could transform it into a logical and comprehensible political act. Terrorist violence is rooted in fundamentalism, specifically in Islamic fundamentalism; its evolution is to be understood against the background of the process of modernization and globalization. First modernization, then globalization changed the nature of human communities by dividing them into beneficiaries and losers, thus deepening the clash between the Occident and the Orient, and attributing the Occident the Orient's guilt of not being able to hold on to cultural traditions. Habermas does not subscribe to Samuel Huntington's clash of civilizations theory;² with Habermas, the cause of the communication breakdown is of an economic, and not cultural, nature.

Habermas insists on not approaching fundamentalism as the monopoly and creation of Islam. There are fundamentalists in all world religions, Christianity, Judaism, Buddhism, Hinduism, Sikhism, and even Confucianism. In fact, fundamentalism first surfaced in Christianity in the U.S. at the beginning of the twentieth century. If in the end, the root of terrorism is a communicative pathology aggravated by the consumerism of globalized markets, what is the philosopher's task to this dilemma? "The critical power to put a stop to violence, without reproducing it in circles of new violence, can only dwell in the *telos* of mutual understanding and in our orientation towards this goal" (Borradori, 2004: 38). The remedy against the disrupting of communication is the attempt to re-create a link of reciprocal trust among individuals, which cannot take place while violence and fear dominate.

In Jürgen Habermas' opinion, the alternative to violent intervention against fellow human beings is *communication*. It is at this point that philosophy provides useful help: trying to establish the premises of genuine dialogue so that efficient communication should be attained between individuals belonging to different cultural backgrounds.

The Potentiality of Violence in a Time of Terror

As expected, the French philosopher Jacques Derrida acts on the concept of 'terrorism' by deconstructing it and illustrating its changeability function of those who utilise it. Derrida starts with a series of clarifications as regards the way we employ language in order to refer to or describe a certain event. He initially talks about the way in which we commonly talk about September 11 in particular and terrorist violence in general (by using such stereotypes as '9/11', 'September 11' or 'international terrorism'). The point he tries to make here is that we shouldn't take for granted certain phrases, no matter how deeply rooted they may be in public discourse, without direct reference to the events they really designate. In his opinion, the events of 9/11 are signified by the date alone, because

² Samuel Huntington's article *The Clash of Civilisations? The Debate* (Foreign Affairs, 1993) launches the theory of the clash between cultures as the main cause of future political conflicts, originating in the belief that world politics is reconfigured along with cultural lines.

terror is beyond concept; referring to the event as 9/11 is a means of repeating a trauma that is beyond our control. It is this date alone that gave the event the monumental dimensions it possesses today.

Just like Habermas, Derrida places the phenomenon of terrorist violence in connection with the values of the Enlightenment, and somehow both of them attribute the explosion of sheer violence to the failure of those values. For Habermas, terrorism is a consequence of modernization; for Derrida, terrorism is a symptom of modern experience that is directed towards the future. Derrida classifies the terrorist violence as traumatic: “We are talking about a trauma, and thus an event, whose temporality proceeds neither from the now that is present nor from the present that is past but from an im-presentable to come (*à venir*)” (Borradori, 2004: 97). A terrorist act is a traumatic action and potentiality: “traumatism is produced by the *future*, by the *to come*, by the worst *to come*, rather than by an aggression that is over and done with” (Borradori, 2004: 97). The tragic ordeal of the event is correlated with what is on the point of happening, what threatens to happen, and not only with what is presently happening. Superficially, the happenings of September 11, 2001 (the spectacular destruction of the World Trade Centre towers, the invisible death of thousands of people in just a few seconds) belong to the past; however, the essence of a terrorist act lies in its potentiality: what the future has in store for humanity in terms of violent attacks. In Derrida’s words, the most immediate impact of 9/11 is obvious in the subsequent preoccupation from the part of both authorities and common people with nuclear or chemical terrorism.

Derrida shares Habermas’s opinion that, against the background of globalization, there is no possibility for authentic dialogue between the so-called weak globalisers (marginalized, poor communities that find themselves deprived of both cultural identity and economic wealth) and capitalist, highly-technologised countries. Analysing 9/11 as a particular instance of this failure of political dialogue, Derrida believes that the United States were responsible for it, thus possessing a paradoxical predisposition for a suicidal auto-immunity.

As regards the ‘war on terror’ structure that American officials have predominantly employed in their discourses to denominate the fight against terrorism and terrorists, both Habermas and Derrida disapprove of it and consider it a rhetorical device meant to communicate the authorities’ capacity of waging war against a common enemy of humanity, and to convince the public of their efficiency. But, as both these two philosophers state, the choice of using the noun ‘war’ in such a context offers a legitimate political status to an otherwise illegitimate enemy. Secondly, a war cannot be waged against an enemy that is not fully known.

The ‘Irreducible Singularity’ of Acts of Violence in a Time of Terror

In full agreement with his system of thought, Jean Baudrillard reconsiders the status of terrorist practices in a hyper-technological world, saturated with images and information and defines it as a symbolic event “of irreducible singularity” (Baudrillard, *The Spirit of*

Terrorism, 2001) that alters hyper-real culture, producing an excess of reality. It is in this symbolism that the entire power of terrorism resides: violence in itself is a common phenomenon of daily occurrence; but, when invested with a symbolic character, violence generates singularity.

What brings Derrida and Baudrillard together is the belief that a terrorist initiative is in fact generated by the dominant system, more or less perfect, through its own excess of power (“Power is complicit with its own destruction. When the two towers collapsed, one could feel that they answered the suicide of the kamikazes by their own suicide” – *The Spirit of Terrorism*). This excess of power is placed in connection with the phenomenon of globalization: “When the situation is thus monopolized by global power, when one deals with this formidable condensation of all functions through technocratic machinery and absolute ideological hegemony, what other way is there, than a terrorist reversal of the situation? (...)” (*The Spirit of Terrorism*). Through its singularity, an act of terrorist violence contests globalization and refuses to adhere to the new world order: “Terrorism is immoral. The event of the World Trade Centre, this symbolic challenge is immoral, and it answers a globalization that is immoral” (*The Spirit of Terrorism*). Which gives birth to a fundamental antagonism: one which shows, through the spectrum of America (which maybe by itself the epicentre but not the embodiment of globalization) and through the spectrum of Islam (which is conversely not the embodiment of terrorism), triumphant globalization fighting with itself” (*The Spirit of Terrorism*).

In addressing the question of how America (and by extension the West) has responded to the symbolic challenge of 9/11, Baudrillard concludes that terrorists have adapted to the culture of simulation that the West has become. The twin towers attack was choreographed for its maximum impact as media spectacle. An important factor that makes terrorism resistant to absorption by the system is its capacity to self-replicate: the image takes the event hostage: “Among the other weapons of the system which they have co-opted against it, terrorists have exploited the real time of images (not clear here if it is real duration, real time or images in real time), their instantaneous global diffusion. (...) The role of images is highly ambiguous. For they capture the event (take it as hostage) at the same time as they glorify it. They can be infinitely multiplied, and at the same time act as a diversion and a neutralization. One always forgets that when one speaks of the ‘danger’ of the media. The image consumes the event, that is, it absorbs the latter and gives it back as consumer goods. Certainly the image gives to the event an unprecedented impact, but as an image-event” (*The Spirit of Terrorism*).

The attacks collapsed the distinction between the real and the copy: “What happens then to the real event, if everywhere the image, the fiction, the virtual, infuses reality? In this present case, one might perceive (maybe with a certain relief) a resurgence of the real, and of the violence of the real, in a supposedly virtual universe. “This is the end of all your virtual stories – that is real!” Similarly, one could perceive a resurrection of history after its proclaimed death. But does reality really prevail over fiction? If it seems so, it is because reality has absorbed the energy of fiction, and become fiction itself. One could almost say

that reality is jealous of fiction, that the real is jealous of the image... It is as if they duel, to find which is the most unimaginable" (*The Spirit of Terrorism*).

In Baudrillard's opinion, the 9/11 terrorist attack against America is the symbolic event par excellence ("the absolute event, the 'mother' of events, the pure event which is the essence of all the events that never happened" – *The Spirit of Terrorism*), whose symbolism mainly derives from the symbolism of the target and the nature of the weapon employed by the terrorists against the system: "terrorists, while having at their disposal all the arms of the system, have also another fatal weapon: their own death" (*The Spirit of Terrorism*). He adds that the symbolic act of committing suicide while killing other people too is a sacrificial act that ensures the success of contemporary terrorist actions.

Conclusion

It becomes obvious from the above that philosophical reasoning is able to bring a significant contribution to the correct interpretation of political events and realities. As has been seen from the considerations above, philosophy has made efforts to assign 9/11 a meaning. While Habermas conceives terrorism as a result of distorted communication, Derrida insists on the potentiality of a terrorist act - it may always happen again. Baudrillard, on the other hand, conceptualises terrorism as the reaction of the singularity against the multiplicity, of the weak against the strong, of the primitive against the complex societies, whose efficiency is warranted by its working with symbols, with allegories and with excess of meaning.

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About the author:

VALENTINA STÎNGĂ is a lecturer in English literature (18th-19th centuries) and language (Morphology) at the Faculty of Letters, University of Pitești. Holder of a PhD in Philology (Literary and Cultural Studies Doctoral School, Faculty of Foreign Languages and Literatures, University of Bucharest). Author of books and articles related to her field of research and didactic activities. Participant in various international conferences (with articles published in the respective volumes).

E-mail: valentina.stinga@yahoo.com

Metafora medicală în mass media din România

AURA GHERGUȚ

Abstract: The purpose of this paper is to present an analysis of medical metaphors discovered in Romanian newspapers, starting from a referential book on conceptual metaphors, written by linguists George Lakoff and Mark Johnson. Journalistic metaphors stand out through a different function from the classical one, but nevertheless essential in the journalistic language: it is a means of emphasizing the message. Medical metaphors are a constant presence in the journalistic style and have a powerful impact on readers; however, their use in mass-media has often been put under doubt.

Keywords: journalistic metaphor, conceptual metaphor, journalistic style, mass-media, imagery

Susan Sontag, eseistă și romancieră americană, a fost cea dintâi care a semnalat, cu mai bine de 20 de ani în urmă, folosirea pe scară largă a metaforelor în legătură cu anumite boli. Autoarea susține în lucrarea *Illness as Metaphor and AIDS and its Metaphors*¹ că cele două boli care au fost în mod spectaculos similar marcate de metaforizare sunt tuberculoza și cancerul. Numele anumitor boli creează teamă și sunt receptate ca având o putere magică. În acest sens, Sontag citează în respectiva lucrare inclusiv exemple din literatura universală. De pildă, în romanul *Armance* al lui Stendhal, mama eroului refuză să pronunțe cuvântul „tuberculoză”, de teamă ca nu cumva pronunțarea acestuia să accelereze maladia fiului său.

Și Karl Menninger remarcă în lucrarea sa *The Vital Balance*² că „termenul «cancer» deseori ucide pacienți care nu ar fi cedat atât de repede bolii de care suferă”. Soluția, afirmă Susan Sontag, nu este să nu se mai spună pacienților care suferă de cancer adevărul, ci să se corecteze concepția cu privire la această boală, să fie demitizată. Atâtă vreme cât o anumită boală este tratată ca un prădător invincibil, și nu doar ca o maladie, majoritatea oamenilor care suferă de cancer se fi lăsa pradă descurajării doar la auzul numelui bolii de care suferă.

În ansamblu, Susan Sontag este împotriva metaforizării bolilor, fie că este vorba de boală ca sursă a metaforei, fie că aceasta apare ca țintă, și autoarea declară încă de la începutul cărții sale: „Adevăratul mod de a privi boala – și cel mai sănătos mod de a fi bolnav – este să fii rezistent la gândirea metaforică”.³ Așa cum precizam, tuberculoza și cancerul sunt cele două exemple de la care pornește autoarea în demersul său. De-a lungul secolului al XIX-lea, tuberculoza a fost considerată o boală care consumă forța de viață a celor afectați, fiind văzută ca o „ardere” interioară. Metaforele care făceau referire la tuberculoză au dispărut la începutul secolului al XXI-lea, întrucât boala a pierdut teren datorită noilor descoperiri ale științei și măsurilor de sănătate publică. De asemenea, Sontag folosește imaginea „neburiei” din secolul al XIX-lea ca pe un alt exemplu de gândire metaforică malignă. În secolul al XX-lea cancerul a devenit metafora predominantă, dar, pe

¹ Susan Sontag, *Illness as Metaphor and AIDS and its Metaphors*, New York, Picador, 2001.

² Karl Menninger, Martin Mayman , Paul Pruyser , *The Vital Balance: The Life Process in Mental Health and Illness*, New York, Peter Smith Publisher, 1983, p. 85.

³ Susan Sontag, *op. cit.*, p. 81.

măsura progreselor în căutarea unor mijloace de tratare, și metafora referitoare la cancer este tot mai rar întâlnită.

Sontag mai remarcă folosirea metaforelor din domeniul militar în directă relație cu metaforele bolilor și menționează sintagma „războiul împotriva cancerului”. Există metafore care prezintă boala și reacția corpului la suferință prin folosirea termenilor militari și a celor din domeniile terorismului și criminalității: *atac, apărare, retragere, bombardament, invazie, armă de distrugere în masă, arme antivirale*. Se remarcă inclusiv prezența unor articole care pot declanșa o adevărată psihoză cu privire la boala respectivă. Imaginile militare sunt încă și astăzi preponderente în descrierea bolilor.

În eseul său, Sontag le cere jurnaliștilor și medicilor să conștientizeze impactul pe care astfel de metafore îl are asupra pacienților și recomandă precauție în folosirea lor. În general, boala trebuie tratată într-o manieră științifică, nemarcată de emoție, dar ea provoacă adesea teamă și furie. Autoarea susține totodată că metaforele folosite pentru descrierea cancerului implică întotdeauna diminuarea identității pacientului.

Oarecum în replică la acest studiu, în eseul *Metaphors for Illness in Contemporary Media*⁴, autorii M. Hanne și S.J Hawken identifică alte boli aflate în centrul atenției și al gândirii metaforice a oamenilor: gripe aviară și diabetul. Cei doi autori afirmă că în discuțiile privitoare la problemele de sănătate se apelează la metafore în mod inevitabil, iar medicii fac același lucru atunci când explică pacienților natura bolilor de care aceștia suferă; la rândul lor, pacienții și rudele acestora vorbesc despre aceste experiențe folosind metafore.

Argumentele lui Susan Sontag au fost atât susținute, cât și contestate. Printre cei care au fost împotriva tezelor lui Sontag se află istoricul medical Barbara Clow⁵, care afirmă că, deși cancerul era și rămâne o afecțiune înfricoșătoare, nu se poate demonstra că folosirea metaforizată a termenului a redus oamenii la tăcere și decădere. Alte lucrări inspirate din eseul lui Susan Sontag au analizat rolul pe care îl are limbajul în formarea atitudinilor privind aceste boli. Există metafore pozitive, informative, care oferă o înțelegere emoțională și intelectuală a unei zone altfel de nepătruns.

Hanne și Hawken consideră că metaforele cele mai izbitoare care descriu boli sunt acelea în care se fac referiri la fenomene ale naturii: inundații, furtuni, uragane. Aceste metafore sugerează faptul că boala este inevitabilă, că ea reprezintă voința lui Dumnezeu, aşa cum potopul este în Biblie pedeapsa divină pentru păcatul uman. Alte metafore foarte actuale menționate de cei doi autori ca domenii-sursă evocatoare pentru boală sunt metaforele din telecomunicații și informatică; acestea sunt folosite în general pentru boli contagioase, în care virusul „circulă”, „călătorește”. De asemenea, autorii analizează și situația metaforelor care privesc bolile de inimă: acestea sunt puțin numeroase și, atunci când apar, sunt inspirate din domeniul tehnic al instalațiilor. Cei doi teoreticieni ajung la concluzia că oamenii nu pot vorbi despre sănătate sau boală fără a folosi metafore. Folosirea acestora influențează în consecință și politica de sănătate publică. Totodată, Hanne și Hawken atrag atenția că pot apărea discrepanțe majore între mesajul pe care jurnaliștii vor să îl transmită și conotațiile emotive ale metaforelor

⁴ M Hanne1, S J Hawken, *Metaphors for Illness in Contemporary Media* în *Medical Humanities*, nr. 33, p. 93–99, 2007.

⁵ Barbara Clow, *Negotiating Disease: Power and Cancer Care, 1900–1950* în *Metascience*, Springer Netherlands, vol. 12, no. 1, March, 2003, p. 47–50.

pe care ei le folosesc. Ca exemplu, cei doi autori menționează compararea gripei aviare cu terorismul și a diabetului cu un uragan.

În presa românească se întâlnesc numeroase metafore care folosesc ca domeniu-țintă sau ca domeniu-sursă boala.

„În aceste națiuni, fundamentalismul este, vorba țăranului român, o **boală** boierească. E o **boală** intelectuală. E **boala** celui destul de educat ca să știe ceva despre promisiunile și eșecurile modernității, dar și destul de ancorat în cultura locală ca să regrete trecerea ei.” (*Adevărul*, 29 ianuarie 2008). În acest fragment, o noțiune abstractă, „fundamentalismul”, este identificată drept o „boală”.

„Alte efecte au fost disponibilizările masive din rândul lucrătorilor portuari încadrați cu contract de muncă, o parte dintre aceștia fiind ulterior angajați fără forme legale, crearea unei concurențe neloiale între operatorii portuari, escaladarea practicilor de dumping în ceea ce privește tarifele de operare, subînchirierea de către unii agenți economici în favoarea unor terțe SRL-uri a danelor de operare sub forma unor mascate contracte de prestări servicii. Pentru a combate acest «**cancer**» care amenință să distrugă porturile românești, în luna mai a acestui an s-a încheiat un protocol între reprezentanții Ministerului Transporturilor, Autorității Navale Române, Poliției Port Constanța, Inspectoratului Teritorial de Muncă, ai operatorilor portuari și ai sindicatelor portuare, prin care s-a stabilit modificarea unor acte normative din domeniul transportului naval și portuar.” (*România Liberă*, 13 noiembrie 2006). În acest articol, situația de criză din navigația românească este descrisă ca o boală necruțătoare.

„Din păcate, Constanța este la capătul lumii civilizate în ceea ce privește sistemul sanitar. Interese politice au blocat renovarea spitalului. Disciplina însă nu costă aproape nimic și poate salva vieți. Din păcate, există în Spitalul Județean oameni care nu pot sau care nu vor să opreasă acest «**cancer**»” (*România Liberă*, 12 august 2006). Starea jalnică din sistemul sanitar este asociată cu aceeași maladie extrem de gravă.

„Ar putea boteza chiar aşa noua formătire: Partidul Pesediștilor Fără Mătuși. Altminteri, PSD va muri răpus de **cancerul** lăcomiei. **Boala** are rădăcini în trecut. **Infecția** s-a răspândit în tot corpul partidului după 1997, când Iliescu a ratat reforma internă.” (*România Liberă*, 21 ianuarie 2006). Partidul este prezentat ca o persoană cu probleme de sănătate, care va fi răpus de o boală letală.

„În vidul moral al actualei situații, Patriarhul Daniel are ocazia, dacă nu obligația, unui gest de curaj și autoritate morală pe care numai el o are, și anume acela de a le cere românilor iertare pentru colaborarea Bisericii cu Securitatea și de a le cere preoților colaboraționiști să facă la fel. Abia atunci încrederea pe care sondajele spun că românii o au în Biserică va fi binemeritată, iar **vindecarea** va putea începe.” (*Evenimentul Zilei*, 9 februarie 2008). În această situație, colaborarea preoților cu securitatea este considerată o boală și se dorește vindecarea acestei boli.

După o naștere grea, Kosovo este la terapie intensivă (*Cotidianul*, 21 februarie 2008). Câștigându-și libertatea, provincia Kosovo este asemenea unei femei care naște, dar care după acest efort are nevoie de o perioadă de recuperare. Controversele privind independența acestei provincii necesită acea perioadă de acomodare și de negociere care este denumită în titlul articolului „terapie intensivă”.

Titlul metaforă *Doctorul a operat PSD, dar a scos alt organ: Cristian Diaconescu* (*Gândul*, 12 aprilie 2008) creează o imagine expresivă a nominalizării candidaților la Primăria Municipiului București.

Situația sezonului turistic care și anul acesta a început cu stângul este prezentată în imagini sugestive: „Turismul nostru este un **pacient pus sub perfuzii**, asistat de niște **felceri** perversi care **în loc de glucoză îi injectează în sânge cucută**.” (*Gardianul*, 10 iulie 2008).

Metafore din domeniul militar asociate cu boala sau cu alte aspecte medicale sunt la fel de numeroase: „**comandament** antiepidemic” (*România Liberă*, 14 octombrie 2006), „afecțiunile de sezon, **în retragere**” (*România Liberă*, 30 martie 2006), „**Ucigașii naturali ai gripei**” (*România Liberă*, 17 noiembrie 2007), „Aproape două sute de pușcăriași sunt bolnavi, în acest moment, de TBC și SIDA. În penitenciar ei sunt oarecum izolați. Dar, odată puși în libertate, ei devin niște «**bombe biologice**» care, scăpate de sub control, pot răspândi pe scară largă aceste boli cumplite.” (*Jurnalul Național*, 18 februarie 2008). Metaforele „militare” folosite ca domeniu-sursă pentru metaforele din domeniul medicinii pot însă deveni periculoase: perceperea corpului pacientului ca un câmp de luptă poate ajuta, dar și descuraja pacientul.

Asocieri metaforice între fenomene ale naturii și sistemul sanitar sunt de asemenea prezente în presa scrisă: „Surprinsă de **avalanșa** de cereri de antibiotice din farmacii, Direcția de Sănătate Publică Vaslui a hotărât ca acestea să se elibereze numai pe bază de rețetă.” (*România Liberă*, 21 octombrie 2005)

Concluzii

Multe dintre conceptele noastre fundamentale sunt organizate în termenii metaforelor și experiența noastră culturală și fizică oferă numeroase posibilități acestora. Metaforele au o solidă bază culturală, însă apariția lor poate fi considerată un proces natural, fenomenele pe care le ilustrează înănd, în bună măsură, de experiența noastră zilnică. Mai mult decât atât, nu sunt doar întipările în experiența noastră fizică și culturală, ci ne influențează în continuare experiențele și acțiunile. Din cauza faptului că multe concepte foarte importante pentru noi sunt fie abstrakte, fie neclare în experiența noastră (emoțiile, ideile, timpul etc.), avem nevoie să le „traducem” prin intermediul altor concepte, pe care le înțelegem în termeni mai clari (orientări în spațiu, obiecte etc.). Acest lucru duce la definirea metaforică a sistemului nostru conceptual. Metafora are un rol esențial în felul în care funcționăm, conceptualizăm experiența noastră și în felul în care vorbim.

Analiza metaforelor din presa scrisă demonstrează faptul că acestea sunt o prezență curentă în stilul jurnalistic. Metaforele referitoare la diverse maladii au un impact foarte puternic asupra oamenilor. Folosirea acestora în discursul jurnalistic a fost însă deseori contestată.

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About the author

Aura Gherguț is an English lecturer, Ph.D at the University of Civil Engineering, Bucharest – Department of Foreign Languages and Communication. **E-mail:** auraghergut@yahoo.com

Voix de la narration en *stand-up comedy*

MĂLINA GURGU

Abstract: *The development of the stand-up comedy genre in the latest 20 years has supposed an increased importance given to storytelling in order to obtain the comic effect. The purpose of the present article is to make an analysis of a one-man show by French humourist Jean-Marie Bigard according to the systems suggested by Gérard Genette and Mieke Bal. The study of narrative voices, of narrative levels and of relationships between the speakers and their story is aimed at pointing out the complexity of this type of creation both from the writing point of view and from its on-stage performance.*

Keywords: *Narratology, fabula, narrative voices, embedded fabula, direct speech, indirect speech, free indirect speech, stand-up comedy, one-man show*

1. Introduction

Le titre du présent article pourrait surprendre, en raison de la contiguïté des termes « narration » et « *stand-up comedy* », ce dernier étant une forme d’humour classifiée par certains comme non narrative (Neal et Krutnik, 1990 : 14-15)¹. Il existe néanmoins des cas où le discours humoristique de type *stand-up* fait appel à des techniques narratives, à l’aide desquelles les personnages exposent leur point de vue devenant après source de comique.

Après une présentation du corpus étudié, nous procéderons à une présentation des aspects de la narration concernant l’utilisation des voix dans la production discursive, en utilisant des concepts puisés dans les systèmes d’analyse proposés par Gérard Genette (1972) et Mieke Bal (1999). Nous nous arrêterons ainsi aux instances narratives dont le public fait l’expérience et montrerons la technique utilisée pour passer de l’une à l’autre. Nous aborderons ensuite les niveaux de la narration et les types de discours y étant présents, pour finir avec l’analyse de la relation entre les narrateurs et les histoires racontées.

2. Corpus

Il est constitué du spectacle *100% tout neuf* de l’humoriste français Jean-Marie Bigard, enregistré le 2 décembre 1995 au Théâtre du Gymnase Marie Bell de Paris, d’une durée d’environ deux heures et vingt minutes.

Jean-Marie Bigard est l’un des plus populaires humoristes français des années 2000, ne serait-ce que de la perspective de son record de spectateurs (plus de cinquante mille) présents au Stade de France à la dernière représentation du spectacle *Des animaux et des hommes* en juin 2004. Dès son début sur les planches, à la fin des années 80, Bigard a adopté un genre artistique de type *stand-up comedy* (Stebbins, 1990 : 3-4) qu’il utilise dans ses *one-man show* et où la représentation est constituée tant d’une série de sketchs joués que d’un dialogue permanent avec le public, utilisé comme prétexte pour introduire les

¹ L’évolution rapide de ce genre dans la période entre la parution du livre et le moment actuel a produit des changements des points de vue des critiques – par exemple, Mintz met en évidence la présence d’un *storytelling* comme moyen de développement des thèmes du spectacle (2005, p. 580).

textes humoristiques. Tout au long de sa carrière, l'artiste a créé des controverses suite au discours malotru, souvent vulgaire de son personnage manquant de bienséance – position d'ailleurs assumée et justifiée (à sa manière) dans le *Le vulgaire* (Bigard, 2003 b).

100% tout neuf tire son titre du fait qu'il s'agit du premier spectacle de Bigard dont le matériel est inédit dans son intégralité – les précédents (*Oh, ben oui!, Le nouveau Bigard au Palais des Glaces* et *Bigard intégral*) reprenant beaucoup des anciens sketchs. Il est divisé en 25 chapitres, chacun correspondant à un sketch, à l'exception du dernier, le rappel. Le point de départ du spectacle, énoncé dans l'introduction *Je le mérite* est la prétention du personnage sur scène aux applaudissements du public, car l'été, au lieu de prendre des vacances, il a « appris la culture » pendant trois mois (ce qui explique la posture du début du spectacle et l'image sur la pochette de la cassette VHS et du DVD, où il imite le *Penseur* de Rodin). La narration principale se tissera autour de l'énumération des domaines abordés, parsemée de récits enchâssés² (Bal, *op. cit.* : 53), descriptions, commentaires non narratifs (*ibidem* : 31), dialogues avec le public : philosophie (Socrate dans *Je le mérite*, Leibniz dans *La file indienne*, *Le camion*), théologie (*Le camion*), droit (*Les 10 commandements*), cinéma (*Les films d'horreur*), littérature (*Les misérables*), histoire (*Le camion*, *Les hommes des cavernes*, *L'époque des rois*), société (*Loto-tiercé*, *La connerie hypnotique*, *La valise RTL*).

Dans la deuxième partie du spectacle, le récit principal ne concerne plus l'étude faite par le personnage de Bigard, mais les applications de la culture, telles qu'elles ont été réfléchies par les technocrates. La recette est similaire à celle de la première moitié, chacun des sujets est une occasion pour introduire des éléments analogues à ceux mentionnés ci-dessus : loisirs (*Le baptême*), infrastructure (*Le stationnement*, *Les autoroutes et les animaux*, *Les automates autoroutiers*), progrès technique (*Les voitures électriques*), société (*Permis et ministres à points*, *Robots et alarmes*, *Les couilles vides*, *Ma femme et la vitesse*, *Putain de pauvres*), philosophie orientale (*Le ninja*).

La fin du spectacle est constituée d'une série de photographies marquant les moments de la vie du personnage artistique de Jean-Marie Bigard, expliquées de manière narrative ou descriptive, suivies par les images des magasins où l'humoriste fait ses achats, pour finir avec une photographie prise pendant la représentation, le sketch *Le baptême* (où il porte un spectateur sur son dos), et avec les portraits des membres de l'équipe technique. Pour le rappel, le personnage chante un morceau de l'ouverture à l'opéra *La pie voleuse* de Rossini (après une introduction comique) et finit par réapparaître en costume de ballerine pour danser, à sa propre manière, la fin de la pièce musicale.

Pour la fin de cette partie, quelques précisions sur le personnage principal du spectacle: il s'agit d'un homme qui n'a jamais considéré l'éducation comme une priorité, auquel échappe l'interprétation de nombre d'événements et de lieux communs de la vie de tous les jours. Par exemple, il ne semble pas avoir pris conscience des conventions de la narration de type cinématographique, ni de celle du genre *horror* et interprète *ad litteram* l'action d'un film d'horreur, sa conclusion ne pouvant être que celle selon laquelle les réalisateurs du film prennent les spectateurs pour des idiots. Ou, après avoir raconté

² En anglais « *embedded fabula* ». Nous avons repris l'équivalent français présent dans Bal, 1977 : 24

brièvement *Les misérables*, il exprime sa consternation face à la complexité narrative du roman et à la capacité créatrice de Victor Hugo (dont il affirme ne pas être capable, arrivé à la fin de son œuvre, de se retrouver parmi tant de personnages et de récits secondaires), pour se demander, à la fin du sketch, si, par hasard, le romancier n'aurait pas inventé tout ceci. Enfin, le héros n'a aucune contrainte à exprimer son point de vue sexiste et à faire appel à la solidarité masculine aux moments où il souhaite montrer l'infériorité de la femme. Du point de vue stylistique, son discours se situe au niveau familier-populaire, et les obscénités y trouvent facilement leur place.

3. Analyse des éléments narratifs

3.1. Instances de la narration

Dans les spectacles de type *one-man show*, contrairement à la narration écrite, le public jouit de la possibilité de voir la personne produisant le récit, l'une des conséquences principales en étant la capacité de distinguer visuellement et, parfois acoustiquement, grâce au jeu de l'artiste, les éventuels changements de voix (Genette, *op. cit.* : 225 et suiv.) et de focalisation (*ibidem* : 206-223 et Bal, *op. cit.* : 142-161).

Dans le cas du corpus étudié, le public a affaire en permanence à deux instances principales : l'une est l'humoriste, que nous allons considérer comme un narrateur personnage de premier niveau (NP₁), et l'autre est le personnage qu'il compose, que nous allons considérer comme un narrateur personnage de deuxième niveau (NP₂), conformément au système mis au point par Mieke Bal (*ibidem* : 43 et suiv.). NP₂ est la source principale d'humour, en raison de ses traits caractéristiques ébauchés précédemment ; c'est celui-ci qui assume majoritairement la parole et est responsable du fil narratif principal homodiégétique (Genette, *op. cit.* : 252).

NP₁, narrateur extradiégétique (*ibidem* : 238) fait sentir sa présence de temps en temps, pour des introductions de type narratif ou descriptif – au début du spectacle ou au début des sketchs séparés (à la fin du précédent, les lumières s'éteignent sur scène, situation qui ne se reproduit pas à tous les chapitres de la représentation), pour donner des explications sur les comportements de NP₂, pour s'en moquer et pour dialoguer avec le public, les trois dernières situations faisant partie, à notre avis, de la catégorie des métalepses (*ibidem* : 244) – des interventions du narrateur dans le récit d'un niveau diégétique supérieur.

Pour illustrer une séquence introductory, nous pouvons évoquer le début du sketch *Les hommes des cavernes*, séparé du précédent: NP₁ raconte que le spectacle a du succès et en remercie les spectateurs pour être présents en grand nombre, malgré le peu d'informations qu'ils en avaient, ce qu'il interprète comme un signe de confiance émouvant.

Pour ce qui est des métalepses, nous en signalerons une dans le sketch *Les misérables*: NP₂ commence à raconter le roman et s'interrompt à cause d'une éruption qu'il marque verbalement, tout en invitant les spectateurs à ne pas s'abstenir si de tels phénomènes devaient apparaître. L'écart du fil narratif continue par une plaisanterie, moment où NP₁ rit. Ses efforts pour reprendre l'attitude sérieuse de NP₂ n'ont aucun

résultat, car il n'est pas capable de se contrôler du fait de la manière hilare dont rit une spectatrice. Le moment est marqué par une intervention verbale métaleptique « ...il peut plus la raconter / *"Les misérables ..."* ». L'éloignement entre NP₁ et NP₂ est le plus visible, dans notre opinion, peu avant le moment cité, pendant le même écart du récit des *Misérables*, quand NP₁ essaie de « donner la parole » à NP₂. Après une plaisanterie concernant une spectatrice, NP₁ reprend :

NP₁ : *Non / je disais / je disais* (rit) / *je disais* (changement de mimique, fronce les sourcils) - **NP₂** : ... *Victor Hugo / hein / un peu de / y a un spectacle à faire / comique!* - **NP₁** (rit) : *Le mec [NP₂] / il engueule tout le monde* (rit) / (changement de mimique, redevient sérieux) - **NP₂** : *Non / Victor Hugo / s'il en a / s'il en a vendu comme ça / des Misérables dans le monde entier etc.*

Un autre exemple de métalepse se trouve dans *La valise RTL* (devenu un classique de Jean-Marie Bigard), quand NP₂ se met en colère en racontant le cas d'un auditeur qui depuis le début du jeu à l'antenne³ note consciencieusement dans un petit calepin les montants successifs dans la valise et que, finalement, RTL appelle chez lui, alors qu'il est malheureusement en voiture se dirigeant vers son travail. Après avoir fait le récit de la scène, NP₂ marche nerveusement de droite à gauche, sans dire un mot, jusqu'à l'intervention de NP₁, qui explique de manière complice au public « *Il essaie de battre son record.* ». Par ailleurs, l'on peut noter une métalepse au niveau métadiégétique (*ibidem* : 238) de la narration présente dans le même sketch, ayant son origine dans l'opinion de NP₂, qui considère ce jeu comme une honte, car RTL téléphone à un auditeur chaque matin pour lui expliquer qu'il a perdu cinquante mille francs. Pour illustrer, NP₂ joue une scène où l'animateur Fabrice appelle une auditrice du département Vercors, M^{me} Chombier. Cette dernière ne connaît pas le montant exact, Fabrice s'exclame « *C'est ballot, hein, c'est ballot!* », et NP₂ de reprendre la parole: « *Vous avez déjà entendu Fabrice dire / "C'est ballot / hein / c'est ballot"? / c'est ballot* », accompagnant cette intervention par une mimique soulignant le désaccord avec ce qu'il est en train de raconter, pour continuer après de jouer la scène entre Fabrice et M^{me} Chombier.

Tout comme dans le cas d'autres narrations, les moments où NP₁ passe la parole à NP₂ (ou prétend le faire, si l'on devait reprendre la formule de Genette (*ibidem* : 193)) ne sont pas marqués comme tels. Grâce aux circonstances où la narration en question est produite, mentionnées au début de cette section, l'on peut tout de même observer le passage grâce au changement du ton de la voix et de la mimique, sans oublier les caractéristiques discursives du personnage.

L'on peut évoquer pour exemplifier le début du spectacle, au moment où NP₁ remercie le public pour les applaudissements. Après cela les enceintes font entendre l'enregistrement d'un public qui applaudit et crie son nom, moment où l'attitude change, NP₂ entre en scène, prétend être comblé d'ovations et se comporte avec fausse modestie. Dès que la régie arrête l'enregistrement, NP₂ explique au public que, grâce au progrès technique, il n'y a plus besoin

³ Il s'agit d'un concours lancé par la station de radio française RTL dans les années '70 et retiré de l'antenne en 2005, où l'on annonçait au début une somme dans la valise virtuelle, près de cinquante mille francs. Tout au long de l'émission dans laquelle avait lieu le concours, l'on faisait régulièrement des annonces de rajout dans la valise, l'on tirait au sort un numéro de téléphone dans l'annuaire et la personne à l'autre bout du fil devait donner le montant exact dans la valise au moment de l'appel, recevant comme prix cette même somme.

de lui pour avoir une *standing ovation* au début du spectacle, il suffit qu'on appuie sur un bouton pour créer l'ambiance nécessaire. Il mentionne ensuite une possible objection de la part des spectateurs face à ce comportement et répond en énonçant pourquoi il mérite la *standing ovation* : pendant l'été il n'est pas parti en vacances, mais il a « appris la culture ».

Ensuite, nous pouvons mentionner l'introduction au sketch *Les hommes des cavernes*, indiquée précédemment, où le passage d'une instance à l'autre est fait littéralement au milieu d'une phrase, le seul indice étant la mimique et le ton de la voix. Ainsi, après le rallumage des lumières sur scène, l'humoriste refait son apparition et NP₁ affirme être content pour deux raisons : la première a été citée antérieurement, le succès du spectacle, malgré sa faible promotion dans les média. La deuxième est également l'occasion d'un changement d'instance, comme suit :

NP₁: ... et le deuxième truc / je suis content parce que / (changement de mimique, fronce les sourcils) - **NP₂**: ... ça marche / c'est inespéré / tu vois / ah ben je veux dire / c'était pas gagné hein / on rigole / je vous fais la philosophie / ça vous fait rigoler / je vous fais l'histoire / pareil... etc.

Les images 1 et 2 ci-dessous représentent Bigard dans deux hypostases correspondant aux deux instances: 1 est un cadre pris au moment où il remercie le public, tandis que 2 illustre la mimique spécifique au personnage comique lorsqu'il affirme que le pari n'était pas gagné d'avance.



Fig. 1 NP₁



Fig. 2 NP₂

L'on peut également noter des moments où les répliques de NP₁ sont en alternance avec celles de NP₂, comme dans le sketch *Le camion*, à l'instant où NP₂ raconte à sa propre manière le péché originel et la punition de Dieu pour Adam (après avoir déjà prononcé le châtiment d'Ève, accoucher dans la douleur) – travailler le restant de sa vie pour gagner le pain de la famille:

NP₂ (renfrogné, pointe du doigt un spectateur du premier rang, reproduit les paroles de Dieu): “Toi / tu seras obligé de gratter toute ta vie / pour gagner le pain de la famille” (mimique pour confirmer la gravité de la punition divine) / **d'ailleurs ce qu'il avait pas dit à Eve / c'est que plus tard / non seulement elle continuerait à accoucher dans la douleur / mais qu'elle gagnerait le pain finalement / elle aussi / hein / le / d'ailleurs elle s'est bien fait niquer / sur ce coup-là / la / la Ève / faut reconnaître / ben oui / c'est vrai que nous / nous on accouche toujours pas / et puis elles / elles grattent hein / quand même maintenant / mais ça leur fait les pieds / c'est pas méchant** (pause, les spectatrices expriment bruyamment leur désaccord) - **NP₁** (changement de mimique, sourit): *Non / mais / moi je déconne* - **NP₂** (nouveau changement de mimique, fronce les sourcils): *Mais quand même / ça leur fait un petit peu* - **NP₁** (changement de mimique, sourit): *Non / je déconne / je déconne / je déconne* - **NP₂**

(changement de mimique, fronce les sourcils): *Mais quand même - NP₁* (sourit) : *C'est bien / les garçons font "Ooooo" / les filles font "OOOuuu" / allez-y / les filles* (les spectatrices crient « OOOOuuuuuuu! » pendant qu'il dirige) - *NP₂* (froisse les sourcils) : *Voilà / on leur fait faire ce qu'on veut.*

3.2. Niveaux de la narration

Nous avons montré dans la section antérieure qu'il existe deux narrateurs qui peuvent être situés à deux niveaux différents : NP₁ assume la narration extradiégétique, pendant que l'intradiégétique revient à NP₂ (Genette, *op. cit.* : 193). Les deux jouissent d'un statut de narrateurs personnages, et la narration de deuxième niveau, soutenue par le personnage comique créé par l'humoriste est plus importante du point de vue quantitatif que celle du premier.

Au niveau métadiégétique l'on retrouve principalement des scènes (*ibidem* : 141), plus ou moins importantes du point de vue de leur durée, dans la plupart des narrations ultérieures (*ibidem* : 232): le péché originel (*Le camion*), le dialogue entre Fabrice et M^{me} Chombier (*La valise RTL*), le « baptême » en saut à l'élastique et chute libre (*Le baptême*), les citoyens dérangés par les alarmes des voitures se déclenchant la nuit (*Robots et alarmes*), le propriétaire de la voiture électrique qui, une fois arrivé chez lui, essaie d'en rembobiner le câble, d'après le modèle de l'aspirateur (*Les voitures électriques*), la fascination malsaine exercée sur le téléspectateur par un émission télévisée de mauvaise qualité (*La connerie hypnotique*), l'homme au volant de sa voiture souhaitant bénéficier des services d'une prostituée au Bois de Boulogne (*Les couilles vides*). Signalons deux cas de narrations antérieures (*ibidem* : 231): NP₂ se prépare à énoncer une phrase dans le style de Socrate, à laquelle les spectateurs ont la possibilité de réfléchir, à l'instar des disciples et des philosophes qui l'ont suivi. Il informe tout de même les spectateurs qu'ils ne seraient pas obligés de passer les huit années de méditation dans le silence qui ont précédé l'énoncé de Socrate et en explique la raison par une mini-scène dont les personnages sont les enfants des spectateurs (*Je le mérite*). L'autre cas anticipe la situation où, selon le modèle du permis auto à point, les citoyens auront un casier judiciaire à points qui seront retirés en fonction des infractions ou des délits commis (*Permis et ministres à points*).

Outre les scènes, les plus importantes du point de vue quantitatif, le niveau métadiégétique présente également des récits où l'on peut noter d'autres mouvements narratifs tels que l'ellipse et le sommaire (*ibidem* : 128-141). Par exemple, le résumé du film d'horreur typique (*Les films d'horreur*), la série d'analepsies (*ibidem* : 90-105) expliquant, à partir de la philosophie de Leibniz, pourquoi Ève est coupable du fait qu'un personnage soit renversé par un camion (*Le camion*), ou le bref récit des *Misérables* – où il est intéressant de remarquer la présence de deux ellipses déterminées (*ibidem* : 139), la durée n'étant pas pour autant exprimée en temps historiques, mais en nombre de pages (*Les misérables*).

Le passage du premier au deuxième niveau, du dire de NP₁ à celui de NP₂ se fait, comme nous l'avons vu, sans que le NP₁ le montre explicitement, la seule forme discursive proche de ce choix auctorial étant le discours indirect libre. Si l'on applique le « test » proposé par Bal (*op. cit.*: 49-51) pour reconnaître si l'on a vraiment affaire à un tel cas, l'on constate que deux des trois critères sont remplis : les signes renvoyant à la situation de

langage (*ibidem* : 46-48) de l'acteur⁴ (les déictiques « je », « tu », « ici », « maintenant », etc.) sont présents, tout comme son style incontestable, discuté précédemment. Il n'existe par ailleurs pas dans le texte de NP₁ un signe explicite selon lequel il reproduirait les paroles de NP₂, ni un verbe déclaratif qui pourrait indiquer qu'il citerait les propos de ce dernier, d'où l'on peut tirer la conclusion que l'on n'a affaire ni à un discours direct, ni à un discours indirect. Enfin, le mouvement en sens inverse, du deuxième au premier niveau a lieu de la même manière.

Le passage du deuxième au troisième niveau de la narration se fait de prédilection par le biais des discours direct et indirect libre. Pour le premier cas, l'un des exemples les plus parlants est la scène du sketch *La valise RTL*, que nous avons déjà évoquée précédemment. L'on en retrouve un autre dans *Le camion*, où NP₂ raconte le péché originel et le châtiment de Dieu:

NP₂: ... souvenez-vous / Dieu avait dit bien à Adam et Ève / il avait dit / “Vous pouvez bouffer / tous les fruits du jardin que vous voulez / y compris les fraises belges en question / je m'en fous / par contre / je ne veux pas / que vous touchiez au fruit de l'arbre de la connaissance” / tu vois / c'est comme ça qu'ils appelaient / les pommiers / hein / à l'époque / hein / si / c'est pas des conneries / c'est marqué comme ça dans le bouquin / l'arbre de la connaissance / et la Ève / qu'est-ce qu'elle fait / ben oui / dès qu'il y a une connerie à faire / elle est là / la Ève / mon vieux / le premier serpent qu'elle voit qui passe / avec un cageot de pommes sous le bras / elle en prend une et croque dedans / cette conne / alors du coup / le bon Dieu il revient / il est en pétard / il dit / “Qu'est-ce que vous avez branlé / bordel” / là / je le dis avec mes mots à moi / hein / ah, non / lui / il l'a pas dit comme ça / non / non / mais quand-même / on sent qu'il est en pétard hein / il est très très remonté hein / ça rigole pas / il prend des sanctions hein / chope la Ève / il dit / “Toi, tu [...] accoucheras dans la douleur” etc.

Les propos des acteurs du récit de troisième niveau ne sont toujours pas annoncés comme tels, l'on peut également les retrouver sous la forme du discours indirect libre. Par exemple, dans le sketch *Les 10 commandements*, dont le thème principal est une discussion sur le Décalogue, le commentaire sur l'interdiction de voler conduisant vers les politiciens et le financement des partis politiques. L'extrait ci-dessous permet d'observer l'alternance entre le style indirect libre et le style direct:

NP₂: ... il y a des gens / d'ailleurs / et quand je dis des gens / je dis de gens de bonne famille / grandes écoles / ministres et tout / alors eux ils ont trouvé le truc / eux ils volent pas / ils obligent juste l'autre à donner / tu vois / ça veut dire genre / si tu fais pas des travaux chez moi / t'as pas le chantier du viaduc / par exemple / et c'est vrai que le gars avec son viaduc / il est pas volé / [...] des fois ils sont très pointilleux question vol / donc il faut le souligner aussi / si si si y a / tiens je vais vous citer un exemple / tu vas voir / ils ont été bien / tu sais / le moment du financement des partis / campagne / tout ça / tu sais / quand les hommes politiques se sont aperçus / qu'ils prenaient un petit peu d'argent sous la table / enfin un petit peu / beaucoup / complètement tout hein / d'ailleurs hein / ah bon, on prend tout / oui oui / j'ai l'impression hein / alors là / bon / vous avez vu / ils ont été très sévères avec eux-

⁴ „Acteur” est utilisé ici au sens donné par Mieke Bal, un agent accomplissant une action (*op. cit.* : 5).

mêmes / hein / ils ont dit / “Ah, oui oui oui oui oui / c'est vrai / jusqu'à maintenant / on s'est comporté comme des truands” etc.

3.3. La relation entre le narrateur et le récit

Observer cet aspect de la narration tout au long du spectacle révèle un dynamisme qui fait sans doute partie des facteurs contribuant à capter et à maintenir l'intérêt du public. Ainsi, au niveau extradiégétique, la plupart des situations où NP₁ prend la parole, c'est pour produire un discours hétérodiégétique, relatif à NP₂ et dont il prend ses distances. Les moments de narration autodiégétique sont, comme précisé avant, introductifs.

Le changement entre plusieurs types de relations entre le narrateur et le récit (Genette, *op. cit.* : 252-256) est toutefois important au niveau intradiégétique, où l'autodiégétique encadre les séquences hétérodiégétiques : il faut toujours revenir au personnage source du comique. Nous ferons ci-après le résumé du sketch introductif *Je le mérite* pour illustrer ce mouvement oscillatoire : au moment où NP₁ « passe la parole » à NP₂, ce dernier justifie son opinion conformément à laquelle il mérite la *standing ovation* même dès le début pour avoir appris la culture et continue en affirmant se sentir beaucoup mieux à présent, alors qu'avant il était grossier et vulgaire. Il informe ensuite le public avoir constaté que sa pensée n'était pas très loin de celle des érudits qu'il a étudiés et donne Socrate comme exemple (autodiégétique). Intervient tout de suite une petite histoire sur ce dernier, avec comme précisions qu'il n'a rien écrit, médité pendant huit ans, alors que ses disciples attendaient qu'il dise quelque chose et énoncé à la fin une phrase pleine de substance (hétérodiégétique). Le narrateur continue par réitérer le fait de n'avoir rien trouvé d'extraordinaire dans la pensée des philosophes antiques, la preuve étant que lui aussi est capable de formuler une phrase pleine de substance, qu'il énoncera aux spectateurs, pour qu'ils puissent y réfléchir. Il leur épargne néanmoins les huit ans de méditation faute de logistique (autodiégétique), sans compter qu'il existe des membres du public qui se sont garés de manière illégale, d'autres dont les enfants leur reprocheront le retard et que, si les premières années se passeront bien du point de vue des relations humaines, il est inévitable que des frictions se produisent, si l'on considère les milieux sociaux différents dont ils proviennent : par exemple, un spectateur travaille dans l'importation de mobylettes, un autre est chirurgien – moment où intervient une petite scène avec le chirurgien et une infirmière dans le bloc opératoire (hétérodiégétique).

Nous considérons nécessaire à présent de présenter la différence entre les deux discours autodiégétiques. Celui situé au premier niveau extradiégétique institue une communication sincère et respectueuse avec le public, qui laisse apparaître un processus de rapprochement plein d'émotion et de reconnaissance. Au contraire, au deuxième niveau, les séquences autodiégétiques mettent en lumière un processus émotionnel à contenu négatif: le personnage est déçu par la faible qualité des pensées des philosophes antiques (*Je le mérite*) ou des films d'horreur (*Le film d'horreur*) ; il ressent une peur bleue (*Le baptême*), est en colère à cause des injustices (*La valise RTL, Permis et ministres à points*), a été victime du mauvais contenu des productions télévisées (*La connerie hypnotique*), des alarmes des voitures faisant longuement du bruit la nuit (*Robots et alarmes*), du manque de courage de

son épouse qui ne souhaite qu'il roule à trop grande vitesse (*Ma femme et la vitesse*) ou des constructeurs d'autoroutes qui n'ont installé des lumières qu'aux endroits où les automobilistes essaient de dormir (*L'autoroute et les animaux*).

Nous avons par conséquent affaire à un narrateur qui parle de tous ces sujets d'un ton dans la plupart des cas rouspéteur, querelleur, prêt à avoir une dispute avec quiconque contesterait ses propos. L'équilibre est toujours rétabli par l'intervention extradiégétique du NP1, qui apporte les réparations nécessaires en dédramatisant, en détendant lorsque le contenu intradiégétique est poussé trop loin – voir les commentaires sexistes évoqués précédemment, les attributs insultants adressés au spectateur Jean-Michel (« bouché ») et à celui qu'il prend pour un chirurgien (« péteux »), les comptes demandés au public au moment où il ne peut pas continuer l'histoire des *Misérables*.

4. Conclusion

Nous nous sommes proposés d'analyser l'utilisation de la voix comme technique narrative dans un genre artistique qui n'a accordé que récemment suffisamment d'importance à ce type de moyen d'expression. Nous avons montré comment une seule personne physique sur scène peut donner vie à deux instances contrastantes de la narration, produisant des récits à trois niveaux où trouvent leur place des personnages des plus variés. L'alternance de prise de parole assure l'équilibre nécessaire entre les contenus racontés, de manière à ce que les transgressions de la limite entre ce que le public considère comique et ce qui pourrait passer pour des insultes soient compensées par les réparations nécessaires. La discussion a également porté sur le maniement des différents types de discours comme manière de passer d'un niveau narratif à l'autre et nous avons relevé la présence des discours direct et indirect libre dont le rôle est d'assurer la diversité nécessaire à un *one-man show* de presque deux heures et demie. Pour finir, l'analyse de la dynamique des types de relation narrateur-récit, chacun impliquant un changement du centre d'attention, a mis en évidence encore un autre aspect important de la complexité que suppose une telle catégorie de création artistique, non seulement du point de vue de l'écriture du scénario, mais aussi en ce qui concerne sa représentation sur scène.

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Note biographique :

Mălina GURGU est assistante en langue française à l'Université technique de construction de Bucarest.

Mél : malina.gurgu@utcb.ro

Niveles de correspondencia y la traducción de los refranes del idioma rumano a los idiomas español y alemán

FLORINA-CRISTINA HERLING

LOREDANA-FLORINA MICLEA

Abstract: Proverbs reflect the socio-cultural dimension of the language by means of the analysis of cultural references present in a group of typical expressions; these cultural references are closely connected to elements specific to popular culture, to cultural areas or metaphors. Considering the relation set between the function and the form of proverbs, one can accomplish a classification of the Romanian, Spanish and German proverbs that should encompass different degrees of equivalence, classification that may lead to the discovery of issues of a cultural and linguistic nature existent in the translation of proverbs from and into these three languages and to the identification of procedures adequate to their translation.

Keywords: proverb, translation, meaning, paremiology, culture

La cultura representa una engendración de relaciones materiales y espirituales de las entidades humanas. No se trata de un sistema aislado, sino de un sistema que va interrelacionando los valores, las creencias, las estructuras económicas, políticas y sociales de una entera comunidad. „La cultura/ las culturas reflejan la capacidad general humana de codificar y comunicar ciertas experiencias de manera simbólica, de vehicular símbolos en una forma aceptada por dicha comunidad.” (A. Șerbănescu 2007: 108)¹

Partiendo de las definiciones de la cultura general, la cultura popular, se puede definir mediante este vía. Se forma a base de las manifestaciones culturales que contribuyen a la expresión de la solidaridad y la unión de los segmentos heterogéneos de un pueblo, desarrollando un concepto propio, autónoma, acerca del universo y creando un sistema de conocimientos, creencias, artes propios, un estilo de vida, de costumbres, de panorama material y arquitectural propios. La cultura popular representa, de esta forma, una viva y dinámica realidad, a la que tomamos participe todos, de manera consciente o inconsciente. Y así pues, en el núcleo de la cultura popular alumbran los refranes, los mensajes orales, que difunden la sabiduría, el aprendizaje y la tradición popular. Se trata de creaciones populares, que pertenecen a un autor desconocido o a varios, que se vincularon a viva expresión, generación tras generación, hasta hoy día. Expresan verdades universales de la vida común y corriente o conceptos prácticos de los quehaceres de la gente, siendo empleados con el propósito de difundir las situaciones y las realidades extralingüísticas como por ejemplo: las cualidades, las virtudes, los vicios, los defectos físicos, los sentimientos, el amor, el odio, las relaciones sociales, las costumbres etc. Son, pues, afirmaciones pertinentes que se vincularon y seguirán vinculándose entre las personas.

Los refranes de diversos pueblos, desempeñando situaciones similares o idénticas, se mostrarán muy cercanos a pesar de su peculiaridad de origen étnico, geográfico, histórico y lingüístico. En el caso de los idiomas rumano, alemán y español, se trata

¹ Șerbănescu, Andra. (2007). *Cum gândesc și cum vorbesc ceilalți. Prin labirintul culturilor*, Polirom, București, p. 108

aparentemente de culturas diferentes, y en lo que concierne los refranes, existen coincidencias que llaman la atención. Existen, por supuesto, también diferencias hasta refranes opuestos. Existen refranes en que las situaciones, las imágenes, como tanto la intención moralizante son idénticas en los tres idiomas: *Noaptea toate pisicile sunt negre* - *De noche todos los gatos son pardos* - *In der Nacht sind alle Katzen grau*.

Un refrán, una vez vinculado, se suministrará a las leyes generales del folklore y se convertirá en un bien común, nacional y universal. Con respecto al origen de los refranes, sin duda alguna, muchos de estos tienen su origen en las escrituras de la antigüedad. El proverbio *Peștele mare îl mănâncă pe cel mic* - *El pez más grande se come al más pequeño* - *Große Fische fressen die kleinen* se halla en la obra de Hesiod, siendo traducido del latín en varios idiomas, a la vez con la obra del autor. Un número impresionante de proverbios que pertenecen a varios idiomas y culturas entran en el latín, pasando luego a otros idiomas mediante las escrituras del latín medieval. Proverbios como *O mână spală pe alta* - *Una mano lava la otra* - *Eine Hand wäscht die andere*, *Dragostea e oarbă* - *El amor es ciego* - *Liebe macht blind* y muchos otros, fueron traducidos del latín a varios idiomas. Estos proverbios de origen clásico son los que alcanzaron el nivel más alto de difusión, vinculándose también hoy día por el mundo entero. También los proverbios de origen bíblico tuvieron un nivel elevado de difusión. Proverbios como *Omul nu trăiește numai cu pâine* - *No sólo del pan vive el hombre* - *Der Mensch lebt nicht vom Brot allein* (Matei 4:4) și *Este mai ferice/ bine să dai decât să primești* - *Es mejor dar que recibir* - *Geben ist seliger/ besser als Nehmen* (Los hechos de los Apóstoles 20: 35) se dan a conocer en varios idiomas.

El lenguaje empleado en los refranes es un lenguaje figurado, pues de esta forma las oraciones y el contenido semántico expresan realidades objetivas a nivel denotativo, pero generan una otra interpretación, con valor connotativo. *Cine râde la urmă, râde mai bine* - *Quien se ríe último, ríe mejor* - *Wer zuletzt lacht, lacht am besten*. La función del refrán depende más del contexto (es decir, dónde, cómo y cuándo se emplea), que del significado de las palabras de las que está formado. Es muy importante observar el refrán en su contexto histórico, porque refleja las normas y la cultura de los hablantes que lo emplean.

En lo que concierne la traducción paremiológica, ésta debe consistir en la búsqueda de los correspondientes, intentándose la localización en la lengua terminal del refrán que presenta las más evidentes semejanzas semánticas, pragmáticas y, más escasamente, en la forma con la lengua original o de partida. La mayoría de los refranes tienen equivalentes en otros idiomas. En el caso de éstos se conserva la estructura lógico-semiótica, pero, en la mayoría de los casos, cambia la estructura metafórica y la de los objetos mencionados en el refrán, es decir, la imagen de éste.

Se parte de la idea de que se pueden distinguir dos tipos de correspondientes concretizados en las siguientes correspondencias:

a) *correspondencia literal* – es la que confiere a los refranes un elevado nivel de coincidencia con respecto a la forma, sentido y uso: *Ghinion la cărți, noroc în dragoste* - *Desgraciado en el juego, afortunado en el amor* - *Unglück im Spiel, Glück in der Liebe*.

b) *correspondencia conceptual* – es la que se refiere a los refranes de la lengua terminal que corresponden solo desde un punto de vista semántico con los refranes de la

lengua original: *Din bănuț se face suta - Un grano no hace granero, pero ayuda al compañero - Viele kleine Bäche machen einen großen Strom.*

Aunque se trate de un refrán autóctono o de uno prestado, este tiene su “capa” propia obtenida tras un extenso proceso de estilización. Por consiguiente, la transcripción en otro idioma (excluyendo las construcciones sumamente idénticas) cambiará exactamente esta “capa” por cuya creación se esforzaron infinitas generaciones. Es precisamente por eso que la mayor responsabilidad del que traduce consiste en el hecho de que tiene el cargo y la obligación de conocer tanto la cultura del pueblo del cuyo idioma traduce, como también el idioma del pueblo para el cual traduce.

Uno de los problemas al cual se enfrenta el traductor es la falta o la escasez de los refraneros bilingües o multilingües que le resultan tan necesarios para buscar los correspondientes y para comprender el sentido de los refranes. Otro problema es la viabilidad o la falta de viabilidad de la traducción de los refranes y de la existencia o inexistencia de la equivalencia semántica de un idioma a otro. Se trata de expresar el mismo contenido textual en dos idiomas distintos, y el deber de la traducción es el de reproducir no la forma sino el mismo contenido semántico mediante las modalidades lexicales propias al idioma en el cual se realiza la traducción. Para traducir cualquier categoría de texto, el dicho texto debe de ser muy bien comprendido, y para alcanzar una buena percepción del texto hay que identificar las ideas clave, evitando de esta forma una traducción errónea o confusa. Para los españoles o los alemanes puede provocar un efecto cómico o raro el empleo de ciertas imágenes moralizantes en los refranes rumanos (y al revés), porque no se compenetran con sus típicos códigos culturales. El refrán, aunque tenga difusión internacional, siempre se queda en los marcos de la tradición y la cultura nacionales. Algunas veces la importancia de este elemento cultural es tan grande, que los refranes “arrancados” de su territorio peculiar resultan muy difícil, o casi imposible de entender. En cualquier refranero existen refranes que son marcas de las situaciones plenamente nacionales, inexistentes en otras culturas, éstas poniendo al traductor en dificultad.

Para una correcta traducción de los refranes y para identificar sus correspondientes en otros idiomas se pueden implementar las siguientes técnicas de traducción: *la técnica actancial* – que consiste en buscar el mismo refrán en la lengua original y en la lengua terminal, *la técnica temática* – que supone buscar los correspondientes mediante una idea clave y *la técnica sinónímica* – buscar los correspondientes teniendo en cuenta el nivel de equivalencia del significado (Sevilla y Sevilla, 2000)².

Sería una exageración afirmar que un refranero que pertenece a una nación se podría traducir completamente, desde el primer refrán hasta el último, pero no sería una exageración afirmar que muchos de los refranes más difundidos son comunes a varios idiomas y no solamente desde el punto de vista del fondo sino también refiriéndonos a la forma. Semánticamente y en lo que concierne a la forma, el nivel de equivalencia de éstos puede ser total, parcial y nulo. En el caso de las equivalencias totales, traducimos tanto el sentido, como también la imagen, la metáfora, la forma de los verbos de dos o más idiomas siendo idéntica o semejante. En lo que concierne las equivalencias parciales, traducimos el

² Sevilla Muñoz, Julia y Manuel Sevilla Muñoz. (2000). *Técnicas de la ‘traducción paremiológica’ (francés-español)*. Proverbium 1, p. 369-386.

sentido del refrán, renunciando sin embargo a las metáforas, objetos, símbolos autóctonos incluidos en el texto, produciéndose el cambio de forma y de esta manera careciendo de lo típico nacional. Los refranes que tienen el nivel de equivalencia nulo suponen ser marcas de unas situaciones nacionales específicas, que no tienen correspondiente en otros pueblos. En el caso de estos aparecen dificultades de comprensión y de traducción por causa de las divergencias de los códigos culturales, del marco folklórico del mundo que se reflecta en el refrán.

I. La equivalencia total en los tres idiomas

Calul de dar nu se caută în dinți.

A caballo regalado no le mires los dientes.

Einem geschenkten Gaul sieht/guckt man nicht ins Maul.

Câinele care latră nu mușcă.

Perro que ladra no muerde.

Bellende Hunde beißen nicht.

II. La equivalencia parcial en los tres idiomas

Gura păcătosului adevăr grăiește.

Los borrachos y los niños siempre dicen la verdad.

Oft kommt ein nützliches Wort aus einem schlechten Mund.

Vede paial din ochiul vecinului/altuia, dar nu vede bârna din ochiul/ochii său/lui.

Ve la paja en el ojo ajeno y no la viga en el propio.

Jemand sieht den Splitter im Auge des Bruders, wird aber den Balken im eigenen Auge nicht gewahr.

III. La equivalencia nula en los tres idiomas

Așchia nu sare departe de trunchi.

Der Apfel fällt nicht weit vom Stamm.

De tal palo tal astilla.

Cine se scoală de dimineață de parte ajunge.

Morgenstunde hat Gold im Munde.

A quien madruga Dios le ayuda.

IV. La equivalencia total en dos idiomas y parcial en la tercera

Ochii care nu se văd, se uită.

Tan lejos de ojos, tan lejos de corazón.

Aus den Augen, aus den Sinn.

V. La equivalencia total en dos idiomas y nula en la tercera

Bine faci, bine găsești.

Hacer bien nunca se pierde.

Wer Gutes tut, wird Gutes finden.

Cu o floare nu se face primăvară

Una golondrina no hace verano

Eine Schwalbe macht keinen Sommer.

VI. La equivalencia parcial en dos idiomas y nula en la tercera

La aşa cap, aşa căciulă.

De tal barba, tal escama.

Auf einem solchen Kopf gehört ein solcher Hut.

Como para concluir, podemos decir que, comprender el valor cultural de un refrán permite la incursión del individuo en descifrar las nociones socioculturales de otra nación, de otro pueblo mediante la adquisición de los códigos del ambiente sociocultural de la lengua terminal. El descifrar o decodificar los elementos culturales de un pueblo, no supone un intento sencillo para un traductor por causa de la connotación de ciertas palabras que cambian de un idioma a otro, sin embargo la diferencia de cultura y de idioma no deben constituir un impedimento en el proceso de la traducción, que es un factor incontestable de enriquecimiento cultural. Si el traductor desconoce las categorías de expresión – la cultura, las costumbres – la decodificación del refrán puede resultar inexacta en la difusión del mensaje. El propósito final de la traducción de un refrán debe ser el de traducir siempre el sentido, la estructura lógico-semiótica, renunciando de esta forma a la información extralingüística. La imagen del refrán de la lengua original desaparece, siendo reemplazada con otra en la lengua terminal, de esta forma una realidad cultural toma el puesto de otra.

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About the authors:

FLORINA-CRISTINA HERLING is a Teacher Assistant, Doctoral trainee, at the University of Civil Engineering, Bucharest
LECTOR UNIV. DR. LOREDANA-FLORINA MICLEA is a University Lecturer, Ph.D. at the University of Civil Engineering, Bucharest

Political use of rape in Livy and Shakespeare's “The rape of Lucrece”

ANCA-MARGARETA BUNEA

Abstracto: De los numerosos ejemplos de víctimas femeninas existentes en la literatura romana y en la historiografía, tres de éstas representan la fuente de inspiración del poema narrativo shakespeareano *The Rape of Lucrece*. La base crítica de los valores morales y políticos de Roma la constituyen los célebres episodios de *Ab Urbe Condita del rapto de las sabinas*, el de *Virginia* y el capítulo de la violación de *Lucretia*. En *The Rape of Lucrece*, Shakespeare realiza una nueva referencia a Roma en un momento de transición política, el cual constituye el punto de partida de la evolución de la República Romana, fundada sobre el cadáver de *Lucretia*. Si en el caso de *Titus Livius* estas víctimas legendarias son percibidas como imprescindibles para la salvación de Roma y aportan un grado de legitimación y pragmatismo político, en Shakespeare, *Lucretia* es la imagen del “sacrificio” convirtiéndose en “sagrada” per se.

Palabras: clave: transición política romana, el espacio liminar, la violación, el sacrificio.

1. Introduction

Women's death during moments of political transition brings about the destruction of the old order and, in the process, reveals a barbarity against women previously repressed and hidden. Shakespeare's Lucrece, shares a fate analogous to figures such as Virginia and Lucretia. And each marks a stage in Rome's political development through the brutality perpetuated on their bodies.

The transformation of women from victims of masculine violence into sacrifices has a tripartite development in typical Roman treatments. In the first stage, the political rape or conquest occurs. The suicide or the murder of the raped or conquered woman comprises the intermediary phase. In the final movement, the body of the violated woman is transformed into a sacrifice for the state or some abstract quality, such as love, honour or virtue. These three constants of the evolution of a patriarchal society represent the motivation of this paper. The purpose of this contrastive study on Lucretia /Lucrece is to find out the elements that transformed Lucrece into a modern symbol of sacrifice. So, in order to show how a woman's sacrifice makes her sacred by changing the order of a world, we use the theory of liminal space.

2. Rape in Classical Roman Culture

The role of women in the founding of Rome is complex. On the one hand, they are portrayed as essentially passive. At first, the Sabine women are neither given a will, nor are they shown protesting or resisting their abductors. On the other hand, the success of the Roman campaign to form alliances with their neighbours and in restoring their masculinity requires the active participation of the Sabine women. The daring intervention of the women in between the warring Sabine and Roman armies affirms their complicity in their new role as Roman wives. The result of the women's initiative is the reconciliation of the two groups of men. This story of rape establishes that the role of women is in taking action not against but

in support of patriarchy. Their initiative supports the dominance of husbands over wives, the subordination of women as prizes in conflicts between men, and affirms the virility and strength of Rome and of Roman men. The story tells of Rome extending its state and empire through the formation of alliances and the assimilation of neighbouring peoples into Rome. The rape of the Sabine women promotes the expansion of Roman power.

Livy's narratives of the rape of Lucretia and the attempted rape of Virginia are strongly associated. Virginia's attempted rape and murder lead to the overthrow of the decemvirate, who had taken control of the state. Although the extent to which her murder frees her is debatable, the extension of liberty to her male family is quite clear. After her murder, her father flees to avoid prosecution. Other men wisely take advantage of the situation; they take possession of her dead body and place it on public display. This incites the men of Rome to expel the decemvirate. Virginia's murder is, thus, instrumental in the restoration of liberty to Rome's men, who had been long oppressed by the political tyranny of the decemvirate. The tribunate is restored and Virginia's father and fiancé are elected to political office.

3. Miles's Theory of a Liminal Space in Narratives of Roman Political Transformation

Gary B. Miles uses the field of anthropology to theorize the role of women in narratives of political rape. He likens the story of the transformation of the Roman state - from tyranny to destabilization to a final state of political renewal - to a rite of passage. He writes primarily on the Sabine women, whose abduction initiates a development in both societies from independence through conflict to final incorporation into one community with shared citizenship, religious rites and a common name (170). Firstly, their abduction separates the women from their original Sabine society. Then, it moves them and their society into a liminal space. Finally, their transformation into Roman wives and mothers comes, being complete by their intervention between their warring Roman husbands and Sabine fathers. Between their original membership in Sabine society and their final incorporation into Roman society exist a critical liminal space. This liminal space separates the two extremes (171).

The sublimation of women from victims of rape into sacrifices for which they merit their societies' respect and admiration requires that women voluntarily sacrifice themselves for the good and welfare of the state. The sublimation of women occurs in this liminal space, where female victims of political rape enable the restoration of Rome and of Roman masculinity. As noted earlier, Livy quickly passes from the rape of the Sabines to its political and military consequences. He does not linger on the effects of the rape for the women, or on their responses to their violation. Indeed these stories, being told from a male perspective, are not principally interested in the experiences of women. Although the assault is perpetrated on women's bodies, rape produces male heroes, renews manhood, and creates male dominated communities. Livy's narratives require their voluntary cooperation to further empire. However, their participation is not always certain. Unlike Lucretia, Livy's Virginia remains silent. Her collusion in the restoration of the state can only be assumed. In Shakespeare's return to Roman political rapes, women do not remain silent and

passive. He lingers in the liminal space; he records where possible women's experiences of their occupation, rape, abduction and suicide. However, this potential subversion of Livy is not straightforward. Whether Shakespeare is limited by his sources and literary tradition, or is indeed questioning Roman political ideology, the women in his narratives of political rape both comply with and resist becoming objects of sacrifice.

4. The Rape of Lucrece: Lucretia vs. Lucrece

In Roman culture, rape was constituted in contradiction. On the one hand, rape was seen as a legitimate political act. In Roman law, *raptus* is bride theft. *Raptus* occurs when a man abducts an unmarried woman without her parents' approval in order to compel their consent (Helms, 557). On the other hand, rape derives from the Latin *rapere*, which is to seize and carry off; thus, rape means both sexual assault and to plunder and sack, as of a city. Diane Wolfthal argues that rape has two fundamental components: one is the use of power and violence; the other is forcible sexual intercourse against the will of the victim (Wolfthal, 3). It is important to keep this dual definition in mind. For the Romans, rape is primarily a theft of property; and it "included thefts of all kinds. If violence was a necessary component of this crime, sexual intercourse was not" (Wolfthal, 9). In Roman law women were regarded as property; the law was not concerned with their point of view; *raptus* was a crime against the woman's husband or guardian. Female sexuality was conceived to be a possession of men. The only issues in dispute were which man controlled the woman's sexuality and for what purpose.

In Livy's traditional, political reading of Lucretia's story, her rape is all but naturalized. Lucretia's role is to be raped; Tarquinus' is to perform the rape. Their function is to arouse the activism and heroism of Roman men, which will lead to political reform and renewal. For rape to kick-start the cycle leading to political transition, the sexual and political cruelty of the rapist and the tyrant must be clear and unequivocal. The rapist must be as culpable as his crime; and this is certainly the case in Livy's narrative. Yet, Shakespeare's poem is not so straightforward. Unlike Livy's narrative of the rape of Lucretia, Shakespeare's poem is extremely concerned with the psychology of his characters. His focus on the trauma the rape causes Tarquin, and especially Lucrece, is a significant departure from his ancient source. In emphasizing Lucrece's feelings and her tortured psyche, Shakespeare denaturalizes the association that the classical narratives used to make between rape and political change.

Shakespeare's treatment of the rape brings out the egregiousness of not only the rapist, but also of the association between the sexual conquest of women and political change. In Shakespeare, the reader only learns of the political consequences of Tarquin's actions from the opening "Argument" and the final stanza of the poem. In addition, from the closing stanzas of the poem we learn that Brutus replaces Lucrece as the central actor in the drama, indicating that Lucrece is not an essential figure for the teleological unfolding of the history of Rome. Shakespeare's poem underlines that although women are catalyst of socio-political change, in the development of Roman history they do not reap any of the benefits.

In both Livy and in Shakespeare's "Argument" and final stanza, Tarquin's rape of Lucrece parallels his father's rape of Rome. Brutus's role is to rescue Rome from the sexual and political tyranny of the ruling family. The state of Rome and Lucrece come to occupy a similar feminized position. They are similarly violated, conquered and in need of rescuing.

In his poem, Shakespeare ruptures the links naturalizing the movement from rape to suicide. Shakespeare's Tarquin is a psychologically tortured character both before and after the rape. Similarly, transformed after the brutality of her rape, Lucrece is also psychologically tormented. Tarquin's reasons to commit rape and Lucrece's to commit suicide are morally and ideologically unstable and problematic. Tarquin does not commit rape simply because he is morally bankrupt anymore than Lucrece chooses suicide simply to protect her honour and reputation and those of her husband and children. Tarquin's moral struggle over committing rape and Lucrece's over committing suicide also engage them in a critique of their culture's teachings and beliefs. Tarquin, for example, is conflicted over Rome's prescription of rape as a winning strategy in struggles with other men, pursuing it even though he knows such an act will have disastrous consequences for him. The poem also reveals that rape is a legitimate practice of retribution against other men. Lucrece's rapist admits,

Had Collatinus killed my son or sire,
Or lain in ambush to betray my life,
Or were he not my dear friend, this desire
Might have some excuse to work upon his wife,
As in revenge or quittal of such strife (232-236).

Tarquin reveals that the rape of women is a permissible and even appropriate response in conflicts between men inscribed in Roman culture. As previously discussed, Livy's narrative also revealed that Romulus's decision to use rape in his quarrel with the Sabine men was a justified and shrewd strategy.

Similarly, Lucrece realizes the inherent contradiction in the proposition that even though she is innocent of any crime, suicide is the proper course of action for a raped woman. So a straightforward narratological, moral or political story cannot be extracted from Shakespeare's rewriting of Livy, undermining the classical pattern in which rape leads to political transformation.

Traditionally, the siege of women and military violence inform one another. This is demonstrated in Livy's narratives of political rape and also illustrated in the metaphors Shakespeare uses to describe the siege of Ardea and Tarquin's assault of Lucrece. The poem uses a common language to describe military and sexual assaults. Tarquin uses the language of military invasion to describe his attack against Lucrece; he speaks of "a rude ram to batter such an ivory wall" (464) and "Under that colour am I come to scale / Thy never-conquered fort (480-81). The similarities between the language styles used to describe the legitimate assault of a city and the illegal rape of women suggests that a strict divide between them cannot be maintained. Force and violence are factors in both the siege of a city and Lucrece, and draws out the ideological contradictions between the legal and

illegal conquest of women. Female bodies are used as a pretext and justification for sexual and military conquest and occupation. And through the production of women as sacrifices, the conditions are established that seem to promote the moral and teleological exoneration of violence itself. Violence is justified and legitimized because it is part of a purposeful development toward some moral, ethical, theological and political final end.

Shakespeare's poem, however, undermines the anesthetization and exoneration of violence. The many parallels in the tropes and metaphors Shakespeare uses to describe Lucrece, Tarquin and Rome do more than confer sympathy for Tarquin, or develop common links between them. Through the development of parallels, contradiction and paradox, the fiction in which the brutalization of women is a prologue toward some better, the good becomes destabilized. While believing in his freedom of action, Tarquin is trapped within the ideological contradictions of his culture's constructions of masculinity and femininity. Roman manhood is produced on the military and sexual battlefield. Tarquin's masculinity and cultural identity is dependent on the successful rape of both Ardea and Lucrece. Penetrability is a crucial marker of masculinity and femininity. In the same way, the paradox of how Tarquin is both the besieged and the besieger, simultaneously, is irresolvable. All of which contributes to destabilizing Livy's pattern. In addition, Shakespeare's rewriting of the myth transforms the original meaning of the Roman story, and brings the ideology demanding Lucrece's death into doubt.

Transmission and reinterpretation undermine the justification for her suicide, revealing it to be an historical imperative, not inevitable.

Although Lucrece's reasons for self-slaughter are multiple, they all promote the patriarchal organization of society. The honour of her husband and children is the primary factor in her decision. There is also the implied fear of bearing Tarquin's bastard seed in her womb. A third reason motivating her choice is so that "no dame hereafter living / By my excuse shall claim excuse's giving" (1714-1715), meaning: she will not become a pattern for adulterous wives. However, the question of Lucrece's consent in the rape makes these rationalizations problematic. Her struggles against Tarquin cease when he threatens to rape her, whether she resists or not, and after cover it up with the fiction that catching her in an illicit affair with some base groom he slew them both. Yet, by buying so completely into the patriarchal morality, Lucrece's actions expose its internal contradictions, which force her both to accept and then to punish herself for doing so. Therefore, only suicide can provide the undeniable proof of her innocence.

Conclusions

Even if Lucrece's suicide establishes her innocence and virtue, simple death is not sufficient in itself to move her society out of the liminal space. In both Livy and Shakespeare, the meaning of her rape is transformed from an assault against her and her husband to the purification and renewal of the society in a new political incorporation. Yet, as argued above, those events that Livy uses to develop a political reading of the story, Shakespeare consigns to the "Argument" and the closing stanzas of the poem. The political

reading also depends on the ability to translate Lucrece's suicide into a sacrifice, which conclusively rescues the state from moral and political corruption.

The body offered up in sacrifice erases the crimes and barbarity of a given society. René Girard understands sacrifice in terms of a substitution:

Rather, society is seeking to deflect upon a relatively indifferent victim, a "sacrificeable" victim, the violence that would otherwise be vented on its own members, the people it most desires to protect (4).

Thus the innocent and chaste Lucrece is ideal sacrificial offering. In Lucrece's Rome, tyrants have violated law and justice, corrupting and abrogating these institutions for their private whim. Legitimately, in both Livy and Shakespeare, republicanism corrects the political abuses of the Tarquin's leaving Lucrece's rape and suicide uncovered. Nevertheless, the failure of the republic obliterates these abuses creating the need for more sacrificial cleansing.

This extended discussion of the political use of rape in Livy and Shakespeare's response to Livy in *The Rape of Lucrece* demonstrates that in Shakespeare there is no natural or inevitable connection between her rape, suicide and sacrifice. By the development of common links and metaphors between Lucrece and Tarquin, Shakespeare destabilizes Livy's reading. Without doubt, Shakespeare announces his departure from Livy when he consigns the political events to the "Argument" and the ending of the poem and instead focuses on the psychology of his main characters. In effect, Shakespeare marginalizes Livy and Livy's legitimization of violence against women when it suits the needs of Rome.

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About the author:

Anca-Margareta BUNEA is a Lecturer, PhD, at the Technical University of Civil Engineering, the Department of Foreign Languages and Communication

E-mail: ankalexandrescu@yahoo.com

Counterculture versus mainstream

FELIX NICOLAU

Estratto: La generazione Beat non è tanta rottura dal messaggio dei Transcendentalisti americani. Dunque, la tradizione è presente in una forma sottile anche nei movimenti letterari-artistici obiettori. La controcultura è diversa dalla sottocultura – ed è quindi naturale che essa dovrebbe includere una tradizione che è stata distorta dalla cultura mainstream.

Parola chiave: esperimento, Ken Kesey, trascendentalismo

I. Introduction

Isn't it clear that the golden days of counterculture have been swallowed by the conformist and dry mainstream? The scourging days of 1964, when Timothy Leary urged: "you have to Go Out of Your Mind to Use Your Head" (in Whitmer and VanWyngarden, 1987: 15). Those years when the experiments with psychedelic drugs took place at Harvard and on writers! The counterculture took on to aesthetic experiments together with a sharp social involvement. The same Leary professing open hate to the establishment: "To shoot a genocidal robot policeman in the defense of life is a sacred act" (*ibid*: 42). And keep in mind – this was the second stage of counterculture, after its pinnacle!

The authenticity of counterculture is indisputable as writers' biographies extensively rivalled their fiction. In 1960 Norman Mailer stabbed his wife. Okay then, he was mentally disturbed. If it had been only for that! But his private life got redeemed by overflowing into the public realm. In 1969 he ran for mayor of New York. The writer's status was so important that he could charge 50 bucks admission to his 50th birthday party. What if he had covered Adam's lifespan?

1.1. Dolly culture, crazy counterculture

Within the same interval, Hunter S. Thompson was going for "big bang psychotherapy" (*ibid*: 87), firing rifles out of his window. No wonder he was described as "a literary bull in the china shop of western civilization" (*ibid*: 88). Now we can clearly hear the "hum of the block machinery" (Kesey 2002: 7), that is the Combine repressing everything that wanted to be different. What if culture, especially the academic one, has become a Procrustean device supporting a hypocrite and dull political correctness? What if this new type of culture, cemented with piles of red tape – rules, regulations, diplomas and certificates – has got the appearance of Miss Ratched in **One Flew over the Cuckoo's Nest**? "Her face is smooth, calculated, and precision-made, like an expensive baby doll, blend of white and cream and baby-blue eyes, small nose, pink little nostrils" (*ibid*: 10). A dolly culture imbued with cute and cosy considerations, the function of which is more and more didactic, but less and less challenging and critical.

Now, what is the good of a civilized culture, wherein one writes keeping the score: number of articles, scholarships, memberships, committees and so forth? If McMurphy

popped in one day and asked us: “Who’s the bull goose loony here” (*ibid*: 25), how many of us would have the guts to face him? He was battling hammer and tongs against that Big Nurse who wanted everybody and everything “adjusted”. One way or another, even we, the intelligentsia, have become the employees of a cultural factory. But this giving in isn’t sufficient. We have to let ourselves be reformed into “a bunch of chickens at a peckin’party” (*ibid*: 72), telling on those still resisting, those who don’t want to surrender to the snugly rhinoceros condition.

Try and not be polite, try and not be ecumenical and the globalists will ridicule you as a *retrograde* factor. Again, we are living in an Age of Enlightenment relying not that much on Reason, but on conformity to corporate thinking. As Harding, the philosopher of the loonies put it allegorically: “All of us in here are rabbits of varying ages and degrees, hippity-hopping through our Walt Disney world” (*ibid*: 81).

1.2. A tumultuous ivory tower

The paradox of this Newer World Order is that all the previously banished abnormalities and perversities are now accepted as long as they back up the conjugated efforts of diminishing liberties. You can be whatever you like if only in small quantities and slumbering intensity. Like in John Fowles’s **The Collector**, the thinkers are a Miranda imprisoned by a Caliban incapable of understanding her larger-than-world aspirations. I think Orwell overestimated the fears of the dominant class. Why would it be necessary to make people blindly believe the official lie and fanatically die for it? Religion, not to say philosophy and art, is a strong enemy of manipulation. Better and easier is to replace these abstract attractions with superstitions and consumerism.

As for the creators and thinkers, they can brood over whatever they want as long as they draw the conclusions only in their minds. The mind stays free, but the expression of it no. Disentangling from all sorts of manipulations becomes harder and harder. In order to attain this capability, one needs (counter)culture, not official and tamed education. But (counter)culture doesn’t pay anymore. The contemporary free-thinker has become a famished figure.

What we shouldn’t forget is that the Beats didn’t molly-coddle in literature. Their movement was a reaction against “the stifling conformity of the Eisenhower presidency of the 1950’s” (Gair, 2008: 25). This political involvement highlights the seriousness underlying all their revelries and escapades. Then, it was the position taken against the Korean War, immediately after which many representatives of the (quasi)generation abruptly ended their public life.

II. The Beats - hardly a generation

Although the Beat writers dwelled mainly upon their personal experiences, heavily relying on the first person narrative, they never enjoyed escapism. In their case, the ivory tower was a travelling device, either spatially or in the guise of a drug trip. If their ideals converged to a certain degree, this aspect doesn’t entitle us to crowd them under the flag of

a generation. Already in the 60's the genuine spirit of the group had made room for the "media-hyped 'beatnik' industry" (*ibid*: 5), an appalling conclusion for the real Beats. We mustn't forget that the term "beatnik" was an ironic coinage. In criticizing the dullness of the new post-war material comfort, the Beats turned to patriarchal values. They are the true heirs of those Transcendentalists who had withdrawn to hamlets and cultivated their own back-garden food. Ralph Waldo Emerson warned about the dangers of the economic spirit swallowing the spiritual values. If we gather together the critiques brought to the American Dream, we shall notice the common key struck in turns by the Transcendentalists, the Beats and the more comprehensive Flower-Power movement. On the one hand, we have the primitive and Zen attitude, on the other hand the Fordist enthusiasm for technological progress and social welfare. Ginsberg's *mantra* "first thought, best thought" isn't that far away from Henry David Thoreau's **Walden** preaching spontaneity, simplicity, and pure-heartedness. Now the culture should imply individualism and, at least, cleavage from, if not protest against, the utilitarian-gregarious vision of the world. And here lies the main difference from subsequent literary currents inferring themselves from the Beat "canon". The Beats didn't pay homage to literature as to a fetish - as it will be the case with their pretended successors. Writing was mainly a lifestyle, the capture of psychedelic and social experiments. This fact is reflected in the Beat counterculture's protagonists becoming in time (well-sold) idols of the popular culture.

Again, the Beat attitude wasn't strictly a scriptural one. All the arts shook hands over sabotaging the ponderous mainstream. There came the Bebop, Marlon Brandon's *Method Acting* and Jackson Pollock's Abstract Expressionism. Their involvement was so fierce that many exponents of this reshaping of artistic condition destroyed their lives or others. Lucien Carr killed David Kammerer, Jackson Pollock suffered a fatal car accident as a result of his chronic alcoholism, Jack Kerouac had a vicious and premature death, not to say about William Burroughs who shot Joan Vollmer and shockingly admitted afterwards: "I am forced to the appalling conclusion that I would not have become a writer but for Joan's death. The death of Joan brought me into contact with the invader, the Ugly Spirit, and maneuvered me into a lifelong struggle in which I had no choice except to write my way out" (*ibidem*: 11). "Writing their way out" meant writing on the brink of craziness; which is somehow paradoxical if we keep in mind the structural conservatism of the Beats. Their writing techniques may be avanguardist (see Burroughs's cut-up method), but their message and their cultural background stay conservative and romantic.

So, Bebop relaxes the geometry of Swing in jazz, Marlon Brandon's impersonating Stanley Kowalski in Tennessee William's **A Street Car Named Desire** epitomized the importance of gesture and of overwhelming, animal passion, disregarding the clear and self-contained diction, while Abstract Expressionism reacted against the figurative social realism prevalent in the painting around 1930. Beat culture meant especially context. Context is always a kind of shelter, too. One feels protected, one could slip into improvising. As the new musicians did, Kerouac used to practise his pen in sketching whatsoever passed by his window. The fragment became momentous. Of course, the power of fragment lies in its expressivity, not in the complex structure or in imposing ideational concatenations. Original techniques emerged in every art, all of them desirous to disrupt

continuity, logics, figurativeness, and bourgeois decency. Maybe the quintessential approach was that of Jackson Pollock, surnamed “Jack the Dripper” by *Time* magazine, on account of his peripatetic and dripping way of painting.

III. The imperative of paradox

All these instances lead to the conclusion that the Beats lived an insurmountable paradox. They modernized fiction writing – at the level of phraseology and narrative strategies –, but admitted to the formative influence of tradition. Alienated or self-exiled, they envisaged constituting an élite, despising commercial success. Simultaneously, their themes focused on the lives of cultivated or tormented outcasts. Their inspirational reality was placed at the outskirts of society. This savage and apparently incongruous élite was long despised and neglected by the representatives of mainstream culture. To be sure, the Beats were extremely sensitive, psychotic, and delirious. Weird enough, Allen Ginsberg, the most physically flawed between them, persisted most and was assimilated to a countercultural icon. Even he, the weak one, embraced a combative, masculine, and energetic stand. Often physically strong, but emotionally fragile, the Beats ignored Walt Whitman’s hymning and visionary artistry. Secluded and anti-social, they didn’t nurture paramount plans for their country. Actually, they never found the balance between art and life; in their case, the one consumed the other. That’s why the temptation to compare the American counterculture between the 40’s and the 60’s with other countercultures all over the globe is only a strenuous, not to say illusory, battle. Only the United States of that period created the atmosphere for such a complex, contradictory, and courageous phenomenon. Let’s not stretch our illusions behind the point where they may break! The Beats in the skies won’t credit us - not a snap!

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About the author:

FELIX NICOLAU is an Associate Professor, Ph.D. at the University of Civil Engineering – Bucharest, the Department of Foreign Languages and Communication

E-mail: felix_nicus@yahoo.com

The Impact of Translation Strategies on the Arabic Advertisements

KARIMA BOUZIANE

Résumé : Le but de cette étude est de découvrir dans quelle mesure les stratégies du foreignization et de la domestication de Venuti de la traduction affectent le message des annonces traduites en arabe. Basés sur une méthode quantitative et qualitative d'analyse de données, les résultats ont indiqué que les stratégies de foreignization avaient fortement affecté les connotations des éléments textuels transférés, alors que les stratégies de domestication affectaient de manière significative les connotations des éléments visuels.

Mots-clés : Traduction, domestication, foreignization, publicité en ligne, significations connotatives

1. Introduction

Translation in advertising is growing every day with the increased globalization and international business. In recent years, there has been a great increase in the number of companies from different parts of the world penetrating the Arab markets leading to a high demand of translating adverts of products (e.g. cosmetics). These translations have undergone strategies ranging from complete transference of the source text into the target culture, the creation of new texts, to the use of “untranslated” retentions of the original language. Most of these strategies, however, highlight the foreignness of the product being advertised, relying on the source language and culture as an attractive tool to attract consumers and persuade them. These strategies, therefore, privilege the source culture and preserve the foreign identity of the translated products.

Although the amount of research on the translation of advertising has increased, very few studies (Guidère, 2000; Al-Shehari, 2001; Al Agha 2006; Smith, 2006) tackled strategies of translating advertising in textual elements in printed adverts from magazines, newspapers and catalogues. However, to my knowledge, no study has ever investigated the impact of Venuti's (1995) foreignization and domestication strategies on both textual and visual elements in translated online adverts.

Foreignization is a strategy which “deliberately breaks target linguistic and cultural conventions by retaining some of the foreignness of the source text”. Domestication refers to the “invisibility” of the translator in the target text; that is to say, the target text is “perceived as if it was originally written in the target language” (Qtd in Hatim, 2001: 45). Venuti (1995) recommended that foreignization should be used since it helps “restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others” (Venuti, 1995: 33). According to him, this strategy makes the foreign elements in the target text visible and thus makes the cultural differences clear to the target readers; it is, therefore, a form of resistance “against ethnocentrism and marginalization” (Venuti, 1995: 33).

2. Aim

The purpose of this study is to find out to what extent foreignization and domestication strategies of translation affect the message (e.g. connotations) of the advertisements translated into Arabic. The rationale behind this research is to find out what translation strategies are appropriate for the adverts targeting Arabs and to achieve a better communication with the Arab consumers. In fact, efficient translation strategies would help marketers attract consumers in the target culture in the shortest possible time, achieve better sales promotions, and save time of the readers/consumers by providing them with adverts that make sense to them.

3. Participants

100 participants took part in this study. They are all familiar with translation and/or translation studies; some of them are university teachers of translation, others are PhD candidates and master students conducting research on translation and some others are translators. Participants are from different countries in the Arab world such as Iraq, Jordan, Egypt, Tunisia, Morocco, Algeria, Qatar, UAE.

4. Corpus

The study was based on online adverts; they were collected from a wide number of websites of cosmetics and fragrances. 100 online adverts in English (the source language) and their rendered version into Arabic (the target language) were randomly selected. In order to be considered a translation pair, the English and Arabic versions should advertise the same product and have the same or very similar graphics.

Translation strategies observed by participants are: foreignization and domestication strategies and their sub-strategies: Sub-strategy of foreignization is: transplantation; it means preserving the English textual or visual elements in the target (Arabic) advert. Sub-strategies of domestication are: transliteration (transcription) of textual elements and transmutation of textual and/or visual elements; transmutation refers to changing textual or visual elements by other ones that are suitable to the target consumer. It often takes place when the translator omits, adds or adjusts some elements.

5. Data collection

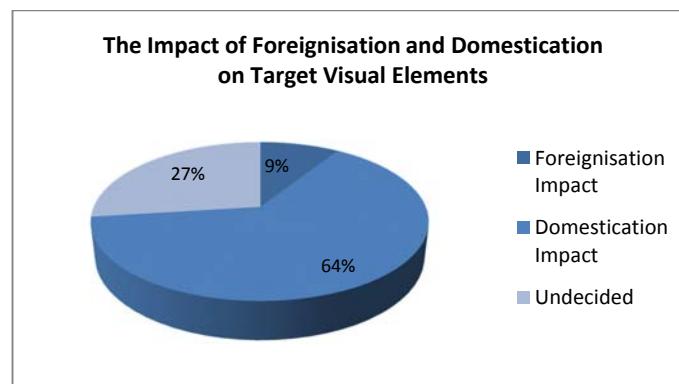
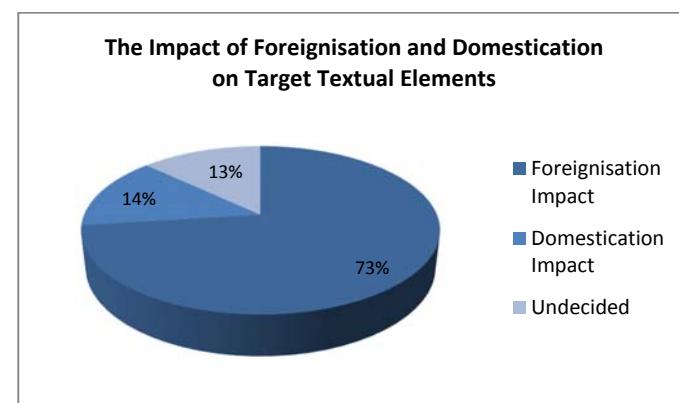
The data was collected using a questionnaire based on Likert scale; it is “a five point scale used to allow the individual to express how much they agree or disagree with a particular statement” (Mcleod, 2008). From this scale, the respondents chose the answer which best reflected their opinions about the extent of the impact of domestication and foreignization on target adverts (e.g. to a very large extent, to some extent, don’t know, to a small extent, none).

6. Data analysis

This study adopted a mixed method of data analysis, a quantitative and a qualitative method since they both complement each other. The impact of domestication and foreignization on the message of the target advertisement were analyzed quantitatively, while the responses that couldn't be reduced to codes, such as participants' analysis of the images and the connotations extracted, were analyzed qualitatively.

7. Results

Most participants (73%) found that foreignization strategies affected the message of textual elements in transferred adverts to a very large extent, while domestication strategies hardly affected textual elements (14%). On the other hand, only a small number of participants (9%) found that foreignization strategies affected the message of target visual elements to a very large extent. Ironically, (64%) of participants found that domestication strategies affected the communicated message of visual elements to a very large extent; connotations of source images were frequently lost in the adverts transferred into Arabic.



8. Discussion

8.1 The impact of foreignization on textual elements

Foreignization takes place when translators transplant, preserve foreign textual elements, in the Arabic version. Only a small category of consumers can grasp the communicated message of products. Still, the consumers who don't have high proficiency in the English language don't grasp the meaning of products. For example, the fragrances: *Echo Woman*, *Euphoria*, *Alien*, *Reveal*, *Outspoken*, *Covet*, *Vanitas*, *Absynthe*, *Muse*, *Idylle* are targeted to ordinary consumers; still their meanings are kept vague in the target version. For instance, the fragrance name *Euphoria* denotes feeling or state of intense excitement and happiness. It connotes the idea that this fragrance is sensual and it makes a woman feel extreme excitement and thus reflects this "euphoric" feeling on those who are attracted to her. The Arabic readers might have an idea about *Euphoria*'s effect only if they understood the denotative and connotative meanings of the word "*Euphoria*". Moreover, omitting the original image of the advert and preserving only the fragrance bottle and packaging makes understanding the product very challenging. Foreignization of textual elements and omission of visual elements (mainly the images) makes the message of the advert more ambiguous.

In another instance, the fragrance *Echo Woman* suggests the repeated heart-beats of the woman who falls in love with *Echo Woman* fragrance; the brand has the following connotation: using *Echo Woman* fragrance, you will become obsessed by this fragrance, it will, thus, be an essential part of your heart or the echo of your heart. This is stressed by the slogan "*listen to your heart*". The effect of the fragrance *Echo Woman* might be understood only if the readers understood the meanings of the word "Echo". The image of this advert is omitted in the target version as well as the slogan, only the brand name is preserved in English. This is not sufficient for the target readers to grasp the whole message of the original advert. Instead of omitting the slogan, the translator should have maintained it and incorporated it in the general meaning of the brand name; that is to say, to summarize the general message of the advert in the slogan as in the following suggestion:

انت نبضات قلبي انت الصدى. The slogan provided is a translation of the word "*Echo*" and at the same time it is indicating that *Echo* fragrance is dear to a woman's heart that it becomes part of her heart or the echo of her heart. The Arabic pronoun **انت** is a pun; it has two functions: first a woman is addressing her fragrance; second, a man is addressing his woman who is using this seductive fragrance.

In short, if there are constraints that prevent a translator to transfer a brand name, he or she should make use of the headings or slogans or body text to make the message of the advert clear and meaningful to consumers. With the absence of the picture, one should make use of discursive creativity to lead a reader make a mental picture about the textual and visual connotations of the original advert.

8.2 The impact of domestication on textual elements

Unlike foreignization strategies, domestication is claimed by a small number of participants to have an impact on textual elements. This impact is mainly due to the use of transliteration; this sub-strategy, although potentially more comprehensible than foreignization strategies, it does not maintain many of the aesthetic elements present in the

original adverts such as rhyme, puns, figurative style. This is clearly indicated in the following brand names: *Visit*; فیزیت; جود بای سلولیت *Good-bye Cellulite*; Invisible for Black & White; سیلفر بلک *Happy time*; هابی تایم ; انفیزیل للملابس السوداء والبيضاء *Idylle Silver black*; سیلفر بلک *L'instant de Guerlain*; لینستانت دی جیرلان *Organza Givenchy*; اورغانزا جیفنشی *Amarige*; اماریج *Armani Code*; جوست *Ghost*; بولغري *Bulgari*. ارماني کوڈ.

Transliteration strategy does not respect any particular system; its purpose is to provide pronunciation of the original brand names. This is useful for the Arabic reader, but it only offers a partial solution, as it doesn't indicate the denotative and connotative meanings of the original brand names. For example, the fragrance *Organza* The word “*Organza*” means a transparent cloth made of silk; it connotes the idea that it is a transparent type of fragrances; unlike other fragrances that are intriguing and mysterious, *Organza* reveals its oriental-floral, warm and sweet aroma. The word *Organza* evokes another connotation which is: making women transparent and, thus, reveal their spontaneity, femininity, sensuality and warmth. The slogan *the eternal part of me* indicates the idea that this fragrance is the embodiment of the hidden feminine side of the woman; only *Organza*, a transparent fragrance, makes her feminine side apparent. By transliterating the brand *Organza* into اورغانزا, both denotative and connotative meanings of the brand are lost.

Transliteration sometimes distorts the phonetic pronunciation of many source brand names; by altering the pronunciation of the brands, they become unrecognizable. For example, in the advert *L'instant de Guerlain*, the name of the French perfume house *Guerlain* [gœrlɛ̃] is transliterated into جیرلان ; in the Arabic version, the sound [g] has been substituted by the Arabic letter/sound [ج] which has completely altered the pronunciation of Guerlain. Also the brand *Ghost* translated into جوست. The translator should have used [خ] instead of [ج]. In another example, the fragrance name *BVLGARI* [bulgərɪ], an Italian name, is transliterated into بولغري; The sound [g] is substituted by [خ]; it should also be replaced by [خ].

In brief, in order to maintain the connotations of a brand, it should be translated, adjusted or even recreated for the target readers. If a product has a meaningful name which describes its advantages and makes the product memorable, the reader is more likely to remember the name when shopping. It is, thus, necessary to ensure that products names are understandable, meaningful for the target audience. In other words, products must be successfully harmonised with the “local realities” (Leonardi and Khoutyz, 2007: 4). They should be adjusted or reorganized so that they fit the needs, the expectations, “and the frames of reference of the target culture” (Newmark, 1988: 94).

8.3 The impact of foreignization on visual elements

In fact, there is only a small number of cosmetics and fragrances adverts that are foreignized (transplanted visually) in the Arabic version. An instance of this are the following adverts: *Very Valentino*, *Experience Sheer Gloss Balm*, *Future*, *Lasting Performance*, *Colour Collections*, *Essential Care*, *Poême*, *Beyonce*, *Look*, *Flora*, *Lash Extension Effect*.

Images of models or celebrities in these adverts are transplanted in the Arabic version; for instance, in *MaxFactor* advert *Lasting Performance* foundation, the image depicts a face of a western young blond model; the result of the foundation is clear on her face; it looks perfect and refreshed. The image of the western blond woman is preserved in the Arabic version; this makes the effect of the foundation less convincing to Arabs since the skin type that is depicted in the image isn't similar to skin type of Arab women. Instead of attracting consumers, the product might be rejected on the assumption that it is made specifically for western type of skins. So, the model in the Arabic advert should have better been replaced by an Arabic model. In another example of the fragrance *Idylle* introduced by the French actress Nora Arnezeder, the image of the actress is transplanted in the Arabic version. The image in the original version connotes the idea that this fragrance makes a woman feel as seductive as this actress. The communicated promise of this fragrance would be understood by the Arab consumers only if they knew the actress Nora Arnezeder. So, the image in this case is meaningless.

8.4 The impact of domestication on visual elements

Domestication strategies highly affect the visual elements in target adverts because translators tend to use it excessively, including its sub-strategies such as transmutation and omission. One can notice a mixture of both of these sub-strategies in many adverts. In the fragrance advert *Visit*, for instance, the source image connotes the idea that this fragrance makes you attractive and, thus, makes you have admirers or visitors"; the advert features a beautiful woman wearing a red party/evening dress that reveals her chest , part of her breasts, her shoulders and arms. The woman is opening a door (probably the door of her house) to a visitor, a male; she is looking at him in a seductive way. The image emphasizes the brand's connotation that *Visit* is a romantic sensual fragrance that makes you desirable and also ready for an intense encounter. The Arabic target image has been transmuted; the model's nude body parts have been covered; only her neck and a small part of her upper chest can be seen.Omission has also been employed by removing the opened door and the man who is visiting the woman; this contradicts the connotation of the original brand name *Visit*. By adjusting elements in the image, the Arabic advert has become meaningless.

Omission of models' images has mostly been employed in adverts of fragrances; for example, the fragrance *Eau Mega*. The word *Eau* refers to "perfume", "*Mega*" means "huge"; that is to say, when using this fragrance, you will get an everlasting fragrance like a magic potion that makes you "megafy" yourself to become the center of attention, "larger than life". The idea of "hugeness" is reflected in the image of the original advert; it depicts a giant woman in a city, the woman is occupying an important space in the image, she is taller than the skyscrapers there, part of her dress is flying everywhere in the city covering the taller buildings, the connotation of "hugeness" of the brand *Eau Mega* is stressed through the visual elements. The image has been removed and replaced by a picture of the fragrance bottle in the target version; the image hasn't been replaced by any other visual elements to preserve the connotation of "*Mega*" or hugeness.

In short, almost all adverts in this study show that there are semiotic relationships that exist between brand names and images of models' bodies. The connotations transmitted by these adverts are lost when the images are omitted. Although removing elements such as eroticism fits the norms of the Arab culture, it disrupts the semiotic patterns of the advertisement and obscures some important messages of the original texts (Al-Shehari, 2001, P.145).

9. Conclusion

To guarantee an effective communication of the translated advert, a combination of both domestication and foreignization should be used in both textual and visual elements. *Foreignization can be applicable in the translation for the Anglo-American dominant cultures but not for the dominated cultures such as the case of the Arab world. Domestication should be frequently used to transfer advertising to the Arab consumers; on the other hand, the excessive use of foreignization should be avoided in the Arabic adverts since this strategy functions as a cultural hegemony more than a mere cross-cultural communication. More specifically, domestication should be used to stress the cultural identity of the Arabs in the target adverts, while foreignization should be used to transplant ordinary terms that are free from cultural or ideological implications.*

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About the author:

Karima BOUZIANE. Chouaib Doukkali University, Faculty of Letters and Human Sciences, Eljadida, Morocco
E-mail: bouzianekarima@gmail.com

What it takes to be an Intercultural Foreign Language practitioner

ELENA SAVU

Résumé: Cet article se propose de trouver des réponses à plusieurs questions qui apparaissent de plus en plus souvent dans le domaine de la pédagogie des langues étrangères.

D'une part, on pourrait se demander quelles sont les raisons pour lesquelles les professeurs, en général, et les professeurs de langues, en particulier, sont censés devenir « interculturels ». Dans ce sens, la réalité immédiate fournit des réponses très claires. Sous la pression de la globalisation et de la diversité culturelle contemporaine, l'enseignement des langues étrangères acquiert des dimensions interculturelles bien définies, exprimées dans les contenus, curricula, méthodes d'enseignement ou les objectifs éducationnels reflétant cette tendance d'internationalisation. Les professeurs sont les promoteurs de ces changements et en même temps les premiers modèles „interculturels” pour leurs étudiants. D'autre part, le « devenir» interculturel des professeurs met en premier plan deux aspects essentielles: la définition et la prise de conscience de sa propre motivation dans l'approche de l'interculturalité, de même que le développement d'une compétence de communication interculturelle adéquate.

En partant des multiples références disponibles dans la littérature de spécialité, l'article définit les concepts de motivation interculturelle et de compétence de communication interculturelle en analysant la relation qui existe entre eux.

Mots-clés : Internalisation, motivation interculturelle, interculturalité

I. Introduction

This paper attempts to revisit some conceptual and practically-related issues in response to the frequently recurring questions about the ‘intercultural’ teacher in the field of foreign language education today. First, the question on the reasons why we, as practitioners, should choose to become ‘intercultural’ in our classrooms is examined through a thorough analysis of some of the salient needs, pressures and trends underpinning ‘the global village’ world around us. Next, the issue of what makes practitioners actually ‘intercultural’ is addressed with specific reference to teachers of foreign languages in formal educational contexts, e.g. higher education. The discussion on this latter point will mainly focus on awareness, motivation and intercultural communication competence which are seen as the basic prerequisites of the ‘intercultural’ teacher.

I.1. Why ‘interculturalise’?

An immediate answer that justifies such a question would be that, today, the rapid changes in the world do challenge people’s traditional¹ ways of life. The globalized economies and markets, increased human mobility, rapid development of information and communication technologies, international exchanges, the culturally-diverse profile of many societies across the world and particularly the internationalisation of educational programmes are definitely factors that exert a radical influence on human existence everywhere. The implications of these global developments are obvious and powerful in

¹ Mono-cultural

most peoples' daily lives: intercultural interaction situations are bound to occur in professional environments, during travelling or leisure activities as well as in many other important segments of society, such as education.

Another argument for the need '*to interculturalise*' comes from the welcome distinction that is rightfully made between 'multiculturality' and 'interculturality'. In the educational field, the word 'multicultural' has been largely replaced by 'intercultural', especially in the European context (Coulby, 2006). This change of terms has been justified by the recognition that 'multicultural' is a descriptive, static concept that refers simply to the reality of pluralism and the factual coexistence of people of diverse cultures, whereas 'intercultural' suggests actual interaction among people (Camilleri, 1992). Interculturality is seen as a dynamic concept and refers to the vivid interaction, cultural exchange and dialogue that should emerge on an encounter between culturally different groups or individuals. Interculturality presupposes multiculturalism – it stems from the cultural diversity of the world - but it does not equate with it.

In terms of education, a multicultural approach would simply mean learning about other cultures in order to facilitate acceptance, or at least tolerance of these cultures. Going beyond this limited approach, intercultural education aims to turn man's historical passive and culturally isolated coexistence into active dialogue and interaction. To put it differently, intercultural education is intended to open the door to a developing and sustainable way of living together, in a multicultural world, by fostering understanding of, respect for and genuine communication between culturally different people.

A third ground for the need '*to interculturalise*' is justified by the central role of education to the development of society. The '*school*' becomes one of the first social institutions that is under the well-documented pressure to provide training for effective interaction with people from different cultural backgrounds. Education is being called upon to promote social cohesion, dialogue and peaceful coexistence within the 'global village' the current world has turned into. However, the reform of the school system cannot be carried out without the unconditioned involvement of the teaching staff as one of the two leading 'actors'², and more importantly, as agents of social change. Teachers are the ones who transmit information and create the competencies, attitudes and values that will empower their learners for life in society. They provide a pristine social and moral model to their students.

The internationalization of education, particularly higher education, is often associated with the obvious acceptance of sustained action towards

- developing appropriate teaching methods and curricula;
- ensuring the curriculum content and design that is appropriate for the learners who are most likely to operate in increasingly international (i.e. culturally diverse) academic and professional environments;
- identifying the benefits of international experience (e.g., exchange programs) as well as encouraging the uptake of such opportunities by teachers and students, and, particularly

² Teachers and learners are often referred to as 'actors' in the educational process.

- providing learning opportunities for students to develop “*global village citizenship*” competencies³, including an understanding of global issues and ways to actively engage in addressing them.

In close relationship with the above lines of action in modern education comes the issue of foreign languages. Nowadays the teaching/learning of foreign languages has become a ‘*must*’ for the empowerment of the individual. Linguistic competency in at least one foreign language is essential because it conditions access to other cultural spaces and provides the means of communicating with people who do not share the same cultural background.

Since communication is the ‘buzz’ word in the plea for interculturality, another powerful argument in favour of ’*interculturalising*’ could be the one that the teaching process itself involves communication at all levels. Didactic communication⁴ includes both factual and subjective aspects: *semantic* messages (information, knowledge) and *ectosemantic* messages (attitudes, beliefs). These ensure the communicative flow between the teacher and the student in the class. However, given the complexity of teaching as part of the educational process, teachers should grant careful attention to the way in which they communicate. Owing to the fact that didactic communication is meant to achieve specific goals - not only informative but also formative, information should be presented in such a way as to convey that ’knowledge’ for the learners which will eventually generate a change in their cognition, emotion, attitude and action. This is simply due to the fact that teachers invest their cultural perspectives and cultural aspirations into what is taught and how this is conveyed to the learners. Education has always been value-laden.

The teacher and the student are both involved in an interaction that is expected to work a change on their original state. Together they perform the act of communication which somehow becomes ’*the knowledge of how to reach each other*’ (Șoitu, 1997), in terms of directing the message towards the other, realizing the other’s communication needs and reaching mutual understanding. This ’science’ of establishing a dialogue implies the synchronization of non-verbal elements (e.g. face expression, mimic), language (using the same meanings for words and images) and values (accepting the other’s cultural values). Aren’t these exactly the prerequisites and requirements of intercultural interaction?

To sum up, the teaching process definitely bears inherent intercultural dimensions, so whether they want it or not, teachers are already involved in the business of ’intercultural’ communication. So, the only reasonable thing to do for practitioners would be to usher in the consciousness of this dimension of teaching and exploit it for their chosen goals.

I.2. What does *interculturalisation* mean for teachers?

Overall, all of the above-made considerations point to the need for teachers to develop an understanding of the perspectives, values, and behaviours of ’*otherness*’⁵ within

³ Linguistic and cultural competencies

⁴ *Didactic communication* is used here to refer to the communication that takes place in the classroom between teacher and learners, i.e. teaching. It does not mean lecturing and teacher-centred practice.

⁵ *Otherness* is used here to refer to both other cultures, target language culture and teacher’s/students’ own culture.

the larger framework of foreign language teaching/learning. This is no easy task, and to do this, practitioners need *awareness*, *motivation* and *competence*. Foreign language teachers are confronted with the demand of achieving a new level of interpersonal ability and personal motivation as a driving force in order to be able to foster both the desire, will and empowerment to openly and consciously deal with ‘the intercultural’ element in their classrooms.

First of all, foreign language teachers will have to examine their personal motivation in terms of how much they really want to work in this position and how much they know about the (inter)cultural matters they will approach. Secondly, they need to review their previous traditional position because they may well find that this renewed standing will not only help them prepare for the work to come, but it will also inspire them to find the true intercultural motivation they need, from both a personal and a professional perspective.

Before understanding the values and belief systems of their students who come from different social, educational, cultural or religious backgrounds, the precondition of teachers’ becoming ‘intercultural’ in a mono-cultural context like ours is to reflect on and reassess their own value and belief system. All teachers in the profession nowadays should try to reach a deeper understanding of their own personal motivation for choosing the profession; they should think about their own personal competences, and revisit their own value and belief system. These aspects which contribute to ‘good teaching’ practice are an essential step towards developing competencies that lie far beyond the knowledge of subjects.

The critical problem is that attitudes of teachers towards intercultural dialogue cannot be actually taught – they do not belong to a ‘didactic package’. We cannot “copy and paste” them to a subject in the curriculum for teacher training. They form part of a process which the individual teacher must experience when teaching under the pressures exerted by the modern globalized and culturally-diverse societies. The only way of completing this process seems to be the ‘*Do it!*’ advice given by the TICKLE research team.⁶

Under today’s economic, social and cultural pressures, intercultural competence is gradually becoming a ‘must’ for teachers themselves, given the role they play in educating students to become effective communicators outside the classroom. Teachers are the ones who are expected to instill in their learners the knowledge and the skills necessary to successfully communicate in the foreign language. The educative role of teachers is to model cultural knowledge, behaviour or attitude for their students. To achieve this, teachers need to develop their own intercultural competence, otherwise they will be unable to transmit it to their learners. You cannot teach someone else what you do not know or cannot do.

However, building and developing intercultural competence is not as easy as it sounds because this is not an inborn characteristic of humans in general, and of teachers in particular. Intercultural sensitivity which is a key component of intercultural competence “*is not part of our primate past, nor has it characterized most of human history*” (Bennett,

⁶ The TICKLE project is a member of the Learning Teacher Network - a European network of organizations in the field of Teacher Education, resulting from a former Comenius network.

Teachers Intercultural Competences as Keystones for Learning in Europe 2007 - 2009
eacea.ec.europa.eu/lip/projects/public.../com_mp_134317_tickle.pdf

1993:21). Bearing this in mind, it can be reasoned that intercultural communication competence (ICC) “*is not something innate within us, nor does it occur accidentally*” (Wiseman, 2002: 211) but is definitely an acquired quality (Spitzberg, 2000).

Therefore, we can dare to state that developing the right amount of intercultural competence takes a lot of motivation to flexibly open and expand one’s own cultural mindset, to accept that there are other ways of being, acting or communicating. According to the literature, one significant prerequisite of ICC is that teachers should develop an appreciation of diversity. They must learn to view difference as the “norm” in society. This entails developing respect for differences, and the willingness to teach from this perspective. Thus, teachers will realize that the teachers’ views of the world are not the only possible and acceptable ones. But most importantly of all, intercultural competence lies in the ability and wish to communicate with people who are different from you, learners included. This is what ‘interculturalisation’ should mean for teachers. Andreotti describes this aspect of teachers’ intercultural competence by stating that

“*Teachers should raise their awareness and capacity to analyse and see the world from different perspectives, learning to listen and to negotiate in diverse and complex environments, and connecting to the worlds of their students in order to challenge and expand their boundaries*” (2010:10).

In a very broad sense, intercultural competence can be defined as “*a complex of abilities needed to perform effectively and appropriately when interacting with others who are linguistically and culturally different from oneself*” (Fantini, 2006:12). Throughout the literature, researchers and theoreticians have used a range of more or less related terms to discuss and define the concept of intercultural competence, including intercultural communicative competence (ICC), transcultural communication, cross-cultural adaptation, and intercultural sensitivity. What all of these terms attempt to account for is the ability to step beyond one’s own culture and function with other individuals from culturally diverse backgrounds. Although each of these terms emphasizes slightly different aspects, it is important to point out that they all refer to the desired ability to encounter diversity in a positive way.

To further define intercultural competence, reference should be made to the conceptual framework suggested by Bennett (2011), according to which ICC is a set of cognitive, affective, behavioural skills and characteristics that supports effective and appropriate interaction in a variety of cultural contexts across both *global* and *domestic* differences. Whether we interact with people from other countries or from our own culture, our communication is to a certain extent ‘intercultural’ because it includes the necessity of knowing our own cultural identities, communicating effectively with others, developing knowledge, skills and attitudes that foster understanding, solving problems together and working well with culturally different others. Such a statement is supported by researchers’ assumption that the processes operating when we communicate with people from other groups are the same processes operating when we communicate with people from our own groups (Gudykunst, 2003).

To clearly understand the options teachers have to become interculturally competent communicators, it is important and useful to consider the elements that together comprise

intercultural competence. Drawing on the wide range of research that has been conducted in this field, and the numerous conceptual models that have been proposed, it is possible to argue that the components which form the core of intercultural competence are *attitudes*, *knowledge*, *skills* and *behaviours*. However, most researchers in the field place a major focus on characteristics internal to the individual such as motivation and perception (Martin and Nakayama, 2004, Wiseman, 2002). Other authors like Hammer, Gudykunst and Wiseman (1978) go even further and suggest that intercultural communication motivation is one of the major criteria of intercultural communication competence. This is in agreement with the vast literature written on this topic which endorses the fact that motivation has always been related to and, therefore, considered a central factor of ICC in communicative interactions (Spitzberg, 2000; Bolten, 2001; Wiseman, 2002).

Many authors organize the components of intercultural competence along three lines: *knowledge*, *attitudes or motivation*, *behaviours and skills*. If knowledge covers the cognitive dimension of the individual, e.g. knowledge of self, of the others, information about the people and culture, etc., attitudes include the emotions and intentions of communication such as empathy and a tolerance for ambiguity. Researchers like Lustig and Koester (1999) or Wiseman (2002) state that attitudes are equal to motivation. Thus, motivation is regarded as “*the set of feelings, intentions, needs and drives associated with the anticipation of actual engagement in intercultural communication*” (Wiseman, 2002:211). Furthermore, other authors in the field of intercultural studies, such as Gudykunst (1992) or Wiseman (2002) state that, in order to be perceived as a contextually competent communicator in intercultural interactions, one needs to attain knowledge, motivation, and skills that have to be performed consciously and consistently. It seems that only the knowledge of cultural rules, the skills to apply this knowledge, and the motivation to use these skills can facilitate appropriateness and effectiveness in intercultural communication. This is the rationale to claim that all the components of ICC are interdependently connected (Spitzberg, 2000).

As for the context of building intercultural communication competence, teachers should not ignore the fact that the classroom is, to a certain extent, the place for a first intercultural ‘encounter’ - both teachers and foreign language learners come from different social-cultural backgrounds and do not share the same previous educational experience. Thus, both parties bring to the classroom their own norms and expectations concerning appropriate teacher and learner roles and the learning-teaching practices they believe to be conducive to language learning. Moreover, very often, English Language Teaching (ELT) in our specific educational context is confronted with the situation in which the teaching methodology and/or materials are the products of one culture⁷ and the receivers are members of another culture. Under these circumstances, given the fact that the sender and the receivers of the message belong to different cultures – materials and methodology are deployed from their context of origin and delivered to a different cultural context – it becomes clear that teaching/learning a foreign language (i.e. English) is an example of an intercultural encounter. To prevent failure and frustrations due to the possible mismatches

⁷ In higher education and not only, the teaching materials are British and/or American while the methodology is communicative, unlike other subjects which still use the traditional, teacher-centred approach.

between the teachers' and learners' expectations regarding the teaching/learning process, practitioners will consider to what extent the underlying principles of their chosen methodology and materials in use are appropriate for their students' learning culture. Under these specific circumstances, teachers are indirectly pushed into making socio-culturally informed pedagogical decisions which actually contribute to raising their 'intercultural' awareness.

III. Conclusion

To sum up the major points that have been discussed in this paper we can conclude by saying that the domain of ICC is still in need of more research attention. A fresh perspective on this phenomenon might broaden the current understanding of what it means to be an interculturally competent teacher. However, information from ICC will always be a valuable tool for raising questions that might lead to socio-culturally-focused teacher reflection, such as the ones posed above. Such informed reflection by the teachers on their own awareness, motivation and competence can then form an important step towards developing a more socio-culturally sensitive pedagogy that is meant to accommodate the 'intercultural'. As McKay argues, English as an international language needs to be taught in a culturally sensitive manner by respecting the local culture of learning:

'An understanding of the local culture of learning should not be based on stereotypes, or a received view of culture, in which assertions are made about the traditional roles of teachers and students and approaches to learning, often in reference to western culture. Rather, it should depend on an examination of particular classrooms.' (2002:129)

By adopting intercultural variation in language teaching/learning as a reference point in the analysis of language teaching methodology and materials, teachers will learn how to analyze the demands of the new context of teaching, and how to diversify their teaching methodology as needed. They will develop an appreciation of diversity.

Since teaching means communication, practitioners will actually learn by themselves how to interact with a less demanding 'otherness', i.e. their students' learning cultures.

As Bennett's model highlights, intercultural competence needs time to progress since the development of intercultural competence is a continuous process with several stages and not an outcome. In fact, most research done in this field puts forward the idea that developing intercultural competence is essential for a teacher but it is a lengthy process that lasts a whole lifetime. One cannot become interculturally competent overnight, within one in-service course, by traveling to a foreign country or even during a three or four-year academic teacher training education.

Intercultural competence should not be seen as an additional or separate part of teachers' professionalism, but more as a holistic perspective that affects all the choices that teachers make in the classrooms and society.

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About the author:

ELENA SAVU is a Lecturer, Ph.D. at the Polytechnic University, Bucharest - the Department of English Language
E-mail: e_savu@yahoo.co.uk

Postmodern Carnivalization and Intertextual Dialogue in Baz Luhrmann's film, *Romeo+Juliet*

IRINA IOANA SPĂTARU

Abstracto: Las recientes definiciones de las versiones cinematográficas han demostrado la complejidad de la producción y del recibimiento de la película, en contraste con las teorías más antiguas que consideraban las versiones literarias inferiores al original. Desde el punto de vista de los nuevos enfoques, la película no sólo enriquece los sentidos del texto original, sino también ofrece al espectador la ocasión de dialogar con un producto cultural. En lo que concierne las versiones de Shakespeare, la intertextualidad, la parodia, la copia y otros rasgos postmodernos llegan a ser aún más visibles, dislocando el estatuto de Bardo y volviendo a leer las piezas, para atraer a un público joven. Esta obra tratará sobre los elementos postmodernos de carnaval y diálogo intertextual en William Shakespeare's *Romeo+Juliet*, puesta en escena por Baz Luhrmann. La primera sección de la presentación identifica elementos de carnaval en la transformación desde el texto hacia la pantalla. La segunda parte describe las relaciones intertextuales que hacen de *Romeo+Juliet* una de las más complejas versiones cinematográficas realizadas por un autor canónico.

Palabras clave: versión, carnaval, intertextualidad, copia

Introduction

Bakhtin's analysis of carnival, medieval literature and folk culture in *Rabelais and His World* has established a series of features which makes it possible to describe postmodern cultural products in terms of carnivalization: parody and pastiche, fragmentation, indeterminacy, irony, grotesque realism, travesty, the multiplicity of voices and styles. According to Bakhtin, the symbols of the carnival idiom include "the sense of the gay relativity of prevailing truths and authorities, the peculiar logic of the inside out...of numerous parodies and travesties, humiliations, profanations, comic crownings and uncrownings" (Bakhtin, 1984: 11). The aim of this paper is to demonstrate how many of these features have found equivalents in Luhrmann's screen version of *Romeo and Juliet*, in the process of adapting a canonical text for a young audience.

Postmodern carnivalization

The film is a typical postmodern product of its own age, reflecting the zeitgeist in which it was released. It was made in the 90s, a decade that witnessed a boom of Shakespeare films on the big screen, but also a wave of gang violence in the streets of Los Angeles. It was meant for the teenagers of the MTV generation or Generation-X. Therefore it had to reflect its characteristics and speak its visual language so it used modern dress, setting and music, fast pace and MTV-style montage. With every scene, it challenged the high authority of the Bard, in the same way in which carnival "marked the suspension of all hierarchical rank, privileges, norms and prohibitions" (Bakhtin, 1984: 10). Luhrmann defies the purists by cutting Shakespeare's language for the film and replacing lines with visual equivalents and action, he not only cuts within scenes and speeches, but he also transforms some of the words

into newspaper headlines and the prologue/epilogue lines into TV news flashes, in a dazzling visual pastiche. But what makes Luhrmann's adaptation confusing at first sight is the fact that, even if he cuts Shakespeare's text, Elizabethan language and Jacobean idioms are kept, in sharp contrast with the contemporary setting. Fast pace and strong visual symbols soon make the viewer accept this convention and get accustomed to hearing Shakespeare's lines in a gangsta world of police helicopters and guns. The boys' guns are inscribed with *Sword-9 mm series, dagger or longsword*; Queen Mab is a drug, a pill with a tiny heart on it. Luhrmann creates a certain *carnival familiarity* with Shakespeare's language, a special type of communication, similar to the carnival speech in Bakhtin's words: "An ideal and at the same time real type of communication, impossible in ordinary life, is established. A new type of communication always creates new forms of speech or a new meaning given to the old forms" (Bakhtin, 1984: 16). The unexpected juxtaposition of Elizabethan language with 20th century cars, guns and TV screens gives new meaning to old words and forms.

The opening scene sets the tone. Luhrmann places the lines of the Prologue in the context of the evening news, read in a cold, formal voice, by the anchorwoman and framed by the TV screen. From the first seconds of the film, tradition is abandoned in favour of MTV editing, parody and pastiche. Even the narrative time is reversed as if events were preceded by their own media coverage. Carol Rutter observes that "people watch television even on the beach and actions are immediately converted from life to film, replayed as media events. No one lives in *real* time. The tragedy of the *star cross'd lovers* is already retrospective, an item on the nine o'clock news" (Rutter, 2007: 262).

Shakespeare's characters are introduced through parody, pastiche and even travesty. Many features of carnival are concentrated in the ball scene, which creates the whole atmosphere of the film through excess, kitsch, fragmentation and parody. Luhrmann's version is spectacular in his creation of characters; all of them are original in their added dimensions: Tybalt is a Latino gang leader, the *Prince of Cats*; the Prince of the play is a police captain in a helicopter; Mercutio is black and also cross-dressed at the ball where he appears in drag. As for Juliet's parents, Kenneth S. Rothwell notices that "The movie tears off the façade of bourgeois respectability from Juliet's parents and turns Lady Gloria Capulet into a shallow, pillpopping fashion plate and Father Fulgencio Capulet into a monstrous tyrant" (Rothwell, 2007: 231). Luhrmann's ball is noisy, colourful, kitsch, and full of glitter and fireworks, but the moment when Romeo and Juliet meet is filtered through Luhrmann's most powerful visual symbol, water; this moment is contrasted with the atmosphere at the Capulets' ball due to softer music, long shots and water imagery. Romeo is first showed head underwater, trying to shake off the effects of Mercutio's pill, as if underwater silence were the two teenagers' shelter, their natural element. He makes eye contact with Juliet through the colourful, dreamy, fish tank, wearing no mask, just King Arthur armour. The surrealist image of Juliet's eye among floating angelfish corresponds to the postmodern fragmentation that Luhrmann's women characters reflect, in Carol Rutter's opinion. She also mentions other examples like Gloria Capulet who first appears on screen as a lipsticked mouth (Rutter, 2007: 262). Water reappears in all the important moments of the play: the balcony scene, Tybalt's death (he falls back in a pond), Mercutio's death (followed by computer-generated storm and rain).

In Luhrmann's film, the balcony scene begins as a parody; when Romeo climbs he finds himself staring at the Nurse while Juliet appears stepping out of the elevator under the balcony. The setting of the balcony scene is water again; the swimming pool takes over the role of the balcony as setting for the love scene and hiding place from the surveillance cameras and the guards. In Rothwell's interpretation this is a displaced balcony scene that immerses Romeo and Juliet in the Capulet swimming-pool "presumably to emerge reborn from the sacred waters" (Rothwell, 2007: 231). In this way, Luhrmann's parody matches Bakhtin's view of folk humour, as opposed to "the negative and formal parody of modern times. Folk humor denies, but it revives and renews at the same time. Bare negation is completely alien to folk culture" (Bakhtin, 1984: 11). In this displaced balcony scene, Juliet gives Romeo a small cross that she wears on a necklace around her neck. Luhrmann's film is saturated with religious symbols, starting with a giant statue of Jesus overlooking Verona Beach, like its original in Brazil. But these symbols are deprived of their spiritual meaning and brought closer to parody, in a process which is similar to that of the comic rituals in the Middle Ages, which Bakhtin describes as "completely deprived of the character of magic and prayer. Even more, certain carnival forms parody the Church's cult. All these forms are systematically placed outside the Church and religiosity" (Bakhtin, 1984: 11). Luhrmann's film shows a huge number of kitsch angels in Juliet's bedroom, a Runic cross on Father Laurence's back like a tattoo, numerous candles and blue neon crosses in the church, around Juliet's bier. Despite excessive use, these religious symbols lack depth and meaning, they are artificial and empty. A review written by Mick La Salle on November 1st for *San Francisco Chronicle* compared Zeffirelli's Roman Catholic environment in his version of the play (which suggested the spiritual force at work in the attraction between lovers) to Luhrmann's film where even the statue is "empty of spiritual currency as a crucifix in a Madonna video".

Intertextual dialogues

One of the features which make adaptations a challenging subject for film studies and detailed analysis is *intertextuality*, as defined by Mikhail Bakhtin and divided into categories by Gerard Genette. Bakhtin's theory was adopted in film studies by Robert Stam who sees art as a palimpsestic multi-trace, "operating both within and across cultures"(Stam qtd.in Brooker, 2007: 112). Bakhtin wrote: "Each utterance is filled with echoes and reverberations of other utterances", "it refutes, affirms, supplements and relies on the others, presupposes them to be known and somehow takes them into account" (Bakhtin qtd. in Brooker, 2007: 112). Each Shakespearean adaptation is in dialogical relation with other texts or films. Shakespeare film as a genre uses elements from other types of films such as *noir* or action movies; it also interacts with other productions of the same plays or with other films in which the actors played. Intertextuality works both at the moment of production and at the moment of reception, influencing viewer response. Brian McFarlane observes: "The way we respond to any film will be in part the result of those other texts and influences we inescapably bring to bear on our viewing. We need to have in mind, for instance, the parameters of cinematic practice at the time of the film's production, the proclivities of the film's director and writer, the auras that attach to the film's stars" (McFarlane, 2007: 26). As for Shakespeare's plays,

there are usually several adaptations of the same play, the starting point of Shakespeare's presence on the silver screen can be traced back to the birth of cinema and to silent films. There are so many versions of *Hamlet* from Svend Gade's *Hamlet: The Drama of Vengeance* (1920) starring Danish film actress Asta Nielsen to Almereyda's modern dress *Hamlet* (2000), that an interchange is likely to affect their relation to viewers and to possible future versions of the play. Hamlet's avatars on the screen illustrate Genette's taxonomy of texts. He identifies five subtypes of *transtextuality*, among which *hypertextuality*, concerning the relation between a first hypotext and a second hypertext in some way derived from the first. The numerous versions of *Hamlet* can be seen as "hypertextual elaborations prompted by the same hypotext, i.e. Shakespeare's play" (Cartmell, Whelehan, 2007: 3).

Luhrmann's *Romeo+Juliet* belongs to a postmodern age, which it reflects in its important features such as intertextuality, pastiche, mockery. It reflects Peter Brooker's explanation of *free-ranging intertextuality*, one of the features of postmodernism. "An adaptation will stand in a set of potential intertextual or dialogic relations, which will be realized or need be realized at any given time in order to afford pleasure and understanding" (Brooker, 2007: 114). In Luhrmann's film there are a lot of intertextual dialogues with other Shakespeare plays, other films and pop culture. Its subtle allusions to other plays illustrate the concepts of dialogics and intertextuality, as theorized by Mikhail Bakhtin.

Looking for examples of hidden allusions to other texts can be an entertaining experience, like solving a crossword puzzle, even if sometimes they can only be accessible to specialists. Some of the plays are present in the film through quotes which have been recorded in the Trivia section of the Internet Movie Database. There are a lot of billboards that contain quotes, such as the gun advert *Shoot forth thunder* from *Henry VI* or *Such stuff as dreams are made on* from *The Tempest* while Prospero is the name of a drink, the pool house is called The Globe and a hot-dog stand on the beach is named Rosencranzky's. The first fight scene is placed at the gas station where one of the Montague boys recites some of the *Macbeth* witches chant; when the fire breaks, a newspaper stand can be seen behind the flames, with the headline: "A Rash Fierce Blaze of Riot."

There are also a lot of visual quotes, allusions made clear without the help of words. Carol Chillington Rutter observes that *Gloria Capulet*, Juliet's mother is Cleopatra at the ball; Juliet first appears underwater as Ophelia, in her wings she could also be one of Titania's fairies and in her convent school uniform, Isabella. In Rutter's opinion, *pastiche* here is constructed by images, "In this Verona, media culture is culture: images (enhanced, manipulated, accelerated, spliced; from photographs, newspapers, film footage) construct a *pastiche reality*" (Rutter: 261). Luhrmann uses a mixture of visual means, borrowed from other media products such as the artificiality and exaggeration of TV commercials, soap operas and Andy Warhol. Even the Coca-Cola logo is used on a building, but the sign reads *Wherfore l'amour?*

The two heroes are introduced in the ball scene as angel and knight, which can be read in relation to other texts from fairy tales to King Arthur legends. Juliet is introduced as Ophelia, we first see her head underwater, the long hair floating around her face. The sound effects emphasize the contrast between her peace and the noisy Capulets, getting ready for their fancy dress ball: the moment she appears on screen, all the noise and the music

(Mozart's Symphony no.25) stop, they cannot reach Juliet's underwater silent refuge. Love is shown against the violence and hatred in the streets of Verona Beach. In Patricia Tatspaugh's opinion, Luhrmann makes "a bald visual statement" through their angel and knight costumes: "Luhrmann is preoccupied with creating a distinctive aura for Romeo and Juliet", to show that they possess a stillness and serenity which is conveyed through visual symbols in their scenes" (Tatspaugh, 2007: 148).

Luhrmann's film is also multicultural, thus creating references to other genres, films and social disturbances of the 90's, it shows the distinctions between the Montagues and the Capulets through national and racial stereotypes. There are a lot of Latino references in his film starting with John Leguizamo's macho Tybalt to the Hispanic Nurse with strong Spanish accent; the Latin Capulets are opposed to the Anglo Montagues; the Prince is an African-American police captain. This multi-cultural approach is a warning, an allusion to racial disturbances and gang violence.

Even editing, montage and camera movements generate intertextual connections with other media (TV news) and with other texts. Luhrmann makes the best of all the camera possibilities and uses the latest technology to make *Romeo and Juliet* a film for the teenagers of the 90s: fast pace, MTV-style rapid cuts, the camera is always used at high speed, always moving, zooming and spiralling. Events are introduced as TV news and become news again, as they happen. The tragic ending loses its solemnity in favour of becoming just another piece of news. Patricia Tatspaugh thinks that Luhrmann's framing device transforms the narrative into a series of front page stories and television news items but the device, far from immortalizing the young lovers, gives them nothing more than "their fifteen minutes of fame, teenaged suicides in a sensational crime story" (Tatspaugh, 2007: 149).

Luhrmann's adaptation of *Romeo and Juliet* is a perfect illustration of typical postmodern elements such as parody, pastiche, mockery, fragmentation, pop and kitsch excess. It also has the potential to generate new meaning and intertextual interpretations for future generations of viewers, which makes it a challenging source of teaching material for Shakespeare classes, especially when digital tools and video sharing sites enhance its fragmentary nature, as Generation X has been replaced by the digital natives.

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About the author:

IRINA IOANA SPĂTARU is a PhD student in the third year at the Faculty of Foreign Languages and Literatures, University of Bucharest. The title of her PhD thesis is *Shakespeare Re-Located. Employing Film Adaptations in Education*. Her subjects of interest are Shakespeare studies, adaptation, film studies and education. She also has an MA in *British Cultural Studies* (at the Faculty of Foreign Languages and Literatures, University of Bucharest, 2001). She is a teacher of English at *Jean Monnet* National College in Ploiești.

E-mail: irinailiescu@yahoo.com

RECENZII – BOOK REVIEWS - COMPTES RENDUS

ROMANIAN TODAY – An Overview, by MARINELA DOINA NISTEA

MARINELA DOINA NISTEA (2012). *România azi - privire de ansamblu*. Bucureşti: Editura Conpress.

As an “overview” on the contemporary Romanian language, the book written by Marinela Doina Nistea is meant to be both a useful resource for the lectures of Romanian taught at the Specialization of Translation and Interpretation and a “user-friendly” guide for the ordinary speakers who want to find out about the current linguistic tendencies and the novelties in the use of the Romanian grammar and vocabulary.

As an Associate professor at the Department of Foreign Languages and Communication of TUCEB, the author tackles the lexical, grammatical and stylistic problems both from the viewpoint of the teacher who must prepare their students for a future career as translators and interpreters and from the perspective of the students, who have to face some specific communication situations after a four-year period in which they did not study the Romanian grammar (the high-school curriculum does not include the Romanian grammar as a compulsory subject, but only as an elective one). Therefore, such a well-structured course, which can be seen, at the same time, as a comprehensive compendium, helps both the teachers and the students to approach their native language from a modern and meaningful point of view.

Romanian Today – An Overview is a didactic book, organized on chapters that can be taken as individual lectures or seminars, with their own bibliography, where the students can find useful hints about the materials for self-study. Moreover, the reference books in the bibliography are well-known studies of linguistics, belonging to reputed professors of Romanian, such as Ion Coteanu, Theodor Hristea, Gabriela Pană-Dindelegan or Angela Bidu-Vrînceanu.

On the other hand, this book may become a pleasant reading for all those who, at any age, love their mother tongue and are interested in the way it has evolved in time. Thanks to the structure of this study, with well-divided chapters and sub-chapters, with meaningful headings and a format with bullets, numbers and letters, it is easy for the reader to find what he/she is interested in and to select some specific information from a multitude of similar entries.

As far as its topics are concerned, Mrs. Nistea’s course covers all the essential problems of the contemporary Romanian language. It starts with Phonetics and Phonology, which presents the specificities of the phonological system of our language and, thus, gives the students the possibility to compare the orthography and pronunciation in their native language with those of the foreign languages they study. Referring to orthography, orthoepy and punctuation, the author makes a comparison between the two editions of the Dictionary of Orthography, Orthoepy and Morphology (DOOM 1 and DOOM 2) and highlights the differences between them, in an attempt to raise awareness on the new ways to spell or pronounce various words.

The comprehensive chapter dedicated to Lexicology analyses the criteria to organize the Romanian vocabulary and presents in detail all the procedures to enrich it (e.g. derivation, compounding, conversion and lexical loan). This information is essential for the future translators and interpreters, who, during the second year of study, discuss all these issues at the subjects included in the curriculum of their secondary language. As they are taught all these at the courses of Romanian during the first year of study, the students find it easier to understand these notions in the foreign languages they learn.

Besides the topics mentioned above, the book also includes an overview on the main issues of semantics and an enumeration of the disciplines connected to Lexicology. These are subjects of interest for the author, who intends to develop them in the future, as a result of the research she has carried out in these fields.

The glossary included in the appendix contains the definitions of the specific terms used throughout the book, with a view to helping the students (or the ordinary readers) to get familiar with the purely theoretical notions or with the elements of metalanguage.

In addition to her remarkable ability to synthesize various theories, to explain them in an accessible language and to illustrate them with many examples, the author shows great originality in adapting these theories to the situations of communication that translators and even ordinary speakers have to face nowadays. For instance, in the subchapter about the linguistic calque, instead of the examples from French or German, which abound in the older books on this subject, she introduces examples of recent calques from English, which, as the major language at the Specialization of Translation and Interpretation and the fundamental factor of cohesion in the contemporary globalized society, is more accessible both to our students and to the ordinary native speakers.

Furthermore, as an expert in Russian, she aptly uses her knowledge of Slavic philology to illustrate the theoretical etymological notions with original examples, in an attempt to make the students aware of the fact that the Slavic influence is the second most important for the current structure of the Romanian vocabulary (after the Latin one).

All in all, Mrs. Nistea's work brings a breath of fresh air to the research of the contemporary Romanian language. It manages to combine older theories with very recent ones, well-known examples with personal ones, the academic style with the less formal one – more appropriate for a discourse directly addressed to students and ordinary speakers – and the didactic purpose with the purely informative one.

As a paraphrase of one of Mihai Eminescu's aphorisms, which the author quotes in the book, we could say that the wealth of a nation is not expressed in money, but in the knowledge it possesses. And the knowledge of one's own language is a proof of respect towards both the national values and oneself. Therefore, I kindly invite you to read this book and to get wealthier.

RALUCA GHENTULESCU

Lecturer, Ph.D,
Department of Foreign Languages and Communication,
Technical University of Civil Engineering Bucharest
E-mail: raluca_ghentulescu@yahoo.com

EVENIMENTE – EVENTS - ÉVÉNEMENTS

On 24-25 May 2013 the Department of Foreign Languages and Communication and the Research Centre for Specialized Translation and Intercultural Communication (Centrul de Cercetare “Traducere Specializată și Comunicare Interculturală” – TSCI) are hosting a new International Conference: *LANGUAGE - THE RAW MATERIAL FOR BUILDING BRIDGES BETWEEN PEOPLE AND CULTURES*.

The Conference has two main sections:

1. *Sciences vs. Humanities: discourse specificity*
and
2. *Technical language as a tool of professional and academic communication*

It addresses specialists in Foreign Languages, Translation and Interpreting teaching at university level. Participants are invited to share their experience and debate the methodological specificity of ESP versus Humanities teaching, as well as to present their latest research in various related areas.

Conference languages are English, French, Romanian, German, Spanish and Italian. Contributions should cover, but not be limited to the following topics:

1. Linguistics (for technical communication)
2. Technical language and terminology
3. Technical/scientific translation and interpretation
4. Applied linguistics
5. Cultural Studies and Interdisciplinary Research
6. Miscellanea

Key speakers from Romania and the international academic community will address an audience which will bring together members of academia, researchers, as well as students from our university.

A volume with a selection of the articles presented at the Conference will be published by CONSPRES Publishing House with appropriate ISBN and reference as required by academic rules.

Conference organizers:

Prof. dr. ZOIA MANOLESCU – DLSC Director

Conf. dr. CARMEN ARDELEAN – Director of the TSCI Research centre, DLSC

Prof. dr. MIHAELA ȘT. RĂDULESCU, DLSC

Conf. dr. MARINELA NISTEA – DLSC



D L S C

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Universités françaises et plagiat: état des lieux, problèmes éthiques et stratégies de lutte

ERWIN KRETZ

Abstract: *Plagiarism is multiform, in that it affects all artistic forms (literature, music, cinema, etc.), as well as the field of academic research; first, we will provide an overview of the extent of the phenomenon under various forms, which will lead us to the effectiveness of the same phenomenon in French universities. Noticing that the Internet significantly contributed to the development of plagiarism practices, we will systematically keep in mind the reasons of plagiarists, whether they are students or professors. Secondly, we will try and bring out the strategies advocated in the fight against plagiarism, strategies which will be presented according to an axis detection/information-prevention/repression of the phenomenon. Throughout our work, we will make a dichotomy between plagiarism, which relates to the notions of morals, ethics, deontology, aesthetics, and counterfeiting, which takes on a juridical dimension.*

Keywords: plagiarism, research, French universities, Internet, strategies, morals, ethics, deontology, aesthetics, counterfeiting

Du plagiat, on peut donner la définition suivante : « imitation très proche ou simple reproduction d'une œuvre d'art ou d'un texte qu'on présente indûment comme une création originale ».¹ Le mot dérive du latin *plagiarius*, « qui vole les esclaves d'autrui », provenant du grec *plagios*, « fourbe ». Le même terme peut être appliqué au résultat de ce processus ; on dira donc d'une œuvre musicale ou littéraire qu'elle constitue un plagiat si cette notion d'« usurpation », au sens moral, du travail créatif est effective. Il nous semble nécessaire de distinguer dès à présent ce terme de celui de contrefaçon, qui revêt une notion juridique ; nous nous baserons pour cela sur la distinction opérée entre les deux termes par Augustin Charles-Renouard, juriste, moraliste et homme politique français du XIXe siècle et auquel le droit français doit la notion de droit d'auteur : « le plagiat, tout répréhensible qu'il soit, ne tombe pas sous le coup de la loi, il ne motive légalement aucune action judiciaire que s'il devient assez grave pour changer de nom et encourir celui de contrefaçon ».² L'article 335-3 du code de la propriété intellectuelle en précise d'ailleurs la nature frauduleuse. Dans son ouvrage *Le Droit d'auteur*, R. Plaisant stipule que « le plagiat habile est moralement coupable mais juridiquement irréprochable ».³ Si les deux termes sont souvent perçus comme étant synonymes dans la langue courante, nous accorderons, dans notre travail, une importance réelle à cette dichotomie, car le terme de plagiat prendrait alors une signification à notre sens beaucoup plus profonde ; elle renverrait alors aux notions de morale et d'éthique, de déontologie et d'esthétique, auxquelles nous ferons référence. Notre travail n'aura pas pour but de mettre en évidence les autres formes d'emprunts, telles que stéréotype, modèle ou pastiche, car notre démarche ne s'inscrit pas dans un cadre linguistique, mais plutôt sociologique.⁴

Nous diviserons notre essai en deux parties principales : dans la première, plus générale, nous dresserons un constat, celui de l'ampleur du phénomène du plagiat sous

¹ Conio, G., Forest, P., *Dictionnaire fondamental du français littéraire*, Maxi-Livres, Paris, 2004.

² Renouard, A.-C., *Traité des droits d'auteurs*, tome 1, Librairies Jules Renouard, Paris, 1838.

³ Plaisant, R., *Le Droit d'auteur*, Juris Classeur, Paris, 1985.

⁴ Nous renvoyons le lecteur intéressé à mieux comprendre la différence sémantique entre ces formes d'emprunts au nr. 21 de la Revue de l'Art, « Copies, Répliques, Pastiches », 1973.

différentes formes et vu sous l'angle d'une actualité récente, pour aboutir au débat et à la réalité du même phénomène dans la sphère académique, en France. Nous verrons qu'Internet a contribué de façon significative au développement de la pratique du plagiat, dont nous présenterons les diverses formes, en ayant systématiquement à l'esprit les motivations des plagiaires.

La deuxième partie s'attachera plus particulièrement à mettre en relief les stratégies préconisées afin de faire régresser l'ampleur du phénomène, stratégies présentées selon l'axe détection/information-prévention/répression du phénomène. Nous constaterons que le débat engagé selon cet axe contre ce que certains qualifient de fléau dans le milieu universitaire, a également été initié dans d'autres pays, notamment en Suisse, en Belgique et au Québec.

Si le phénomène du plagiat est, tel que nous allons le voir, de plus en plus présent dans la sphère universitaire, il convient de noter que celui-ci touche toutes les formes artistiques. Il ne saurait s'agir ici d'en établir une chronologie, mais de montrer qu'il dénote une réalité plurielle conduisant à une réflexion sur les concepts d'éthique et de déontologie ; le premier, en tant que branche de la philosophie cherchant à définir les comportements moralement acceptables, semble pouvoir être appliqué indifféremment à toute création artistique qu'à l'idée de recherche dans le domaine des sciences. Si l'on donne à la déontologie un sens de théorie des devoirs – éthiques – à laquelle doivent se soumettre les membres d'un groupe, l'idée de code professionnel peut être retenue. Les droits d'auteur, de propriété intellectuelle ainsi que l'intégrité intellectuelle du créateur étant directement affectées par la pratique du plagiat, nous sommes donc en présence d'un « vol », par essence anti-éthique et anti-déontologique. Cette notion de plagiat est d'ailleurs située au cœur de l'idée de création : que distingue emprunt servile et imitation créatrice, à savoir plagiat et création originale ? Il ne viendrait pas à grand monde de dire que l'*Ulysse* de Joyce plagie l'*Odyssée* d'Homère, alors même qu'il en transpose l'action dans le Dublin moderne.

Pour ce qui est du monde littéraire, l'actualité française récente fournit deux exemples d'accusations de plagiat fort médiatisés. Dans son dernier roman *La carte et le territoire*⁵, prix Goncourt 2010, l'écrivain Michel Houellebeck aurait intégré plusieurs passages de l'encyclopédie gratuite en ligne Wikipédia, sans indiquer leur provenance.⁶ Un cas encore plus récent est constitué par ce que l'on pourrait appeler « l'affaire D'Arvor », du nom du journaliste-écrivain ayant fait publié, le 19 janvier 2011, une biographie d'Ernest Hemingway⁷ et qui, selon le site de l'hebdomadaire *L'Express*, procède à des « emprunts manifestes, massifs, et comme portés par un étrange sentiment d'impunité ». L'hebdomadaire révèle que l'ancien présentateur du journal de 20 heures s'inspire de façon directe d'une centaine de pages tirées d'une biographie de Peter Griffin, parue en 1985 aux éditions Oxford University Press et dont la traduction en français est aujourd'hui quasiment introuvable.⁸ Il est intéressant de constater que le nom de l'auteur de la biographie figure en caractères plus visibles que celui de l'écrivain américain. Nous avons ici le thème de la

⁵Houellebeck, M., *La carte et le territoire*, Flammarion, Paris, 2010.

⁶Glad, V., *Houellebeck, la possibilité d'un plagiat*, Slate.fr [en ligne], 2010. Disponible sur : <http://www.slate.fr/story/26745/wikipedia-plagiat-michel-houellebecq-carte-territoire>

⁷Poivre D'Arvor, P., *Hemingway la vie jusqu'à l'excès*, Paris, Arthaud, 2011.

⁸Dupuis, J., *Patrick Plagiat D'Arvor*, L'Express [en ligne], 2011. Disponible sur : http://www.lexpress.fr/culture/livre/le-plagiat-de-ppda_949676.html

relation écrivain/biographe, avec une possible tentative de prise de pouvoir du second sur le premier par appropriation, ce qui soulève le problème de la transgression. L'actualité cinématographique fournit un autre exemple de plagiat, celui de la condamnation le 14 janvier 2011 pour contrefaçon des producteurs et scénariste du film *Séraphine*, couronné de sept oscars. Alain Vircondelet, un spécialiste de l'œuvre du peintre Séraphine Louis, les avait assignés en justice.⁹

Ces quelques cas récents de plagiat commis par des personnalités du monde littéraire ou cinématographique nous montrent que ce phénomène est au cœur de l'actualité, et nous serions en droit de nous demander si nous n'assistons pas à une banalisation de ce problème. Il en irait de même pour le plagiat dans le milieu universitaire, ce sur quoi nous nous concentrerons dans ce travail ; Gilles Guglielmi, professeur de droit à l'université Paris II, affirme en effet : « Depuis cinq ans, ce phénomène est devenu exponentiel. Tous mes collègues y ont été confrontés au moins une fois... »¹⁰ Une première constatation importante concernant le plagiat dans les universités françaises est que d'après la même source, celui-ci ne serait pas limité aux seuls étudiants : « Il existe des enseignants plagiaires, des cas peu fréquents, mais bien moins exceptionnels que ce que l'on voudrait croire ».¹¹ Si l'on suppose une augmentation du nombre de cas de plagiats au sein même de la communauté académique, celle-ci pourrait avoir deux causes, deux « motivations » principales : une certaine pression de la part des universités en vue de la rédaction d'un plus grand nombre d'articles, ainsi que le développement d'Internet. Citons un premier cas, celui d'un maître de conférences de l'Institut catholique de Lille, condamné en mars de l'année dernière pour plagiat-contrefaçon par le tribunal de grande instance de Paris, après que l'université de Liège eut mis en évidence, en 2007, le caractère non original de la thèse en histoire de l'Art de celui-ci. Après avoir porté plainte, le plagié, titulaire d'une thèse obtenue en 2005 à l'université Paris X Nanterre, avait obtenu gain de cause.¹² Dans son livre *Plagiat, les coulisses de l'écriture*¹³, Hélène-Maurel Indart aborde cette réalité de professeurs-plagiaires, sujet encore tabou. Deux cas récents d'universitaires plagiaires défrayent la chronique : celui du sociologue Ali Aït Abdelmalek, vice-président de la 19e section du Conseil national des universités (CNU), qui dans un ouvrage intitulé *Edgar Morin, sociologue de la complexité*, plagie le même Edgar Morin, visiblement avec l'aval de ce dernier, qui y voit une sorte d'hommage.¹⁴ Si le cas devait faire jurisprudence, le plagié deviendrait complice du plagiaire, et pourrait être promu ou reconnu sur la base d'écrits ne lui appartenant pas. Sans procès en contrefaçon émanant du plagié, les structures universitaires se retrouvent impuissantes à agir. Le deuxième cas cité par l'article est celui de la linguiste polynésienne Louise Peltzer, qui dans son ouvrage *Des langues et des*

⁹ Actu France-Soir / Service Culture, *Justice – Séraphine condamnée pour plagiat*, France Soir [en ligne], 2010. Disponible sur : <http://www.francesoir.fr/cinema-culture-justice-litterature/justice-seraphine-condamnee-pour-plagiat.62210>

¹⁰ Voir le dossier du journal Le Monde sur le site de l'université de Genève (coll.) [en ligne], 2010. Disponible sur : <http://responsable.unige.ch/Documents/contre%20enquete%20plagiat%2011-11-2010.pdf>

¹¹ *ibidem*

¹² *ibidem*

¹³ Indart, H.-M., *Plagiat, les coulisses de l'écriture*, Éditions de la Différence, Paris, 2007.

¹⁴ Glad, V., *Universités : dans les pavés, le plagiat*, Slate.fr [en ligne], 2011. Disponible sur : <http://www.slate.fr/story/33291/universite-plagiat>

hommes, paru en 2000 reprend des passages entiers de *La Recherche de la langue parfaite dans la culture européenne d’Umberto Eco*, publié en français en 1994, plagiat médiatisé depuis quelques mois. L'auteur renvoie la faute sur son éditeur, affirmant que s'il a manqué des guillemets celui-ci pourrait en être responsable.

Le développement d'Internet a joué un rôle majeur quant à l'amplification du phénomène : les sources ne sont plus seulement constituées par un support écrit matériel, mais quelques clics permettent à chacun, sans distinction de condition sociale ou de niveau d'éducation, d'avoir un accès direct à n'importe quelle information, pas toujours fiable ou contextualisée ; de plus, ces sources se développent de façon exponentielle. D'autre part, avec le développement de l'enseignement à distance, il est probable que la tendance se maintienne en l'état. Avant de continuer l'étude des motivations des étudiants-plagiaires, il nous semble nécessaire de clarifier dès ici les diverses formes de ce que l'on peut appeler le plagiat électronique : le copier-coller permet de recopier textuellement un texte ou fragment de texte, d'insérer des images et autres graphiques ou données, la réutilisation de productions complètes par téléchargement¹⁵, ou bien encore l'achat en ligne de travaux scolaires.¹⁶ Des travaux sont donc immédiatement réutilisables, sans aucun effort d'appropriation des connaissances.

Si le plagiat n'est pas né avec l'ère informatique, il semblerait bien qu'il existe une réelle corrélation entre les deux. Dans une étude publiée en ligne, Nicole Perreault fait état de chiffres qui montrent l'ampleur du phénomène au niveau universitaire dans plusieurs pays.¹⁷ On y apprend par exemple qu'aux États-Unis, selon une enquête menée par The Center for Academic Integrity (CAI), « 70 % des étudiants ont recours à un type ou un autre de triche à l'aide des technologies et le pourcentage est le même pour les collégiens. » En France, d'après le site de l'université Paris Sorbonne – Paris IV, trois jeunes sur quatre font usage du copier-coller et la proportion de tricheurs avoisinerait les 50 %. Les documents que nous avons consultés présentent tous des chiffres comparables dans divers pays.

Mais quelles sont les motivations poussant les étudiants à s'adonner au plagiat électronique ? Il faut tout d'abord avoir à l'esprit que l'utilisation d'Internet s'inscrit dans le cadre de la recherche dans le milieu scolaire parfois dès l'école primaire, avec pour conséquence la perception des informations trouvées et exploitées selon cette méthode comme relevant du domaine public. Le « copier-coller » sans citer la source utilisée est en quelque sorte ainsi institutionnalisé ; ce caractère « officiel » du moyen d'appropriation des connaissances ne saurait donc revêtir un aspect en opposition avec la notion d'éthique. Le fait de ne pas citer de source est considéré comme normal ; nous avons donc ici une notion de communauté internaute niant, en fin de compte, l'altérité : le travail de l'« autre ». Le concept de malhonnêteté intellectuelle n'est pas saisi par une grande partie des étudiants. Notre propre expérience dans le monde de l'enseignement en Roumanie nous a fait prendre conscience de la relativisation du processus du plagiat par certains étudiants, nous ayant parfois remis des travaux totalement plagiés.

¹⁵ Par exemple, la section <http://theses.univ-lyon2.fr> de l'université de Lyon 2

¹⁶ Par exemple <http://www.oboulo.com>

¹⁷ Perreault, N., *Le plagiat et autres types de triches scolaires à l'aide des technologies, une réalité, des solutions*, publié dans Profweb, [en ligne], 2007. Disponible sur: <http://site.profweb.qc.ca/index.php?id=87>

L’immédiateté de l’obtention de l’information constitue évidemment un attrait certain auprès de beaucoup d’étudiants. Si le plagiat n’est pas né avec l’ère informatique, il semblerait bien qu’il existe une réelle corrélation entre les deux. Selon une étude effectuée à l’université de Lyon, les étudiants plagiaires font valoir les arguments suivants quant aux motifs motivant la pratique du copier-coller sans citation des sources : le manque de temps (34,8 %), la facilité (59,7 %), « tout le monde le fait » (8,2 %), « pratique sans risque de sanctions et les professeurs ne voient pas la différence » (5,8 %).¹⁸ Deux axes ou motivations fondamentales peuvent donc être dégagés à partir de ces chiffres : l’immédiateté et le sentiment d’impunité. À notre avis, toute tentative en vue de trouver une solution au problème, ou au moins de le faire régresser, devrait s’appuyer sur le rappel de valeurs morales liées à l’acquisition du savoir. L’acquisition du savoir ne saurait d’ailleurs passer par la pratique abusive du copier-coller. Il ne semble pas si aisément d’harmoniser une politique de sanction dans le cadre des universités, et d’autre part les logiciels anti-plagiat apparus récemment sur le marché paraissent présenter de véritables limites quant à leur efficacité.

Le débat sur l’ampleur du phénomène du plagiat semble s’être développé au cours des quelques dernières années. Le sujet est souvent perçu comme étant tabou : annuler un travail de recherche équivaut en un sens à contester la compétence du professeur encadrant, celui-ci n’ayant pas décelé cette pratique dans le travail en question. Se poserait donc le débat selon l’axe délation/simple information de cette pratique. En France, à l’université de Lyon 2, que nous avons déjà citée, la mise en ligne à partir de 2000 des thèses avait suscité la crainte quant à un risque accru de les voir plagiées. Les universités de la ville sont dotées depuis 2007 d’un logiciel de détection du plagiat, nommé compilatio.net, un des plus connus sur le marché. Personnellement, nous tirons deux enseignements de l’apparition et de l’utilisation de plus en plus fréquentes de ce type d’outils : en premier lieu elles peuvent être considérées comme l’aveu d’impuissance d’une communauté universitaire dépassée par le phénomène, mais d’un autre côté leur utilisation permet de se fonder sur une analyse basée uniquement sur le texte, laissant donc en marge les suspicions liées, par exemple, à de possibles antécédents de l’étudiant. Un rapport sur l’université numérique, adressé à Valérie Pécresse, ancienne ministre de l’Enseignement supérieur et de la Recherche, encourage l’utilisation de ce type de logiciels dans les universités.¹⁹ Henri Isaac suggère « la remise systématique des travaux sur une telle plateforme ». Ces logiciels ont leurs détracteurs : Jean-Noël Darde, maître de conférences en sciences de l’information et de la communication à Paris VIII, s’y oppose pour une raison qui serait, finalement, d’ordre déontologique : « Si on délègue la lutte antiplagiat à un détecteur de similitudes, on ne responsabilise pas les enseignants et les étudiants. Tout le monde est capable de changer un mot de temps en temps dans un texte, même sans le comprendre ».²⁰ Parmi les autres logiciels anti-plagiat, nous pouvons citer Turnitin, BALDR, Copywriter, Unkund et Plagiarismdetect. Au-delà d’un débat sur la responsabilité de chacun, c’est l’efficacité même de ces logiciels que certains mettent en cause: ils ne détectent que le mot à mot.

¹⁸ Les usages d’Internet à l’université de Lyon: de la documentation... au plagiat, université de Lyon, 2007.

¹⁹ Isaac, H., *L’université numérique*, université Paris-Dauphine, 2007.

²⁰ Venaille, C., *Plagiat: la copie pointée à l’université*, Le Monde [en ligne], 2010. Disponible sur: http://www.lemonde.fr/societe/article/2010/05/21/plagiat-la-copie-pointee-a-l-universite_1353840_3224.html

Ainsi, si le fait d'exprimer l'idée d'un auteur sans en mentionner la source s'apparente à une activité de plagiat, il est difficile de concevoir que ces logiciels, d'utilisation efficace au seul niveau syntaxique, puissent constituer une arme suffisante. Dans le cas des traductions-plagiats, leur efficacité est nulle.

Le milieu universitaire français paraît être en retard sur plusieurs pays dans sa tentative de trouver des solutions. Michelle Bergadaà, professeur à l'université de Genève et créatrice d'un site visant à lutter contre le plagiat, cite notamment la Belgique et le Canada comme pays ayant décidé d'affronter ce « fléau », avec entre autres des campagnes de sensibilisation et la création de groupes de réflexion impliquant les divers acteurs de la vie universitaire.²¹ Les universités françaises sont visiblement en train de mesurer la gravité du problème en termes d'ampleur, mais un vaste débat sur des solutions en amont, éthiques et de prévention, n'a pas encore été réellement engagé. Jean-Noël Darde a été un des premiers en France à avoir tiré la sonnette d'alarme.²²

La relation enseignant/étudiant peut être assimilée à un contrat moral : le premier a pour devoir moral de fournir un cadre permettant le développement de certaines facultés propices à l'accumulation des connaissances, tandis que le second devrait avoir comme but d'intégrer ces connaissances le mieux possible, tout en développant ses facultés d'analyse. Des informations glanées sur la toile, qui plus est de façon fragmentée et dans le seul but de gagner du temps, ne sauraient subvenir à cette exigence. C'est peut-être cette relation, ce contrat qui permettrait de sortir du dilemme, par l'établissement clair de normes, alternative à une politique de sanctions dont le cadre juridique est difficile à définir ; en effet, dans le premier cycle notamment, les mémoires ou divers travaux de recherche constitués de façon plus ou moins importante par une activité de plagiat ne peuvent être qualifiés à proprement parler de contrefaçons, donc enfreignant les lois concernant le droit d'auteur, puisqu'ils n'ont pas vocation à être mis sur la marché.

Un travail de prévention efficace devrait passer obligatoirement par une affirmation claire de valeurs académiques, car une mobilité étudiante internationale plus importante que par le passé pourrait faire apparaître des différences quant à la façon dont le concept de fraude en général est perçu : notre expérience dans le milieu de l'enseignement en Roumanie nous a mis face à ce qui finalement constitue un autre type de plagiat, à savoir le copiage lors d'exams, autre facette de cet aspect d'immédiateté. Nous avons personnellement constaté un sentiment de fierté d'un grand nombre d'étudiants du fait d'une telle pratique. Il serait intéressant de noter si ce sentiment se retrouve à une certaine échelle dans la majorité des pays de culture européenne, par exemple. C'est donc que dans de tels cas, nous faisons l'expérience d'un inversement des valeurs : la « débrouillardise » prime sur l'équité, la politique du moindre effort sur le développement des connaissances. Il est plus que probable que ces mêmes caractéristiques s'appliquent à la pratique du plagiat. Or, comment modifier la relation à des valeurs de travail et d'abnégation chez de jeunes adultes généralement en parfaite adéquation avec le développement du monde numérique ? Concernant le plagiat en général, et ceci dans n'importe quel établissement universitaire,

²¹ Un rapport sur la relation éthique-plagiat dans la réalisation des travaux personnels par les étudiants, dirigé par Michelle Bergadaà, peut être consulté à l'adresse http://responsable.unige.ch/chap6_ethique_plagiat.pdf

²² Son blog peut être consulté à l'adresse <http://archeologie-du-copier-coller.blogspot.com/>

comment parler de règles morales à ces jeunes adultes si aucun travail n'a été réalisé précédemment, dès l'école primaire? L'actualité française nous montre qu'Internet et les nouvelles technologies en général suscitent des débats quant à l'orientation prise par les méthodes d'enseignement ; l'ancien ministre français de l'Éducation nationale Luc Chatel souhaitait instaurer un comité stratégique sur l'apprentissage des langues, proposant que l'anglais soit appris dès trois ans en accordant une importance particulière aux nouvelles technologies.²³

Avant de se poser la question d'une judiciarisation accrue, des solutions mettant en avant ce contrat enseignant / étudiant remportent notre adhésion, car elles font valoir la notion de responsabilisation, nécessaire selon nous dans le cadre de la prévention du plagiat. En Suisse, l'université de Genève a mis en place depuis la rentrée 2008 une série de mesures appliquées à toutes les facultés, unité de moyens qui n'existaient pas jusque-là.²⁴ Les règles mises en place au niveau de cette université découlent du travail de réflexion instauré par l'alma mater de l'université, et comportent plusieurs volets, le premier étant le rappel de la position de l'université au regard de toute activité de fraude, dont le plagiat. Chaque étudiant nouvellement inscrit a pour obligation de signer une sorte de contrat faisant état de ladite position académique. Une déclaration concernant la garantie de l'originalité de ses travaux ainsi que le respect des normes de citation est en outre à signer par chaque étudiant, au début de tout bachelor ou master.²⁵ On peut donc parler dans ce cas d'engagement éthique. À notre sens, la politique de répression ne prend de sens qu'après la réalisation d'un tel travail de prévention ; le plagiat ne relève donc pas d'un problème individuel, il implique divers acteurs de la vie universitaire.

Si les risques encourus par tout étudiant français lors du déroulement d'un examen sont clairement définis (annulation de l'épreuve, de l'examen, interdiction de repasser l'examen en question pendant une période allant d'une à cinq années et, dans le pire des cas, impossibilité de se présenter à tout examen pendant cinq années), le plagiat, de par les diverses formes qu'il peut prendre, semble bien plus difficile à pénaliser juridiquement : une citation mal référencée, donc assimilable à du plagiat, ne saurait présenter une gravité comparable au fait de cacher intentionnellement la source. La détection d'une tentative de fraude pendant un examen (copiage, antisèches, bavardages, utilisation des téléphones, etc.) peut être effectuée en prenant l'étudiant en flagrant délit, tandis qu'un acte de plagiat, s'il s'apparente à une forme de paraphrase, peut être plus facilement contesté. D'autre part, l'initiation d'une procédure juridique concernant un travail ne sanctionnant pas directement l'obtention d'un diplôme (nous entendons par là mémoires et autres thèses) ne semble pas être réaliste. Au niveau de l'université, des possibilités de contrer le plagiat existent : nous pourrions penser à l'attribution d'une note éliminatoire, à l'interdiction de se présenter à des examens, voire à une exclusion définitive de la structure d'enseignement dans les cas les plus graves, les plus avérés. Il s'agit donc encore une fois de faire comprendre à l'étudiant

²³ Baumard, M., *Le ministre de l'éducation envisage l'apprentissage de l'anglais dès trois ans*, Le Monde [en ligne], 2011. Disponible sur : http://www.lemonde.fr/societe/article/2011/01/23/le-ministre-de-l-education-envise-l-apprentissage-de-l-anglais-des-3-ans_1469502_3224.html

²⁴ Dethurens, C., *L'Université s'arme contre la fraude et le plagiat* [en ligne], 2009. Disponible sur : <http://www.tdg.ch/geneve/actu/universite-arme-contre-fraude-plagiat -2009-03-27>

²⁵ *ibidem*

que le simple copiage d'informations en vue d'économiser du temps est incompatible avec l'apprentissage des techniques de recherche. Dans un entretien accordé au journal *Le Monde*, Jean-Noël Darde souligne que « s'il n'y a pas de procès en contrefaçon, donc en dehors de l'université, l'expérience montre que le plagiaire ne risque pas grand-chose ».²⁶ Dans un entretien accordé au même quotidien, Michelle Bergadaà déclare :

Comme il n'y a pas de loi qui protège les chercheurs plagiés ni le système dans son ensemble, le plagiat est assimilé à de la contrefaçon. C'est donc au plagié de porter plainte contre son plagiaire. Beaucoup ne s'y risquent pas, redoutant de faire des vagues dans la communauté scientifique.²⁷

Il apparaît ainsi que s'il existe un cadre juridique, ce sont avant tout les universités qui devraient se doter de structures ayant autorité quant à l'invalidité de mémoires ou de thèses. Il reste beaucoup de travail à faire ; l'exemple de Bénédicte Boyer Bévière, docteur en droit privé et relaté dans *Le Monde*, est particulièrement éloquent à cet égard. En effet, si la justice lui a fait finalement obtenir gain de cause, elle mentionne le fait d'avoir été victime de pressions, malgré le soutien des membres de son jury de thèse ainsi que de ses collègues.²⁸ Par conséquent, il semble bel et bien que les instances universitaires ont un rôle majeur à jouer pour ce qui est de la protection des plagiés, rôle qu'elles sont visiblement loin de remplir de façon satisfaisante, en France par exemple, où la prise de conscience du phénomène par les instances universitaires paraît avoir été plus tardive que dans des pays comme la Suisse, la Belgique ou le Canada.

Nous avons donc tenté de montrer, à travers cette étude, l'aspect à la fois complexe et actuel du phénomène du plagiat, notamment dans le milieu universitaire, en essayant de mettre l'accent sur les universités françaises. Cependant, la France n'a pas été un précurseur pour ce qui est des débats liés à cette pratique dans ce même milieu ; diverses études montrant l'ampleur du plagiat dans de nombreux pays, il nous est apparu que les mêmes débats sur le plagiat sont engagés dans de nombreuses universités de par le monde. D'autre part, il semble qu'Internet ait modifié profondément les démarches d'acquisition du savoir, dans un souci du « vouloir tout, tout de suite », et ce développement exponentiel de l'utilisation du réseau mondial constitue une caractéristique globale, internationale, caractéristique qu'il nous a semblé par conséquent nécessaire de faire transparaître dans les pages qui précèdent. Complexé, le plagiat l'est également par sa nature multiple, sa gradation : la paraphrase, la traduction-plagiat, le recopiage intégral en sont différentes formes, le développement d'outils informatiques de détection ne pouvant apporter qu'une réponse incomplète dans certains cas de figure. D'autre part, il touche également certains enseignants.

L'appareil juridique ne pouvant constituer qu'un ultime recours, en aval, un travail de responsabilisation de tous les acteurs impliqués dans le milieu académique est à mettre en place, voire même l'apprentissage des règles de citation dès l'école primaire, afin que les

²⁶ Université : « *Sans procès en contrefaçon, le plagiaire ne risque pas grand-chose* », propos de Jean-Noël Darde recueillis par Béguin, F. et Jacqué, P., *Le Monde* [en ligne], 2010. Disponible sur : http://www.lemonde.fr/societe/chat/2010/11/09/plagiat-a-l-universitequelle-realite_1437776_3224.html

²⁷ Dossier du journal *Le Monde* (coll.) sur le site de l'université de Genève [en ligne], 2010, *op. cit.*

²⁸ *ibidem*

techniques de recherche et d'appropriation du savoir ne soient plus une source de confusions à l'entrée à l'université. Ainsi, la notion de « vol » de la propriété intellectuelle donne-t-elle lieu à des questions d'ordre éthique, moral, déontologique, en plus de l'efficacité pédagogique, interrogations sans lesquelles nous risquons d'assister de plus en plus à une dévalorisation des diplômes et à des abus dans la vie professionnelle en général.

Le débat pourrait être élargi : en plus du plagiat, le piratage, la violation de données, la diffusion d'idées à caractère xénophobe par exemple, contribuent à s'interroger sur la nécessité de la définition de ce que certains appellent la « netéthique » « nétiquette » ou « cyberéthique ». Un travail de réflexion sur le lien Internet / droit d'auteur pourrait constituer un point de départ à ce nouveau débat.

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About the author :

Erwin KRETZ est lecteur français doctorant, enseignant à l'Université technique de constructions de Bucarest. **E-mail** : er_k1979@yahoo.fr

The Wikileaks security dilemma: To learn or not to learn state secrets

CARMEN ARDELEAN

Résumé: Le dilemme de sécurité d'aujourd'hui ne concerne pas seulement la menace d'action de la part des pays, mais aussi la menace du dévoilement de l'information, par le biais des média. Les paroles peuvent faire autant de mal que les actions directes. Les révélations faites par WikiLeaks ces dernières années prouvent qu'il faut développer les moyens de protection pour que le contenu des sites web soit contrôlé de manière plus efficace.

Mots-clés : dévoilement, sites web, information, protection

I. Introduction

Any debate with reference to the concept of *security* must view it in close relationship with potential *risks and threats* and with various *means of protection* against them. Only a few decades ago, said risks were bound to refer exclusively to military or political issues and to the way in which states – taken individually or in opposed alliances – reacted in order to protect the values they believed in.

But today the world is faced with a whole new set of unconventional threats which call for a revision of previous decisions and actions. Globalization and the remarkable development of communication technologies eased people's access to information but, at the same time, enhanced the vulnerability of classified databases to malevolent attacks.

I.1. Conceptual analysis in a nutshell

A quick overview of various writings focusing on security tend to confirm Buzan's opinion that security is a commonly "neglected concept"¹. Indeed, it can be understood in a wide range of ways – from the "absence of threats to acquired values" to the "maintenance of a *status-quo*"², from the military goal to a purely political objective, and so on – a possible explanation for the absence of a unitary view being the "contradictions latent within the concept itself", as Buzan³ puts it.

Security itself can be perceived from several points of view: (a) the point of view of the *individual* under threat, (b) the point of view of the *system/regime/state* confronted with "security issues", (c) the point of view of the *threatening object*, (d) the *historical specificity* of the period in which the threat occurs and, last but not least, (e) the *nature* of the threat itself.

¹ Buzan, B: *People, States and Fear: the National Security Problem in International Relations*. In Baldwin, David A.: *The Concept of Security*, Review of International Studies, 1997 (23) p. 8

² Wolfers, National Security, p. 491, in Baldwin, D: *The Concept of Security*, Review of International Studies, 1997 (23) p. 11

³ Buzan, B, quoted above, p. 16

For instance, *individual security* largely depends on the absence of such issues that may endanger humans' safety, family, house or working place and, more importantly, the values that they believe in. But values, though constant through time, may take different places in one's order of priorities. Take, for instance, the Crusades: for the 11th-12th centuries Christians, protecting the Holy Land at all costs represented a guarantee of security for their own life, irrespective of the place they lived in. For European leaders of that time, however, there was a major political and religious security issue at stake. In modern times, wars in the Middle East – though based on seemingly similar religious issues – are mainly related to regional security and the protection of nation-states and of their resources. Also, in ancient or medieval times courage and honor were values that stood before anything else; today, shrewd negotiations and political gains have taken their place.

System/regime/state security has constantly been related to economic and political issues. From the point of view of major international actors, security is given by their confirmed dominance on the world stage – either in a bi-polar system, as witnessed before the end of the Cold War, or in today's hegemonic world structure, in which the USA still hold an undisputed top role. On a smaller scale, state/regime security may be given by the rules that govern the functions of individual entities – in terms of legislation (even though this often proves to be harmful or restrictive for individual liberties) and ideologies. Whereas confirmed Western democracies were based on legal systems that tried to ensure compatibility between individual and state requirements, former Communist states used legislation to suppress individual liberties, as these posed a major threat to their ideology.

The “*threatening object*” – be it an enemy organization or state, or even an alliance of states – also has its own understanding of security, in terms of destroying the security of others, or even of anarchy. From a *historical point of view*, such threats have varied, in different periods, from religious and ethnic groups to secret (military or other) organizations and cross-border terrorist structures. Indeed, in today's world, terrorism has become a major security threat due to its unconventional character: less than a century ago, one knew one's enemy and resources could be used according to its known military and human resources. Today, more often than not, the identity of the enemy is hidden, and perceived only with the help of a generic name (e.g. Al-Qaida) thus making an appropriate response even harder to choose.

Finally, the *nature of threats* has changed significantly in the last few decades. Threats are no longer the exclusive attribute of the military enemies – they often hit their targets through alternative means; as Baldwin states, “threats to acquired values can arise from many sources”⁴ and *WikiLeaks* is the living proof of the fact that the cyberspace, albeit being the territory of free access to useful information, can also act as a major threat to data security. It also shows that what analysts call “absolute security” is only an illusion. The development of communication technologies exceeds human abilities needed to counter potential risks; thus, any data protection system is in danger of being broken into with the help of constantly improved technological means. Computer systems were invented in order

⁴ Baldwin, David A., quoted above, p. 15

to assist human efforts to memorize and efficiently save various types of data – but they are also a tool for bringing to light information that is paramount for states' security.

I.2. The *Wiki* project – potential risks of an altruistic enterprise

In the year 2000 a group of enthusiasts decided to use the technological development of the World Wide Web with the help, and for the benefit of all users. This altruistic enterprise started from the assumption that nobody owns the absolute truth, but the knowledge of millions of users can result in an unequalled database of information on all topics. Being free for all, it was also based on the free contribution of all, and what was initially called *Nupedia* (a free online British encyclopedia) later changed its name to what everyone now knows as *Wikipedia*. As defined by its owners, a *wiki* is “a website whose users can add, modify or delete its content via a website browser using a simplified [...] rich text editor.”⁵

In only a few years, the initial system grew and developed into several branches, all based on the same concept of freedom of access and individual contribution, thus opening the way for those who wanted to gain free access into classified databases, as well as to share such data with everyone else.

Any *wiki* software is based on the collaboration of (mostly anonymous) human sources and, apart from being a major source of information; however, it soon raised a number of questions with reference to the authenticity of such information, as well as to important moral issues. On the one hand, the free use of various intellectual products interfered with copyright regulations – since, in most cases, information included therein did not actually belong to contributors, but was rather extracted from other sources – thus having a collective/joint ownership value; on the other hand, certain databases were built on the “need-to-know” (in other words, restrictive) basis and could include secret data about Government actions or security strategies, military plans or inter-state agreements which were not meant to be made public – thus turning an altruistic endeavour into a major security threat.

In only a decade, Wikipedia and its wiki siblings (e.g. *Wikimedia*, *Wikibooks*, *LyricWiki*, *Wiktionary* and so on)⁶ have gained global importance and the initial English version is now doubled by alternatives in almost 30 other languages, including the Romanian version. But its rapid development has been subject to controversy, for legal, moral and accuracy reasons.

Firstly, critics of this open internet source argue that – unlike acknowledged, trustworthy sources of information, such as the Encyclopedia Britannica – Wiki websites rely on average individuals who are rarely experts in the respective fields; contributors can add unconfirmed information which may later prove to be incorrect. Intentional insertion of false information can also become a problem, as is the risk that certain valuable data be erased on purpose.

⁵ More information on the topic can be accessed at <http://en.wikipedia.org/wiki/Wiki> (retrieved 15/03/2012)

⁶ A complete list of Wiki databases can be found at http://en.wikipedia.org/wiki/List_of_wikis

Secondly, the malicious use of copyrighted material may place the website administrators under liability according to local legislation. Also, according to its own surveys, Wikipedia reviewers have discovered, over the years, dozens of examples of plagiarism, thus proving that sometimes it is hard to monitor the contributions from an infinite number of anonymous “editors”.

Thirdly, contributors often find it hard to maintain a neutral point of view towards certain topics – thus breaching one of the “five pillars” (or fundamental principles) governing wiki activities. The open character of these internet databases may, indeed, open the way for biased opinions and information; nevertheless, supporters add, thorough researchers usually make use of several sources for the same topic, thus having a chance to verify and thus to confirm the validity or lack of coherence of said data.

The required neutrality of topics is also one of the reasons that prevented initial contributors from approaching political issues other than in a general way. However, this was also the reason for the emergence of a more dangerous type of wiki – based exclusively on the anonymous, collective unveiling (“leaking”) of sensible political and military information: *WikiLeaks*.

II. Real vs. potential: is WikiLeaks a real threat?

Any potential threat exists as long as the system that is to be broken fails to find an appropriate means to protect its secrets. Secrecy has long been a basis for evolution and, in modern times, for political and economic supremacy, as well as for a competitive advantage. Each state can decide upon the documents that need to be classified and protected against intrusion from others – and political decisions reached through complex negotiations and compromises are often defined as “matters of national security”.

Since 2006, the actions of the (mostly anonymous) “soldiers” in Julian Assange’s “army” have led to a fundamental reconsideration of the traditional spy game. We are no longer faced with the inconspicuous-looking, average individual, or with the James Bond type of intruder. The modern spy is a highly educated, computer-mastering individual, or even an intelligence analyst working in key political offices, who voluntarily spreads out information for the sake of the *people-have-the-right-to-know* doctrine. At the other end of the line – state officials keen on preserving the right to hold secret information on a need-to-know basis. They start from the assumption that state decisions are best kept secret from the masses (who are nevertheless affected by said decisions). In other words, classified information shared by few, with major effects on the many.

While acting as a non-profit media company, WikiLeaks gained global recognition with the publication of sensitive US State Department documents, out of a presumed total of around 1.2 million; many of the leaked documents became front-page news around the world and, at the same time, worried authorities from the US and other countries with regard to the security of their diplomatic and military data. Unexpected proof of erratic killings in Iraq and Afghanistan, by American soldiers, including the accidental killing of two journalists in Baghdad in 2007, the bribery of Kenyan officials, as well as various

written, secret diplomatic reports were released with the purpose of informing the general public about state decisions that were considered dangerous, incorrect or akin to corruption.

While Assange himself became the “public enemy no. 1”, only one presumed provider of classified documents, Bradley Manning, a military intelligence analyst stationed in the Middle East was duly prosecuted to this day.

The *real threat* springing from the release of said documents – an action which continues in spite of official efforts to stop it – lies in the data protection system that prevents enemy states or organizations from learning sensitive information about one’s military, political or diplomatic intentions. And, as some say “your data is only secure as your weakest link” – this is a wise lesson to be learned by security professionals everywhere⁷.

From the point of view of US officials, all controversies ended when, in August 2011, the State Department declared WikiLeaks a security risk, due to the fact that, according to Victoria Nuland, a spokesperson for the State Department, it “was trying to jeopardize the global diplomacy by posting stolen wires on their website”⁸. It was also mentioned as a *major threat to national security*, because it could jeopardize the diplomatic relationships of the US with other countries, or even for third parties. A relevant example in this respect is the release of diplomatic cables between Saudi Arabia and the US, regarding the Saudi support for diplomatic pressure against Iran, which placed the Saudi leaders in an embarrassing position among other Arabic countries.

According to its own policy statement, WikiLeaks intends “to bring important news and information to the public”⁹ and aims at presenting “true facts” which officials prefer to hide from the general public, and potential sources are protected by the First Amendment, if they choose to remain anonymous. However, Assange could eventually be charged under the Espionage Act; meanwhile he faces prosecution for alleged rape accusations in Sweden.

The developments surrounding the fate of the founder of WikiLeaks are also controversial, as they have determined critics to state that world governments are now working together to prevent the release of further sensitive documents that are better kept in hiding from public scrutiny. This largely complies with Buzan’s theory regarding the “regional security threat”, whereby “*a group of states whose security problems are so closely intertwined that they cannot meaningfully be understood independently of each other*”¹⁰. If WikiLeaks is considered a security risk, the official response to it could be a global restriction of civil rights, as well as of the freedom of information.

⁷ In an online article published in December 2010 regarding the controversies of information security: <http://www.esecurityplanet.com/news/article.php/3915631/WikiLeaks-Raises-Questions-of-Information-Security.htm> (retrieved on 16/04/2012)

⁸ See <http://www.thenews.com.pk/article-21842-WikiLeaks-a-security-risk-US> (retrieved on 25/03/2012)

⁹ As mentioned in <http://en.wikipedia.org/wiki/Wikileaks> (retrieved on 24/04/2012)

¹⁰ In Waever, Ole: *Aberystwyth, Paris, Copenhagen: New “Schools” in Security Theory and the Origins between Core and Periphery*, 2004, p. 17

III. Conclusions

It is very difficult to draw the line between the right of the general public to be informed about major government decisions which may affect them and the right of governments to prevent illegal access to its most sensitive documents. State politics often involve decisions that force the limits of national or international legislation. State officials are those who decide which the potential threats are in each case and, as Waever states, “it is by labeling something a security issue that it becomes one”¹¹ But general opinion has it that critical data must be safeguarded, at a time when terrorist groups seem to be strong enough to use cyber-terrorism as a major weapon against the existing world order. Nevertheless, one of the oldest legal concepts states that anyone is innocent, until proven otherwise. Restricting everyone’s right to be informed for the sake of preventing the threatening actions of a few malevolent actors could be a huge mistake. Analysts should do their best to identify threats and take the necessary measures accordingly. The effects of any missteps could be deep and long lasting.

At times, the actions of intelligence officers come too close to the limits of legality. While the CIA has recently launched an investigation upon the *impact* of WikiLeaks actions, the website continues its campaign. In February 2012 it started releasing documents and emails allegedly belonging to a global security analysis company which, in the past, was often described as a “shadow CIA” – *Stratfor*. According to a press release by Reuters “the emails, snatched by hackers, could unmask sensitive sources and throw light on the murky world of intelligence-gathering by the company”.

The next months or years could bring along a new understanding of security threats and of government strategies which are fighting against them. Yet it seems that globalization, once seen as a panacea for common world issues, has opened a real Pandora’s Box in the shadow world of intelligence. Should we rely on leaders’ judgment or should we have the right to participate directly in the decision-taking process when it comes to sensitive issues? The answer box remains open.

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About the author:

Carmen ARDELEAN is an Associate Professor of English and Communication, Ph. D at the T.U.C.E University in Bucharest – Department of Foreign Languages and Communication.

E-mail: carmen9_1510@yahoo.com

Contemporary theories on terrorist violence: from distorted communication to symbolic event

VALENTINA STÎNGĂ

Abstract: The present article departs from the traditional approach of terrorism through its predominantly physical component and insists on the idea that, however intense and cruel it may be, the category of violence usually associated with terrorism is not an end in itself. The primary intention of this study will be to rethink terrorist practices as communicative practices, however traumatic and offensive the message communicated through them might be. The overall purpose of such a refashioning is not to make the experience of pain and death, usually inflicted by terrorist agents, less important. The finality of such an action would be that of increasing the chances of understanding terrorism from a perspective that differs from the conventional approach (political, mediatic) of the matter: the paper proposes a deciphering of the meanings assigned to the (recent) acts of terrorist violence by philosophy (Jürgen Habermas, Jacques Derrida and Jean Baudrillard).

Keywords: communication, spiral of violence, trauma, potentiality, symbolic event, global terrorism.

Introduction

Numerous memorable events of contemporary human experience have sprung from the terrorist need to act against the world. To give just one example, the 9/11 terrorist attacks have shocked and traumatized the human mind, requiring something deeper than a scientific approach to reach understanding. Deciphering the meaning attached to terrorist violence and practices has recently become a major preoccupation of philosophy; formally, the philosophical intrusion into this dark realm is justified by the lexical structure of ‘terrorism’, wherein the suffix ‘-ism’ encourages the interpretation of the derivative as a philosophical system, ultimately reduced to “bloodletting” (Eagleton, 2005). The purpose of this paper is to understand terrorist practices philosophically, using primarily the interviews with Jürgen Habermas and Jacques Derrida in the aftermath of 9/11. Both Habermas and Derrida state that terrorist violence is permeable to philosophical analysis which can formulate the significance of the phenomenon beyond the abstract Good vs. Evil oversimplification. A third section of this paper would be devoted to Baudillard’s conceptualisation of the phenomenon of terrorism in terms of ‘event of an irreducible singularity’.

The Spiral of Violence in a Time of Terror

In separate interviews in “*Philosophy in a Time of Terror*”, Jürgen Habermas and Jacques Derrida approach the subject of terrorism after September 11. Giovanna Borradori, the editor of the book, specifies that there is a close affinity between the two philosophers and their treatment of the subject; both of them start in the analysis of the 9/11 terrorist attacks from the concepts of the Enlightenment (democracy, human rights, tolerance etc.), which they use in individual ways.

A declared critical theorist, the German philosopher Jürgen Habermas grants philosophy a major role in the diagnosis of the status of modern society, more precisely of its diseases, among which terrorism plays an important part. In commenting on the significance of the 9/11 attacks against America, Habermas starts from the *symbolism* of the event. According to him, the act itself was ‘monstrous’ (Borradori, 2004: 28), and its monstrosity resided not only in the suicidal virulence of the attackers (who turned human lives into instruments of propagating violence), but rather in the symbolic character of the targets (Borradori, 2004: 28). The two towers that came under attack were not only the tallest buildings in Manhattan; in fact, they were an *icon*, a symbol of economic power and future progress.

Without admitting fully that they might represent a caesura in the history of humanity, and somehow associating them with a vulnerability of Western civilisation, Habermas considers that the 9/11 terrorist attacks represented the end of a peaceful era¹ and the first truly globalized event in history: the two airplane crashes were constantly represented by the mass media to the global witness – the global public. Habermas admits the entrance into a new stage of terrorist violence, more dangerous and lethal at the same time, and subscribes to the theory that there is a substantial difference between the traditional terrorist and the new terrorist. With this international terrorism, Habermas says, we are encountering a new phenomenon, which should not be too quick to assimilate to what we already know. He further identifies the characteristics that distinguish the terrorist violence of September 11, Bin Laden and the entire Al-Qaeda organization from any other form of terrorism. In his opinion, the distinctions are not always very clear, since “today’s terrorist may be tomorrow’s freedom fighter”, yet they are indispensable to any attempt of getting to the semantic core of terrorist violence.

In Habermas’s opinion, terrorism is the effect of the *trauma* of modernization, which has spread around the world at a pathological speed (Borradori, 2004: 22). The spiral of violence “begins as a spiral of distorted communication that leads through the spiral of uncontrolled reciprocal mistrust, to the breakdown of communication” (Borradori, 2004: 19). Globalization has accentuated the spiralling movement of communicative violence. The consequence, global terrorism, is extreme “both in its lack of realistic goals and in its cynical exploitation of the vulnerability of complex systems” (Borradori, 2004: 34). Contemporary terrorism is a camouflage of certain political intentions, but today religious beliefs refashion old political principles. The 9/11 terrorist attacks represent the climax of terrorist violence: they bear the anarchistic traits of an impotent revolt against a coercive system that cannot be defeated in any pragmatic sense. Since our society is so sensitive to accidents and external interferences, it offers opportunities for destructive consequences to arise out of temporary breaches in quotidian activities.

Morally, terrorism is not to be distinguished from ordinary crime. There is no moral justification for the taking of human lives to serve a cause, no matter what that cause may

¹ If approached as a *caesura*, Habermas states, the terrorist attacks of September 11, 2001 could be associated with the beginning of the First World War; what brings the two events together is that they both signal the end of a peaceful era and the beginning of an era of violence and crime.

be. Historically, terrorist violence is circumscribed to a category of violence that differs from what is conventionally designated as murder. After all, Habermas says, there should always be a political motive that should lie behind a group's resort to violence, with the observation that in the case of 9/11, there is nothing that could transform it into a logical and comprehensible political act. Terrorist violence is rooted in fundamentalism, specifically in Islamic fundamentalism; its evolution is to be understood against the background of the process of modernization and globalization. First modernization, then globalization changed the nature of human communities by dividing them into beneficiaries and losers, thus deepening the clash between the Occident and the Orient, and attributing the Occident the Orient's guilt of not being able to hold on to cultural traditions. Habermas does not subscribe to Samuel Huntington's clash of civilizations theory;² with Habermas, the cause of the communication breakdown is of an economic, and not cultural, nature.

Habermas insists on not approaching fundamentalism as the monopoly and creation of Islam. There are fundamentalists in all world religions, Christianity, Judaism, Buddhism, Hinduism, Sikhism, and even Confucianism. In fact, fundamentalism first surfaced in Christianity in the U.S. at the beginning of the twentieth century. If in the end, the root of terrorism is a communicative pathology aggravated by the consumerism of globalized markets, what is the philosopher's task to this dilemma? "The critical power to put a stop to violence, without reproducing it in circles of new violence, can only dwell in the *telos* of mutual understanding and in our orientation towards this goal" (Borradori, 2004: 38). The remedy against the disrupting of communication is the attempt to re-create a link of reciprocal trust among individuals, which cannot take place while violence and fear dominate.

In Jürgen Habermas' opinion, the alternative to violent intervention against fellow human beings is *communication*. It is at this point that philosophy provides useful help: trying to establish the premises of genuine dialogue so that efficient communication should be attained between individuals belonging to different cultural backgrounds.

The Potentiality of Violence in a Time of Terror

As expected, the French philosopher Jacques Derrida acts on the concept of 'terrorism' by deconstructing it and illustrating its changeability function of those who utilise it. Derrida starts with a series of clarifications as regards the way we employ language in order to refer to or describe a certain event. He initially talks about the way in which we commonly talk about September 11 in particular and terrorist violence in general (by using such stereotypes as '9/11', 'September 11' or 'international terrorism'). The point he tries to make here is that we shouldn't take for granted certain phrases, no matter how deeply rooted they may be in public discourse, without direct reference to the events they really designate. In his opinion, the events of 9/11 are signified by the date alone, because

² Samuel Huntington's article *The Clash of Civilisations? The Debate* (Foreign Affairs, 1993) launches the theory of the clash between cultures as the main cause of future political conflicts, originating in the belief that world politics is reconfigured along with cultural lines.

terror is beyond concept; referring to the event as 9/11 is a means of repeating a trauma that is beyond our control. It is this date alone that gave the event the monumental dimensions it possesses today.

Just like Habermas, Derrida places the phenomenon of terrorist violence in connection with the values of the Enlightenment, and somehow both of them attribute the explosion of sheer violence to the failure of those values. For Habermas, terrorism is a consequence of modernization; for Derrida, terrorism is a symptom of modern experience that is directed towards the future. Derrida classifies the terrorist violence as traumatic: “We are talking about a trauma, and thus an event, whose temporality proceeds neither from the now that is present nor from the present that is past but from an im-presentable to come (*à venir*)” (Borradori, 2004: 97). A terrorist act is a traumatic action and potentiality: “traumatism is produced by the *future*, by the *to come*, by the worst *to come*, rather than by an aggression that is over and done with” (Borradori, 2004: 97). The tragic ordeal of the event is correlated with what is on the point of happening, what threatens to happen, and not only with what is presently happening. Superficially, the happenings of September 11, 2001 (the spectacular destruction of the World Trade Centre towers, the invisible death of thousands of people in just a few seconds) belong to the past; however, the essence of a terrorist act lies in its potentiality: what the future has in store for humanity in terms of violent attacks. In Derrida’s words, the most immediate impact of 9/11 is obvious in the subsequent preoccupation from the part of both authorities and common people with nuclear or chemical terrorism.

Derrida shares Habermas’s opinion that, against the background of globalization, there is no possibility for authentic dialogue between the so-called weak globalisers (marginalized, poor communities that find themselves deprived of both cultural identity and economic wealth) and capitalist, highly-technologised countries. Analysing 9/11 as a particular instance of this failure of political dialogue, Derrida believes that the United States were responsible for it, thus possessing a paradoxical predisposition for a suicidal auto-immunity.

As regards the ‘war on terror’ structure that American officials have predominantly employed in their discourses to denominate the fight against terrorism and terrorists, both Habermas and Derrida disapprove of it and consider it a rhetorical device meant to communicate the authorities’ capacity of waging war against a common enemy of humanity, and to convince the public of their efficiency. But, as both these two philosophers state, the choice of using the noun ‘war’ in such a context offers a legitimate political status to an otherwise illegitimate enemy. Secondly, a war cannot be waged against an enemy that is not fully known.

The ‘Irreducible Singularity’ of Acts of Violence in a Time of Terror

In full agreement with his system of thought, Jean Baudrillard reconsiders the status of terrorist practices in a hyper-technological world, saturated with images and information and defines it as a symbolic event “of irreducible singularity” (Baudrillard, *The Spirit of*

Terrorism, 2001) that alters hyper-real culture, producing an excess of reality. It is in this symbolism that the entire power of terrorism resides: violence in itself is a common phenomenon of daily occurrence; but, when invested with a symbolic character, violence generates singularity.

What brings Derrida and Baudrillard together is the belief that a terrorist initiative is in fact generated by the dominant system, more or less perfect, through its own excess of power (“Power is complicit with its own destruction. When the two towers collapsed, one could feel that they answered the suicide of the kamikazes by their own suicide” – *The Spirit of Terrorism*). This excess of power is placed in connection with the phenomenon of globalization: “When the situation is thus monopolized by global power, when one deals with this formidable condensation of all functions through technocratic machinery and absolute ideological hegemony, what other way is there, than a terrorist reversal of the situation? (...)" (*The Spirit of Terrorism*). Through its singularity, an act of terrorist violence contests globalization and refuses to adhere to the new world order: “Terrorism is immoral. The event of the World Trade Centre, this symbolic challenge is immoral, and it answers a globalization that is immoral” (*The Spirit of Terrorism*). Which gives birth to a fundamental antagonism: one which shows, through the spectrum of America (which maybe by itself the epicentre but not the embodiment of globalization) and through the spectrum of Islam (which is conversely not the embodiment of terrorism), triumphant globalization fighting with itself” (*The Spirit of Terrorism*).

In addressing the question of how America (and by extension the West) has responded to the symbolic challenge of 9/11, Baudrillard concludes that terrorists have adapted to the culture of simulation that the West has become. The twin towers attack was choreographed for its maximum impact as media spectacle. An important factor that makes terrorism resistant to absorption by the system is its capacity to self-replicate: the image takes the event hostage: “Among the other weapons of the system which they have co-opted against it, terrorists have exploited the real time of images (not clear here if it is real duration, real time or images in real time), their instantaneous global diffusion. (...) The role of images is highly ambiguous. For they capture the event (take it as hostage) at the same time as they glorify it. They can be infinitely multiplied, and at the same time act as a diversion and a neutralization. One always forgets that when one speaks of the ‘danger’ of the media. The image consumes the event, that is, it absorbs the latter and gives it back as consumer goods. Certainly the image gives to the event an unprecedented impact, but as an image-event” (*The Spirit of Terrorism*).

The attacks collapsed the distinction between the real and the copy: “What happens then to the real event, if everywhere the image, the fiction, the virtual, infuses reality? In this present case, one might perceive (maybe with a certain relief) a resurgence of the real, and of the violence of the real, in a supposedly virtual universe. “This is the end of all your virtual stories – that is real!” Similarly, one could perceive a resurrection of history after its proclaimed death. But does reality really prevail over fiction? If it seems so, it is because reality has absorbed the energy of fiction, and become fiction itself. One could almost say

that reality is jealous of fiction, that the real is jealous of the image... It is as if they duel, to find which is the most unimaginable" (*The Spirit of Terrorism*).

In Baudrillard's opinion, the 9/11 terrorist attack against America is the symbolic event par excellence ("the absolute event, the 'mother' of events, the pure event which is the essence of all the events that never happened" – *The Spirit of Terrorism*), whose symbolism mainly derives from the symbolism of the target and the nature of the weapon employed by the terrorists against the system: "terrorists, while having at their disposal all the arms of the system, have also another fatal weapon: their own death" (*The Spirit of Terrorism*). He adds that the symbolic act of committing suicide while killing other people too is a sacrificial act that ensures the success of contemporary terrorist actions.

Conclusion

It becomes obvious from the above that philosophical reasoning is able to bring a significant contribution to the correct interpretation of political events and realities. As has been seen from the considerations above, philosophy has made efforts to assign 9/11 a meaning. While Habermas conceives terrorism as a result of distorted communication, Derrida insists on the potentiality of a terrorist act - it may always happen again. Baudrillard, on the other hand, conceptualises terrorism as the reaction of the singularity against the multiplicity, of the weak against the strong, of the primitive against the complex societies, whose efficiency is warranted by its working with symbols, with allegories and with excess of meaning.

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About the author:

VALENTINA STÎNGĂ is a lecturer in English literature (18th-19th centuries) and language (Morphology) at the Faculty of Letters, University of Pitești. Holder of a PhD in Philology (Literary and Cultural Studies Doctoral School, Faculty of Foreign Languages and Literatures, University of Bucharest). Author of books and articles related to her field of research and didactic activities. Participant in various international conferences (with articles published in the respective volumes).

E-mail: valentina.stinga@yahoo.com

Metafora medicală în mass media din România

AURA GHERGUȚ

Abstract: The purpose of this paper is to present an analysis of medical metaphors discovered in Romanian newspapers, starting from a referential book on conceptual metaphors, written by linguists George Lakoff and Mark Johnson. Journalistic metaphors stand out through a different function from the classical one, but nevertheless essential in the journalistic language: it is a means of emphasizing the message. Medical metaphors are a constant presence in the journalistic style and have a powerful impact on readers; however, their use in mass-media has often been put under doubt.

Keywords: journalistic metaphor, conceptual metaphor, journalistic style, mass-media, imagery

Susan Sontag, eseistă și romancieră americană, a fost cea dintâi care a semnalat, cu mai bine de 20 de ani în urmă, folosirea pe scară largă a metaforelor în legătură cu anumite boli. Autoarea susține în lucrarea *Illness as Metaphor and AIDS and its Metaphors*¹ că cele două boli care au fost în mod spectaculos similar marcate de metaforizare sunt tuberculoza și cancerul. Numele anumitor boli creează teamă și sunt receptate ca având o putere magică. În acest sens, Sontag citează în respectiva lucrare inclusiv exemple din literatura universală. De pildă, în romanul *Armance* al lui Stendhal, mama eroului refuză să pronunțe cuvântul „tuberculoză”, de teamă ca nu cumva pronunțarea acestuia să accelereze maladia fiului său.

Și Karl Menninger remarcă în lucrarea sa *The Vital Balance*² că „termenul «cancer» deseori ucide pacienți care nu ar fi cedat atât de repede bolii de care suferă”. Soluția, afirmă Susan Sontag, nu este să nu se mai spună pacienților care suferă de cancer adevărul, ci să se corecteze concepția cu privire la această boală, să fie demitizată. Atâtă vreme cât o anumită boală este tratată ca un prădător invincibil, și nu doar ca o maladie, majoritatea oamenilor care suferă de cancer se fi lăsa pradă descurajării doar la auzul numelui bolii de care suferă.

În ansamblu, Susan Sontag este împotriva metaforizării bolilor, fie că este vorba de boală ca sursă a metaforei, fie că aceasta apare ca țintă, și autoarea declară încă de la începutul cărții sale: „Adevăratul mod de a privi boala – și cel mai sănătos mod de a fi bolnav – este să fii rezistent la gândirea metaforică”.³ Așa cum precizam, tuberculoza și cancerul sunt cele două exemple de la care pornește autoarea în demersul său. De-a lungul secolului al XIX-lea, tuberculoza a fost considerată o boală care consumă forța de viață a celor afectați, fiind văzută ca o „ardere” interioară. Metaforele care făceau referire la tuberculoză au dispărut la începutul secolului al XXI-lea, întrucât boala a pierdut teren datorită noilor descoperiri ale științei și măsurilor de sănătate publică. De asemenea, Sontag folosește imaginea „neburiei” din secolul al XIX-lea ca pe un alt exemplu de gândire metaforică malignă. În secolul al XX-lea cancerul a devenit metafora predominantă, dar, pe

¹ Susan Sontag, *Illness as Metaphor and AIDS and its Metaphors*, New York, Picador, 2001.

² Karl Menninger, Martin Mayman , Paul Pruyser , *The Vital Balance: The Life Process in Mental Health and Illness*, New York, Peter Smith Publisher, 1983, p. 85.

³ Susan Sontag, *op. cit.*, p. 81.

măsura progreselor în căutarea unor mijloace de tratare, și metafora referitoare la cancer este tot mai rar întâlnită.

Sontag mai remarcă folosirea metaforelor din domeniul militar în directă relație cu metaforele bolilor și menționează sintagma „războiul împotriva cancerului”. Există metafore care prezintă boala și reacția corpului la suferință prin folosirea termenilor militari și a celor din domeniile terorismului și criminalității: *atac, apărare, retragere, bombardament, invazie, armă de distrugere în masă, arme antivirale*. Se remarcă inclusiv prezența unor articole care pot declanșa o adevărată psihoză cu privire la boala respectivă. Imaginile militare sunt încă și astăzi preponderente în descrierea bolilor.

În eseul său, Sontag le cere jurnaliștilor și medicilor să conștientizeze impactul pe care astfel de metafore îl are asupra pacienților și recomandă precauție în folosirea lor. În general, boala trebuie tratată într-o manieră științifică, nemarcată de emoție, dar ea provoacă adesea teamă și furie. Autoarea susține totodată că metaforele folosite pentru descrierea cancerului implică întotdeauna diminuarea identității pacientului.

Oarecum în replică la acest studiu, în eseul *Metaphors for Illness in Contemporary Media*⁴, autorii M. Hanne și S.J Hawken identifică alte boli aflate în centrul atenției și al gândirii metaforice a oamenilor: gripe aviară și diabetul. Cei doi autori afirmă că în discuțiile privitoare la problemele de sănătate se apelează la metafore în mod inevitabil, iar medicii fac același lucru atunci când explică pacienților natura bolilor de care aceștia suferă; la rândul lor, pacienții și rudele acestora vorbesc despre aceste experiențe folosind metafore.

Argumentele lui Susan Sontag au fost atât susținute, cât și contestate. Printre cei care au fost împotriva tezelor lui Sontag se află istoricul medical Barbara Clow⁵, care afirmă că, deși cancerul era și rămâne o afecțiune înfricoșătoare, nu se poate demonstra că folosirea metaforizată a termenului a redus oamenii la tăcere și decădere. Alte lucrări inspirate din eseul lui Susan Sontag au analizat rolul pe care îl are limbajul în formarea atitudinilor privind aceste boli. Există metafore pozitive, informative, care oferă o înțelegere emoțională și intelectuală a unei zone altfel de nepătruns.

Hanne și Hawken consideră că metaforele cele mai izbitoare care descriu boli sunt acelea în care se fac referiri la fenomene ale naturii: inundații, furtuni, uragane. Aceste metafore sugerează faptul că boala este inevitabilă, că ea reprezintă voința lui Dumnezeu, aşa cum potopul este în Biblie pedeapsa divină pentru păcatul uman. Alte metafore foarte actuale menționate de cei doi autori ca domenii-sursă evocatoare pentru boală sunt metaforele din telecomunicații și informatică; acestea sunt folosite în general pentru boli contagioase, în care virusul „circulă”, „călătorește”. De asemenea, autorii analizează și situația metaforelor care privesc bolile de inimă: acestea sunt puțin numeroase și, atunci când apar, sunt inspirate din domeniul tehnic al instalațiilor. Cei doi teoreticieni ajung la concluzia că oamenii nu pot vorbi despre sănătate sau boală fără a folosi metafore. Folosirea acestora influențează în consecință și politica de sănătate publică. Totodată, Hanne și Hawken atrag atenția că pot apărea discrepanțe majore între mesajul pe care jurnaliștii vor să îl transmită și conotațiile emotive ale metaforelor

⁴ M Hanne1, S J Hawken, *Metaphors for Illness in Contemporary Media* în *Medical Humanities*, nr. 33, p. 93–99, 2007.

⁵ Barbara Clow, *Negotiating Disease: Power and Cancer Care, 1900–1950* în *Metascience*, Springer Netherlands, vol. 12, no. 1, March, 2003, p. 47–50.

pe care ei le folosesc. Ca exemplu, cei doi autori menționează compararea gripei aviare cu terorismul și a diabetului cu un uragan.

În presa românească se întâlnesc numeroase metafore care folosesc ca domeniu-țintă sau ca domeniu-sursă boala.

„În aceste națiuni, fundamentalismul este, vorba țăranului român, o **boală** boierească. E o **boală** intelectuală. E **boala** celui destul de educat ca să știe ceva despre promisiunile și eșecurile modernității, dar și destul de ancorat în cultura locală ca să regrete trecerea ei.” (*Adevărul*, 29 ianuarie 2008). În acest fragment, o noțiune abstractă, „fundamentalismul”, este identificată drept o „boală”.

„Alte efecte au fost disponibilizările masive din rândul lucrătorilor portuari încadrați cu contract de muncă, o parte dintre aceștia fiind ulterior angajați fără forme legale, crearea unei concurențe neloiale între operatorii portuari, escaladarea practicilor de dumping în ceea ce privește tarifele de operare, subînchirierea de către unii agenți economici în favoarea unor terțe SRL-uri a danelor de operare sub forma unor mascate contracte de prestări servicii. Pentru a combate acest «**cancer**» care amenință să distrugă porturile românești, în luna mai a acestui an s-a încheiat un protocol între reprezentanții Ministerului Transporturilor, Autorității Navale Române, Poliției Port Constanța, Inspectoratului Teritorial de Muncă, ai operatorilor portuari și ai sindicatelor portuare, prin care s-a stabilit modificarea unor acte normative din domeniul transportului naval și portuar.” (*România Liberă*, 13 noiembrie 2006). În acest articol, situația de criză din navigația românească este descrisă ca o boală necruțătoare.

„Din păcate, Constanța este la capătul lumii civilizate în ceea ce privește sistemul sanitar. Interese politice au blocat renovarea spitalului. Disciplina însă nu costă aproape nimic și poate salva vieți. Din păcate, există în Spitalul Județean oameni care nu pot sau care nu vor să opreasă acest «**cancer**»” (*România Liberă*, 12 august 2006). Starea jalnică din sistemul sanitar este asociată cu aceeași maladie extrem de gravă.

„Ar putea boteza chiar aşa noua formătire: Partidul Pesediștilor Fără Mătuși. Altminteri, PSD va muri răpus de **cancerul** lăcomiei. **Boala** are rădăcini în trecut. **Infecția** s-a răspândit în tot corpul partidului după 1997, când Iliescu a ratat reforma internă.” (*România Liberă*, 21 ianuarie 2006). Partidul este prezentat ca o persoană cu probleme de sănătate, care va fi răpus de o boală letală.

„În vidul moral al actualei situații, Patriarhul Daniel are ocazia, dacă nu obligația, unui gest de curaj și autoritate morală pe care numai el o are, și anume acela de a le cere românilor iertare pentru colaborarea Bisericii cu Securitatea și de a le cere preoților colaboraționiști să facă la fel. Abia atunci încrederea pe care sondajele spun că românii o au în Biserică va fi binemeritată, iar **vindecarea** va putea începe.” (*Evenimentul Zilei*, 9 februarie 2008). În această situație, colaborarea preoților cu securitatea este considerată o boală și se dorește vindecarea acestei boli.

După o naștere grea, Kosovo este la terapie intensivă (*Cotidianul*, 21 februarie 2008). Câștigându-și libertatea, provincia Kosovo este asemenea unei femei care naște, dar care după acest efort are nevoie de o perioadă de recuperare. Controversele privind independența acestei provincii necesită acea perioadă de acomodare și de negocieri care este denumită în titlul articolului „terapie intensivă”.

Titlul metaforă *Doctorul a operat PSD, dar a scos alt organ: Cristian Diaconescu* (*Gândul*, 12 aprilie 2008) creează o imagine expresivă a nominalizării candidaților la Primăria Municipiului București.

Situația sezonului turistic care și anul acesta a început cu stângul este prezentată în imagini sugestive: „Turismul nostru este un **pacient pus sub perfuzii**, asistat de niște **felceri** perversi care **în loc de glucoză îi injectează în sânge cucută**.” (*Gardianul*, 10 iulie 2008).

Metafore din domeniul militar asociate cu boala sau cu alte aspecte medicale sunt la fel de numeroase: „**comandament** antiepidemic” (*România Liberă*, 14 octombrie 2006), „afecțiunile de sezon, **în retragere**” (*România Liberă*, 30 martie 2006), „**Ucigașii naturali ai gripei**” (*România Liberă*, 17 noiembrie 2007), „Aproape două sute de pușcăriași sunt bolnavi, în acest moment, de TBC și SIDA. În penitenciar ei sunt oarecum izolați. Dar, odată puși în libertate, ei devin niște «**bombe biologice**» care, scăpate de sub control, pot răspândi pe scară largă aceste boli cumplite.” (*Jurnalul Național*, 18 februarie 2008). Metaforele „militare” folosite ca domeniu-sursă pentru metaforele din domeniul medicinii pot însă deveni periculoase: perceperea corpului pacientului ca un câmp de luptă poate ajuta, dar și descuraja pacientul.

Asocieri metaforice între fenomene ale naturii și sistemul sanitar sunt de asemenea prezente în presa scrisă: „Surprinsă de **avalanșa** de cereri de antibiotice din farmacii, Direcția de Sănătate Publică Vaslui a hotărât ca acestea să se elibereze numai pe bază de rețetă.” (*România Liberă*, 21 octombrie 2005)

Concluzii

Multe dintre conceptele noastre fundamentale sunt organizate în termenii metaforelor și experiența noastră culturală și fizică oferă numeroase posibilități acestora. Metaforele au o solidă bază culturală, însă apariția lor poate fi considerată un proces natural, fenomenele pe care le ilustrează înănd, în bună măsură, de experiența noastră zilnică. Mai mult decât atât, nu sunt doar întipărite în experiența noastră fizică și culturală, ci ne influențează în continuare experiențele și acțiunile. Din cauza faptului că multe concepte foarte importante pentru noi sunt fie abstrakte, fie neclare în experiența noastră (emoțiile, ideile, timpul etc.), avem nevoie să le „traducem” prin intermediul altor concepte, pe care le înțelegem în termeni mai clari (orientări în spațiu, obiecte etc.). Acest lucru duce la definirea metaforică a sistemului nostru conceptual. Metafora are un rol esențial în felul în care funcționăm, conceptualizăm experiența noastră și în felul în care vorbim.

Analiza metaforelor din presa scrisă demonstrează faptul că acestea sunt o prezență curentă în stilul jurnalistic. Metaforele referitoare la diverse maladii au un impact foarte puternic asupra oamenilor. Folosirea acestora în discursul jurnalistic a fost însă deseori contestată.

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About the author

Aura Gherguț is an English lecturer, Ph.D at the University of Civil Engineering, Bucharest – Department of Foreign Languages and Communication. **E-mail:** auraghergut@yahoo.com

Voix de la narration en *stand-up comedy*

MĂLINA GURGU

Abstract: *The development of the stand-up comedy genre in the latest 20 years has supposed an increased importance given to storytelling in order to obtain the comic effect. The purpose of the present article is to make an analysis of a one-man show by French humourist Jean-Marie Bigard according to the systems suggested by Gérard Genette and Mieke Bal. The study of narrative voices, of narrative levels and of relationships between the speakers and their story is aimed at pointing out the complexity of this type of creation both from the writing point of view and from its on-stage performance.*

Keywords: *Narratology, fabula, narrative voices, embedded fabula, direct speech, indirect speech, free indirect speech, stand-up comedy, one-man show*

1. Introduction

Le titre du présent article pourrait surprendre, en raison de la contiguïté des termes « narration » et « *stand-up comedy* », ce dernier étant une forme d’humour classifiée par certains comme non narrative (Neal et Krutnik, 1990 : 14-15)¹. Il existe néanmoins des cas où le discours humoristique de type *stand-up* fait appel à des techniques narratives, à l’aide desquelles les personnages exposent leur point de vue devenant après source de comique.

Après une présentation du corpus étudié, nous procéderons à une présentation des aspects de la narration concernant l’utilisation des voix dans la production discursive, en utilisant des concepts puisés dans les systèmes d’analyse proposés par Gérard Genette (1972) et Mieke Bal (1999). Nous nous arrêterons ainsi aux instances narratives dont le public fait l’expérience et montrerons la technique utilisée pour passer de l’une à l’autre. Nous aborderons ensuite les niveaux de la narration et les types de discours y étant présents, pour finir avec l’analyse de la relation entre les narrateurs et les histoires racontées.

2. Corpus

Il est constitué du spectacle *100% tout neuf* de l’humoriste français Jean-Marie Bigard, enregistré le 2 décembre 1995 au Théâtre du Gymnase Marie Bell de Paris, d’une durée d’environ deux heures et vingt minutes.

Jean-Marie Bigard est l’un des plus populaires humoristes français des années 2000, ne serait-ce que de la perspective de son record de spectateurs (plus de cinquante mille) présents au Stade de France à la dernière représentation du spectacle *Des animaux et des hommes* en juin 2004. Dès son début sur les planches, à la fin des années 80, Bigard a adopté un genre artistique de type *stand-up comedy* (Stebbins, 1990 : 3-4) qu’il utilise dans ses *one-man show* et où la représentation est constituée tant d’une série de sketchs joués que d’un dialogue permanent avec le public, utilisé comme prétexte pour introduire les

¹ L’évolution rapide de ce genre dans la période entre la parution du livre et le moment actuel a produit des changements des points de vue des critiques – par exemple, Mintz met en évidence la présence d’un *storytelling* comme moyen de développement des thèmes du spectacle (2005, p. 580).

textes humoristiques. Tout au long de sa carrière, l'artiste a créé des controverses suite au discours malotru, souvent vulgaire de son personnage manquant de bienséance – position d'ailleurs assumée et justifiée (à sa manière) dans le *Le vulgaire* (Bigard, 2003 b).

100% tout neuf tire son titre du fait qu'il s'agit du premier spectacle de Bigard dont le matériel est inédit dans son intégralité – les précédents (*Oh, ben oui!, Le nouveau Bigard au Palais des Glaces* et *Bigard intégral*) reprenant beaucoup des anciens sketchs. Il est divisé en 25 chapitres, chacun correspondant à un sketch, à l'exception du dernier, le rappel. Le point de départ du spectacle, énoncé dans l'introduction *Je le mérite* est la prétention du personnage sur scène aux applaudissements du public, car l'été, au lieu de prendre des vacances, il a « appris la culture » pendant trois mois (ce qui explique la posture du début du spectacle et l'image sur la pochette de la cassette VHS et du DVD, où il imite le *Penseur* de Rodin). La narration principale se tissera autour de l'énumération des domaines abordés, parsemée de récits enchâssés² (Bal, *op. cit.* : 53), descriptions, commentaires non narratifs (*ibidem* : 31), dialogues avec le public : philosophie (Socrate dans *Je le mérite*, Leibniz dans *La file indienne*, *Le camion*), théologie (*Le camion*), droit (*Les 10 commandements*), cinéma (*Les films d'horreur*), littérature (*Les misérables*), histoire (*Le camion*, *Les hommes des cavernes*, *L'époque des rois*), société (*Loto-tiercé*, *La connerie hypnotique*, *La valise RTL*).

Dans la deuxième partie du spectacle, le récit principal ne concerne plus l'étude faite par le personnage de Bigard, mais les applications de la culture, telles qu'elles ont été réfléchies par les technocrates. La recette est similaire à celle de la première moitié, chacun des sujets est une occasion pour introduire des éléments analogues à ceux mentionnés ci-dessus : loisirs (*Le baptême*), infrastructure (*Le stationnement*, *Les autoroutes et les animaux*, *Les automates autoroutiers*), progrès technique (*Les voitures électriques*), société (*Permis et ministres à points*, *Robots et alarmes*, *Les couilles vides*, *Ma femme et la vitesse*, *Putain de pauvres*), philosophie orientale (*Le ninja*).

La fin du spectacle est constituée d'une série de photographies marquant les moments de la vie du personnage artistique de Jean-Marie Bigard, expliquées de manière narrative ou descriptive, suivies par les images des magasins où l'humoriste fait ses achats, pour finir avec une photographie prise pendant la représentation, le sketch *Le baptême* (où il porte un spectateur sur son dos), et avec les portraits des membres de l'équipe technique. Pour le rappel, le personnage chante un morceau de l'ouverture à l'opéra *La pie voleuse* de Rossini (après une introduction comique) et finit par réapparaître en costume de ballerine pour danser, à sa propre manière, la fin de la pièce musicale.

Pour la fin de cette partie, quelques précisions sur le personnage principal du spectacle: il s'agit d'un homme qui n'a jamais considéré l'éducation comme une priorité, auquel échappe l'interprétation de nombre d'événements et de lieux communs de la vie de tous les jours. Par exemple, il ne semble pas avoir pris conscience des conventions de la narration de type cinématographique, ni de celle du genre *horror* et interprète *ad litteram* l'action d'un film d'horreur, sa conclusion ne pouvant être que celle selon laquelle les réalisateurs du film prennent les spectateurs pour des idiots. Ou, après avoir raconté

² En anglais « *embedded fabula* ». Nous avons repris l'équivalent français présent dans Bal, 1977 : 24

brièvement *Les misérables*, il exprime sa consternation face à la complexité narrative du roman et à la capacité créatrice de Victor Hugo (dont il affirme ne pas être capable, arrivé à la fin de son œuvre, de se retrouver parmi tant de personnages et de récits secondaires), pour se demander, à la fin du sketch, si, par hasard, le romancier n'aurait pas inventé tout ceci. Enfin, le héros n'a aucune contrainte à exprimer son point de vue sexiste et à faire appel à la solidarité masculine aux moments où il souhaite montrer l'infériorité de la femme. Du point de vue stylistique, son discours se situe au niveau familier-populaire, et les obscénités y trouvent facilement leur place.

3. Analyse des éléments narratifs

3.1. Instances de la narration

Dans les spectacles de type *one-man show*, contrairement à la narration écrite, le public jouit de la possibilité de voir la personne produisant le récit, l'une des conséquences principales en étant la capacité de distinguer visuellement et, parfois acoustiquement, grâce au jeu de l'artiste, les éventuels changements de voix (Genette, *op. cit.* : 225 et suiv.) et de focalisation (*ibidem* : 206-223 et Bal, *op. cit.* : 142-161).

Dans le cas du corpus étudié, le public a affaire en permanence à deux instances principales : l'une est l'humoriste, que nous allons considérer comme un narrateur personnage de premier niveau (NP₁), et l'autre est le personnage qu'il compose, que nous allons considérer comme un narrateur personnage de deuxième niveau (NP₂), conformément au système mis au point par Mieke Bal (*ibidem* : 43 et suiv.). NP₂ est la source principale d'humour, en raison de ses traits caractéristiques ébauchés précédemment ; c'est celui-ci qui assume majoritairement la parole et est responsable du fil narratif principal homodiégétique (Genette, *op. cit.* : 252).

NP₁, narrateur extradiégétique (*ibidem* : 238) fait sentir sa présence de temps en temps, pour des introductions de type narratif ou descriptif – au début du spectacle ou au début des sketchs séparés (à la fin du précédent, les lumières s'éteignent sur scène, situation qui ne se reproduit pas à tous les chapitres de la représentation), pour donner des explications sur les comportements de NP₂, pour s'en moquer et pour dialoguer avec le public, les trois dernières situations faisant partie, à notre avis, de la catégorie des métalepses (*ibidem* : 244) – des interventions du narrateur dans le récit d'un niveau diégétique supérieur.

Pour illustrer une séquence introductory, nous pouvons évoquer le début du sketch *Les hommes des cavernes*, séparé du précédent: NP₁ raconte que le spectacle a du succès et en remercie les spectateurs pour être présents en grand nombre, malgré le peu d'informations qu'ils en avaient, ce qu'il interprète comme un signe de confiance émouvant.

Pour ce qui est des métalepses, nous en signalerons une dans le sketch *Les misérables*: NP₂ commence à raconter le roman et s'interrompt à cause d'une éruption qu'il marque verbalement, tout en invitant les spectateurs à ne pas s'abstenir si de tels phénomènes devaient apparaître. L'écart du fil narratif continue par une plaisanterie, moment où NP₁ rit. Ses efforts pour reprendre l'attitude sérieuse de NP₂ n'ont aucun

résultat, car il n'est pas capable de se contrôler du fait de la manière hilare dont rit une spectatrice. Le moment est marqué par une intervention verbale métaleptique « ...il peut plus la raconter / *"Les misérables ..."* ». L'éloignement entre NP₁ et NP₂ est le plus visible, dans notre opinion, peu avant le moment cité, pendant le même écart du récit des *Misérables*, quand NP₁ essaie de « donner la parole » à NP₂. Après une plaisanterie concernant une spectatrice, NP₁ reprend :

NP₁ : *Non / je disais / je disais* (rit) / *je disais* (changement de mimique, fronce les sourcils) - **NP₂** : ... *Victor Hugo / hein / un peu de / y a un spectacle à faire / comique!* - **NP₁** (rit) : *Le mec [NP₂] / il engueule tout le monde* (rit) / (changement de mimique, redevient sérieux) - **NP₂** : *Non / Victor Hugo / s'il en a / s'il en a vendu comme ça / des Misérables dans le monde entier etc.*

Un autre exemple de métalepse se trouve dans *La valise RTL* (devenu un classique de Jean-Marie Bigard), quand NP₂ se met en colère en racontant le cas d'un auditeur qui depuis le début du jeu à l'antenne³ note consciencieusement dans un petit calepin les montants successifs dans la valise et que, finalement, RTL appelle chez lui, alors qu'il est malheureusement en voiture se dirigeant vers son travail. Après avoir fait le récit de la scène, NP₂ marche nerveusement de droite à gauche, sans dire un mot, jusqu'à l'intervention de NP₁, qui explique de manière complice au public « *Il essaie de battre son record.* ». Par ailleurs, l'on peut noter une métalepse au niveau métadiégétique (*ibidem* : 238) de la narration présente dans le même sketch, ayant son origine dans l'opinion de NP₂, qui considère ce jeu comme une honte, car RTL téléphone à un auditeur chaque matin pour lui expliquer qu'il a perdu cinquante mille francs. Pour illustrer, NP₂ joue une scène où l'animateur Fabrice appelle une auditrice du département Vercors, M^{me} Chombier. Cette dernière ne connaît pas le montant exact, Fabrice s'exclame « *C'est ballot, hein, c'est ballot!* », et NP₂ de reprendre la parole: « *Vous avez déjà entendu Fabrice dire / "C'est ballot / hein / c'est ballot"? / c'est ballot* », accompagnant cette intervention par une mimique soulignant le désaccord avec ce qu'il est en train de raconter, pour continuer après de jouer la scène entre Fabrice et M^{me} Chombier.

Tout comme dans le cas d'autres narrations, les moments où NP₁ passe la parole à NP₂ (ou prétend le faire, si l'on devait reprendre la formule de Genette (*ibidem* : 193)) ne sont pas marqués comme tels. Grâce aux circonstances où la narration en question est produite, mentionnées au début de cette section, l'on peut tout de même observer le passage grâce au changement du ton de la voix et de la mimique, sans oublier les caractéristiques discursives du personnage.

L'on peut évoquer pour exemplifier le début du spectacle, au moment où NP₁ remercie le public pour les applaudissements. Après cela les enceintes font entendre l'enregistrement d'un public qui applaudit et crie son nom, moment où l'attitude change, NP₂ entre en scène, prétend être comblé d'ovations et se comporte avec fausse modestie. Dès que la régie arrête l'enregistrement, NP₂ explique au public que, grâce au progrès technique, il n'y a plus besoin

³ Il s'agit d'un concours lancé par la station de radio française RTL dans les années '70 et retiré de l'antenne en 2005, où l'on annonçait au début une somme dans la valise virtuelle, près de cinquante mille francs. Tout au long de l'émission dans laquelle avait lieu le concours, l'on faisait régulièrement des annonces de rajout dans la valise, l'on tirait au sort un numéro de téléphone dans l'annuaire et la personne à l'autre bout du fil devait donner le montant exact dans la valise au moment de l'appel, recevant comme prix cette même somme.

de lui pour avoir une *standing ovation* au début du spectacle, il suffit qu'on appuie sur un bouton pour créer l'ambiance nécessaire. Il mentionne ensuite une possible objection de la part des spectateurs face à ce comportement et répond en énonçant pourquoi il mérite la *standing ovation* : pendant l'été il n'est pas parti en vacances, mais il a « appris la culture ».

Ensuite, nous pouvons mentionner l'introduction au sketch *Les hommes des cavernes*, indiquée précédemment, où le passage d'une instance à l'autre est fait littéralement au milieu d'une phrase, le seul indice étant la mimique et le ton de la voix. Ainsi, après le rallumage des lumières sur scène, l'humoriste refait son apparition et NP₁ affirme être content pour deux raisons : la première a été citée antérieurement, le succès du spectacle, malgré sa faible promotion dans les média. La deuxième est également l'occasion d'un changement d'instance, comme suit :

NP₁: ... et le deuxième truc / je suis content parce que / (changement de mimique, fronce les sourcils) - **NP₂**: ... ça marche / c'est inespéré / tu vois / ah ben je veux dire / c'était pas gagné hein / on rigole / je vous fais la philosophie / ça vous fait rigoler / je vous fais l'histoire / pareil... etc.

Les images 1 et 2 ci-dessous représentent Bigard dans deux hypostases correspondant aux deux instances: 1 est un cadre pris au moment où il remercie le public, tandis que 2 illustre la mimique spécifique au personnage comique lorsqu'il affirme que le pari n'était pas gagné d'avance.



Fig. 1 NP₁



Fig. 2 NP₂

L'on peut également noter des moments où les répliques de NP₁ sont en alternance avec celles de NP₂, comme dans le sketch *Le camion*, à l'instant où NP₂ raconte à sa propre manière le péché originel et la punition de Dieu pour Adam (après avoir déjà prononcé le châtiment d'Ève, accoucher dans la douleur) – travailler le restant de sa vie pour gagner le pain de la famille:

NP₂ (renfrogné, pointe du doigt un spectateur du premier rang, reproduit les paroles de Dieu): “Toi / tu seras obligé de gratter toute ta vie / pour gagner le pain de la famille” (mimique pour confirmer la gravité de la punition divine) / **d'ailleurs ce qu'il avait pas dit à Eve / c'est que plus tard / non seulement elle continuerait à accoucher dans la douleur / mais qu'elle gagnerait le pain finalement / elle aussi / hein / le / d'ailleurs elle s'est bien fait niquer / sur ce coup-là / la / la Ève / faut reconnaître / ben oui / c'est vrai que nous / nous on accouche toujours pas / et puis elles / elles grattent hein / quand même maintenant / mais ça leur fait les pieds / c'est pas méchant** (pause, les spectatrices expriment bruyamment leur désaccord) - **NP₁** (changement de mimique, sourit): *Non / mais / moi je déconne* - **NP₂** (nouveau changement de mimique, fronce les sourcils): *Mais quand même / ça leur fait un petit peu* - **NP₁** (changement de mimique, sourit): *Non / je déconne / je déconne / je déconne* - **NP₂**

(changement de mimique, fronce les sourcils): *Mais quand même - NP₁* (sourit) : *C'est bien / les garçons font "Ooooo" / les filles font "OOOuuu" / allez-y / les filles* (les spectatrices crient « OOOOuuuuuuu! » pendant qu'il dirige) - *NP₂* (froisse les sourcils) : *Voilà / on leur fait faire ce qu'on veut.*

3.2. Niveaux de la narration

Nous avons montré dans la section antérieure qu'il existe deux narrateurs qui peuvent être situés à deux niveaux différents : NP₁ assume la narration extradiégétique, pendant que l'intradiégétique revient à NP₂ (Genette, *op. cit.* : 193). Les deux jouissent d'un statut de narrateurs personnages, et la narration de deuxième niveau, soutenue par le personnage comique créé par l'humoriste est plus importante du point de vue quantitatif que celle du premier.

Au niveau métadiégétique l'on retrouve principalement des scènes (*ibidem* : 141), plus ou moins importantes du point de vue de leur durée, dans la plupart des narrations ultérieures (*ibidem* : 232): le péché originel (*Le camion*), le dialogue entre Fabrice et M^{me} Chombier (*La valise RTL*), le « baptême » en saut à l'élastique et chute libre (*Le baptême*), les citoyens dérangés par les alarmes des voitures se déclenchant la nuit (*Robots et alarmes*), le propriétaire de la voiture électrique qui, une fois arrivé chez lui, essaie d'en rembobiner le câble, d'après le modèle de l'aspirateur (*Les voitures électriques*), la fascination malsaine exercée sur le téléspectateur par un émission télévisée de mauvaise qualité (*La connerie hypnotique*), l'homme au volant de sa voiture souhaitant bénéficier des services d'une prostituée au Bois de Boulogne (*Les couilles vides*). Signalons deux cas de narrations antérieures (*ibidem* : 231): NP₂ se prépare à énoncer une phrase dans le style de Socrate, à laquelle les spectateurs ont la possibilité de réfléchir, à l'instar des disciples et des philosophes qui l'ont suivi. Il informe tout de même les spectateurs qu'ils ne seraient pas obligés de passer les huit années de méditation dans le silence qui ont précédé l'énoncé de Socrate et en explique la raison par une mini-scène dont les personnages sont les enfants des spectateurs (*Je le mérite*). L'autre cas anticipe la situation où, selon le modèle du permis auto à point, les citoyens auront un casier judiciaire à points qui seront retirés en fonction des infractions ou des délits commis (*Permis et ministres à points*).

Outre les scènes, les plus importantes du point de vue quantitatif, le niveau métadiégétique présente également des récits où l'on peut noter d'autres mouvements narratifs tels que l'ellipse et le sommaire (*ibidem* : 128-141). Par exemple, le résumé du film d'horreur typique (*Les films d'horreur*), la série d'analepsies (*ibidem* : 90-105) expliquant, à partir de la philosophie de Leibniz, pourquoi Ève est coupable du fait qu'un personnage soit renversé par un camion (*Le camion*), ou le bref récit des *Misérables* – où il est intéressant de remarquer la présence de deux ellipses déterminées (*ibidem* : 139), la durée n'étant pas pour autant exprimée en temps historiques, mais en nombre de pages (*Les misérables*).

Le passage du premier au deuxième niveau, du dire de NP₁ à celui de NP₂ se fait, comme nous l'avons vu, sans que le NP₁ le montre explicitement, la seule forme discursive proche de ce choix auctorial étant le discours indirect libre. Si l'on applique le « test » proposé par Bal (*op. cit.*: 49-51) pour reconnaître si l'on a vraiment affaire à un tel cas, l'on constate que deux des trois critères sont remplis : les signes renvoyant à la situation de

langage (*ibidem* : 46-48) de l'acteur⁴ (les déictiques « je », « tu », « ici », « maintenant », etc.) sont présents, tout comme son style incontestable, discuté précédemment. Il n'existe par ailleurs pas dans le texte de NP₁ un signe explicite selon lequel il reproduirait les paroles de NP₂, ni un verbe déclaratif qui pourrait indiquer qu'il citerait les propos de ce dernier, d'où l'on peut tirer la conclusion que l'on n'a affaire ni à un discours direct, ni à un discours indirect. Enfin, le mouvement en sens inverse, du deuxième au premier niveau a lieu de la même manière.

Le passage du deuxième au troisième niveau de la narration se fait de prédilection par le biais des discours direct et indirect libre. Pour le premier cas, l'un des exemples les plus parlants est la scène du sketch *La valise RTL*, que nous avons déjà évoquée précédemment. L'on en retrouve un autre dans *Le camion*, où NP₂ raconte le péché originel et le châtiment de Dieu:

NP₂: ... souvenez-vous / Dieu avait dit bien à Adam et Ève / il avait dit / “Vous pouvez bouffer / tous les fruits du jardin que vous voulez / y compris les fraises belges en question / je m'en fous / par contre / je ne veux pas / que vous touchiez au fruit de l'arbre de la connaissance” / tu vois / c'est comme ça qu'ils appelaient / les pommiers / hein / à l'époque / hein / si / c'est pas des conneries / c'est marqué comme ça dans le bouquin / l'arbre de la connaissance / et la Ève / qu'est-ce qu'elle fait / ben oui / dès qu'il y a une connerie à faire / elle est là / la Ève / mon vieux / le premier serpent qu'elle voit qui passe / avec un cageot de pommes sous le bras / elle en prend une et croque dedans / cette conne / alors du coup / le bon Dieu il revient / il est en pétard / il dit / “Qu'est-ce que vous avez branlé / bordel” / là / je le dis avec mes mots à moi / hein / ah, non / lui / il l'a pas dit comme ça / non / non / mais quand-même / on sent qu'il est en pétard hein / il est très très remonté hein / ça rigole pas / il prend des sanctions hein / chope la Ève / il dit / “Toi, tu [...] accoucheras dans la douleur” etc.

Les propos des acteurs du récit de troisième niveau ne sont toujours pas annoncés comme tels, l'on peut également les retrouver sous la forme du discours indirect libre. Par exemple, dans le sketch *Les 10 commandements*, dont le thème principal est une discussion sur le Décalogue, le commentaire sur l'interdiction de voler conduisant vers les politiciens et le financement des partis politiques. L'extrait ci-dessous permet d'observer l'alternance entre le style indirect libre et le style direct:

NP₂: ... il y a des gens / d'ailleurs / et quand je dis des gens / je dis de gens de bonne famille / grandes écoles / ministres et tout / alors eux ils ont trouvé le truc / eux ils volent pas / ils obligent juste l'autre à donner / tu vois / ça veut dire genre / si tu fais pas des travaux chez moi / t'as pas le chantier du viaduc / par exemple / et c'est vrai que le gars avec son viaduc / il est pas volé / [...] des fois ils sont très pointilleux question vol / donc il faut le souligner aussi / si si si y a / tiens je vais vous citer un exemple / tu vas voir / ils ont été bien / tu sais / le moment du financement des partis / campagne / tout ça / tu sais / quand les hommes politiques se sont aperçus / qu'ils prenaient un petit peu d'argent sous la table / enfin un petit peu / beaucoup / complètement tout hein / d'ailleurs hein / ah bon, on prend tout / oui oui / j'ai l'impression hein / alors là / bon / vous avez vu / ils ont été très sévères avec eux-

⁴ „Acteur” est utilisé ici au sens donné par Mieke Bal, un agent accomplissant une action (*op. cit.* : 5).

mêmes / hein / ils ont dit / “Ah, oui oui oui oui oui / c'est vrai / jusqu'à maintenant / on s'est comporté comme des truands” etc.

3.3. La relation entre le narrateur et le récit

Observer cet aspect de la narration tout au long du spectacle révèle un dynamisme qui fait sans doute partie des facteurs contribuant à capter et à maintenir l'intérêt du public. Ainsi, au niveau extradiégétique, la plupart des situations où NP₁ prend la parole, c'est pour produire un discours hétérodiégétique, relatif à NP₂ et dont il prend ses distances. Les moments de narration autodiégétique sont, comme précisé avant, introductifs.

Le changement entre plusieurs types de relations entre le narrateur et le récit (Genette, *op. cit.* : 252-256) est toutefois important au niveau intradiégétique, où l'autodiégétique encadre les séquences hétérodiégétiques : il faut toujours revenir au personnage source du comique. Nous ferons ci-après le résumé du sketch introductif *Je le mérite* pour illustrer ce mouvement oscillatoire : au moment où NP₁ « passe la parole » à NP₂, ce dernier justifie son opinion conformément à laquelle il mérite la *standing ovation* même dès le début pour avoir appris la culture et continue en affirmant se sentir beaucoup mieux à présent, alors qu'avant il était grossier et vulgaire. Il informe ensuite le public avoir constaté que sa pensée n'était pas très loin de celle des érudits qu'il a étudiés et donne Socrate comme exemple (autodiégétique). Intervient tout de suite une petite histoire sur ce dernier, avec comme précisions qu'il n'a rien écrit, médité pendant huit ans, alors que ses disciples attendaient qu'il dise quelque chose et énoncé à la fin une phrase pleine de substance (hétérodiégétique). Le narrateur continue par réitérer le fait de n'avoir rien trouvé d'extraordinaire dans la pensée des philosophes antiques, la preuve étant que lui aussi est capable de formuler une phrase pleine de substance, qu'il énoncera aux spectateurs, pour qu'ils puissent y réfléchir. Il leur épargne néanmoins les huit ans de méditation faute de logistique (autodiégétique), sans compter qu'il existe des membres du public qui se sont garés de manière illégale, d'autres dont les enfants leur reprocheront le retard et que, si les premières années se passeront bien du point de vue des relations humaines, il est inévitable que des frictions se produisent, si l'on considère les milieux sociaux différents dont ils proviennent : par exemple, un spectateur travaille dans l'importation de mobylettes, un autre est chirurgien – moment où intervient une petite scène avec le chirurgien et une infirmière dans le bloc opératoire (hétérodiégétique).

Nous considérons nécessaire à présent de présenter la différence entre les deux discours autodiégétiques. Celui situé au premier niveau extradiégétique institue une communication sincère et respectueuse avec le public, qui laisse apparaître un processus de rapprochement plein d'émotion et de reconnaissance. Au contraire, au deuxième niveau, les séquences autodiégétiques mettent en lumière un processus émotionnel à contenu négatif: le personnage est déçu par la faible qualité des pensées des philosophes antiques (*Je le mérite*) ou des films d'horreur (*Le film d'horreur*) ; il ressent une peur bleue (*Le baptême*), est en colère à cause des injustices (*La valise RTL, Permis et ministres à points*), a été victime du mauvais contenu des productions télévisées (*La connerie hypnotique*), des alarmes des voitures faisant longuement du bruit la nuit (*Robots et alarmes*), du manque de courage de

son épouse qui ne souhaite qu'il roule à trop grande vitesse (*Ma femme et la vitesse*) ou des constructeurs d'autoroutes qui n'ont installé des lumières qu'aux endroits où les automobilistes essaient de dormir (*L'autoroute et les animaux*).

Nous avons par conséquent affaire à un narrateur qui parle de tous ces sujets d'un ton dans la plupart des cas rouspéteur, querelleur, prêt à avoir une dispute avec quiconque contesterait ses propos. L'équilibre est toujours rétabli par l'intervention extradiégétique du NP1, qui apporte les réparations nécessaires en dédramatisant, en détendant lorsque le contenu intradiégétique est poussé trop loin – voir les commentaires sexistes évoqués précédemment, les attributs insultants adressés au spectateur Jean-Michel (« bouché ») et à celui qu'il prend pour un chirurgien (« péteux »), les comptes demandés au public au moment où il ne peut pas continuer l'histoire des *Misérables*.

4. Conclusion

Nous nous sommes proposés d'analyser l'utilisation de la voix comme technique narrative dans un genre artistique qui n'a accordé que récemment suffisamment d'importance à ce type de moyen d'expression. Nous avons montré comment une seule personne physique sur scène peut donner vie à deux instances contrastantes de la narration, produisant des récits à trois niveaux où trouvent leur place des personnages des plus variés. L'alternance de prise de parole assure l'équilibre nécessaire entre les contenus racontés, de manière à ce que les transgressions de la limite entre ce que le public considère comique et ce qui pourrait passer pour des insultes soient compensées par les réparations nécessaires. La discussion a également porté sur le maniement des différents types de discours comme manière de passer d'un niveau narratif à l'autre et nous avons relevé la présence des discours direct et indirect libre dont le rôle est d'assurer la diversité nécessaire à un *one-man show* de presque deux heures et demie. Pour finir, l'analyse de la dynamique des types de relation narrateur-récit, chacun impliquant un changement du centre d'attention, a mis en évidence encore un autre aspect important de la complexité que suppose une telle catégorie de création artistique, non seulement du point de vue de l'écriture du scénario, mais aussi en ce qui concerne sa représentation sur scène.

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Note biographique :

Mălina GURGU est assistante en langue française à l'Université technique de construction de Bucarest.

Mél : malina.gurgu@utcb.ro

Niveles de correspondencia y la traducción de los refranes del idioma rumano a los idiomas español y alemán

FLORINA-CRISTINA HERLING

LOREDANA-FLORINA MICLEA

Abstract: Proverbs reflect the socio-cultural dimension of the language by means of the analysis of cultural references present in a group of typical expressions; these cultural references are closely connected to elements specific to popular culture, to cultural areas or metaphors. Considering the relation set between the function and the form of proverbs, one can accomplish a classification of the Romanian, Spanish and German proverbs that should encompass different degrees of equivalence, classification that may lead to the discovery of issues of a cultural and linguistic nature existent in the translation of proverbs from and into these three languages and to the identification of procedures adequate to their translation.

Keywords: proverb, translation, meaning, paremiology, culture

La cultura representa una engendración de relaciones materiales y espirituales de las entidades humanas. No se trata de un sistema aislado, sino de un sistema que va interrelacionando los valores, las creencias, las estructuras económicas, políticas y sociales de una entera comunidad. „La cultura/ las culturas reflejan la capacidad general humana de codificar y comunicar ciertas experiencias de manera simbólica, de vehicular símbolos en una forma aceptada por dicha comunidad.” (A. Șerbănescu 2007: 108)¹

Partiendo de las definiciones de la cultura general, la cultura popular, se puede definir mediante este vía. Se forma a base de las manifestaciones culturales que contribuyen a la expresión de la solidaridad y la unión de los segmentos heterogéneos de un pueblo, desarrollando un concepto propio, autónoma, acerca del universo y creando un sistema de conocimientos, creencias, artes propios, un estilo de vida, de costumbres, de panorama material y arquitectural propios. La cultura popular representa, de esta forma, una viva y dinámica realidad, a la que tomamos participe todos, de manera consciente o inconsciente. Y así pues, en el núcleo de la cultura popular alumbran los refranes, los mensajes orales, que difunden la sabiduría, el aprendizaje y la tradición popular. Se trata de creaciones populares, que pertenecen a un autor desconocido o a varios, que se vincularon a viva expresión, generación tras generación, hasta hoy día. Expresan verdades universales de la vida común y corriente o conceptos prácticos de los quehaceres de la gente, siendo empleados con el propósito de difundir las situaciones y las realidades extralingüísticas como por ejemplo: las cualidades, las virtudes, los vicios, los defectos físicos, los sentimientos, el amor, el odio, las relaciones sociales, las costumbres etc. Son, pues, afirmaciones pertinentes que se vincularon y seguirán vinculándose entre las personas.

Los refranes de diversos pueblos, desempeñando situaciones similares o idénticas, se mostrarán muy cercanos a pesar de su peculiaridad de origen étnico, geográfico, histórico y lingüístico. En el caso de los idiomas rumano, alemán y español, se trata

¹ Șerbănescu, Andra. (2007). *Cum gândesc și cum vorbesc ceilalți. Prin labirintul culturilor*, Polirom, București, p. 108

aparentemente de culturas diferentes, y en lo que concierne los refranes, existen coincidencias que llaman la atención. Existen, por supuesto, también diferencias hasta refranes opuestos. Existen refranes en que las situaciones, las imágenes, como tanto la intención moralizante son idénticas en los tres idiomas: *Noaptea toate pisicile sunt negre* - *De noche todos los gatos son pardos* - *In der Nacht sind alle Katzen grau*.

Un refrán, una vez vinculado, se suministrará a las leyes generales del folklore y se convertirá en un bien común, nacional y universal. Con respecto al origen de los refranes, sin duda alguna, muchos de estos tienen su origen en las escrituras de la antigüedad. El proverbio *Peștele mare îl mănâncă pe cel mic* - *El pez más grande se come al más pequeño* - *Große Fische fressen die kleinen* se halla en la obra de Hesiod, siendo traducido del latín en varios idiomas, a la vez con la obra del autor. Un número impresionante de proverbios que pertenecen a varios idiomas y culturas entran en el latín, pasando luego a otros idiomas mediante las escrituras del latín medieval. Proverbios como *O mână spală pe alta* - *Una mano lava la otra* - *Eine Hand wäscht die andere*, *Dragostea e oarbă* - *El amor es ciego* - *Liebe macht blind* y muchos otros, fueron traducidos del latín a varios idiomas. Estos proverbios de origen clásico son los que alcanzaron el nivel más alto de difusión, vinculándose también hoy día por el mundo entero. También los proverbios de origen bíblico tuvieron un nivel elevado de difusión. Proverbios como *Omul nu trăiește numai cu pâine* - *No sólo del pan vive el hombre* - *Der Mensch lebt nicht vom Brot allein* (Matei 4:4) și *Este mai ferice/ bine să dai decât să primești* - *Es mejor dar que recibir* - *Geben ist seliger/ besser als Nehmen* (Los hechos de los Apóstoles 20: 35) se dan a conocer en varios idiomas.

El lenguaje empleado en los refranes es un lenguaje figurado, pues de esta forma las oraciones y el contenido semántico expresan realidades objetivas a nivel denotativo, pero generan una otra interpretación, con valor connotativo. *Cine râde la urmă, râde mai bine* - *Quien se ríe último, ríe mejor* - *Wer zuletzt lacht, lacht am besten*. La función del refrán depende más del contexto (es decir, dónde, cómo y cuándo se emplea), que del significado de las palabras de las que está formado. Es muy importante observar el refrán en su contexto histórico, porque refleja las normas y la cultura de los hablantes que lo emplean.

En lo que concierne la traducción paremiológica, ésta debe consistir en la búsqueda de los correspondientes, intentándose la localización en la lengua terminal del refrán que presenta las más evidentes semejanzas semánticas, pragmáticas y, más escasamente, en la forma con la lengua original o de partida. La mayoría de los refranes tienen equivalentes en otros idiomas. En el caso de éstos se conserva la estructura lógico-semiótica, pero, en la mayoría de los casos, cambia la estructura metafórica y la de los objetos mencionados en el refrán, es decir, la imagen de éste.

Se parte de la idea de que se pueden distinguir dos tipos de correspondientes concretizados en las siguientes correspondencias:

a) *correspondencia literal* – es la que confiere a los refranes un elevado nivel de coincidencia con respecto a la forma, sentido y uso: *Ghinion la cărți, noroc în dragoste* - *Desgraciado en el juego, afortunado en el amor* - *Unglück im Spiel, Glück in der Liebe*.

b) *correspondencia conceptual* – es la que se refiere a los refranes de la lengua terminal que corresponden solo desde un punto de vista semántico con los refranes de la

lengua original: *Din bănuț se face suta - Un grano no hace granero, pero ayuda al compañero - Viele kleine Bäche machen einen großen Strom.*

Aunque se trate de un refrán autóctono o de uno prestado, este tiene su “capa” propia obtenida tras un extenso proceso de estilización. Por consiguiente, la transcripción en otro idioma (excluyendo las construcciones sumamente idénticas) cambiará exactamente esta “capa” por cuya creación se esforzaron infinitas generaciones. Es precisamente por eso que la mayor responsabilidad del que traduce consiste en el hecho de que tiene el cargo y la obligación de conocer tanto la cultura del pueblo del cuyo idioma traduce, como también el idioma del pueblo para el cual traduce.

Uno de los problemas al cual se enfrenta el traductor es la falta o la escasez de los refraneros bilingües o multilingües que le resultan tan necesarios para buscar los correspondientes y para comprender el sentido de los refranes. Otro problema es la viabilidad o la falta de viabilidad de la traducción de los refranes y de la existencia o inexistencia de la equivalencia semántica de un idioma a otro. Se trata de expresar el mismo contenido textual en dos idiomas distintos, y el deber de la traducción es el de reproducir no la forma sino el mismo contenido semántico mediante las modalidades lexicales propias al idioma en el cual se realiza la traducción. Para traducir cualquier categoría de texto, el dicho texto debe de ser muy bien comprendido, y para alcanzar una buena percepción del texto hay que identificar las ideas clave, evitando de esta forma una traducción errónea o confusa. Para los españoles o los alemanes puede provocar un efecto cómico o raro el empleo de ciertas imágenes moralizantes en los refranes rumanos (y al revés), porque no se compenetran con sus típicos códigos culturales. El refrán, aunque tenga difusión internacional, siempre se queda en los marcos de la tradición y la cultura nacionales. Algunas veces la importancia de este elemento cultural es tan grande, que los refranes “arrancados” de su territorio peculiar resultan muy difícil, o casi imposible de entender. En cualquier refranero existen refranes que son marcas de las situaciones plenamente nacionales, inexistentes en otras culturas, éstas poniendo al traductor en dificultad.

Para una correcta traducción de los refranes y para identificar sus correspondientes en otros idiomas se pueden implementar las siguientes técnicas de traducción: *la técnica actancial* – que consiste en buscar el mismo refrán en la lengua original y en la lengua terminal, *la técnica temática* – que supone buscar los correspondientes mediante una idea clave y *la técnica sinónímica* – buscar los correspondientes teniendo en cuenta el nivel de equivalencia del significado (Sevilla y Sevilla, 2000)².

Sería una exageración afirmar que un refranero que pertenece a una nación se podría traducir completamente, desde el primer refrán hasta el último, pero no sería una exageración afirmar que muchos de los refranes más difundidos son comunes a varios idiomas y no solamente desde el punto de vista del fondo sino también refiriéndonos a la forma. Semánticamente y en lo que concierne a la forma, el nivel de equivalencia de éstos puede ser total, parcial y nulo. En el caso de las equivalencias totales, traducimos tanto el sentido, como también la imagen, la metáfora, la forma de los verbos de dos o más idiomas siendo idéntica o semejante. En lo que concierne las equivalencias parciales, traducimos el

² Sevilla Muñoz, Julia y Manuel Sevilla Muñoz. (2000). *Técnicas de la ‘traducción paremiológica’ (francés-español)*. Proverbium 1, p. 369-386.

sentido del refrán, renunciando sin embargo a las metáforas, objetos, símbolos autóctonos incluidos en el texto, produciéndose el cambio de forma y de esta manera careciendo de lo típico nacional. Los refranes que tienen el nivel de equivalencia nulo suponen ser marcas de unas situaciones nacionales específicas, que no tienen correspondiente en otros pueblos. En el caso de estos aparecen dificultades de comprensión y de traducción por causa de las divergencias de los códigos culturales, del marco folklórico del mundo que se reflecta en el refrán.

I. La equivalencia total en los tres idiomas

Calul de dar nu se caută în dinți.

A caballo regalado no le mires los dientes.

Einem geschenkten Gaul sieht/guckt man nicht ins Maul.

Câinele care latră nu mușcă.

Perro que ladra no muerde.

Bellende Hunde beißen nicht.

II. La equivalencia parcial en los tres idiomas

Gura păcătosului adevăr grăiește.

Los borrachos y los niños siempre dicen la verdad.

Oft kommt ein nützliches Wort aus einem schlechten Mund.

Vede paial din ochiul vecinului/altuia, dar nu vede bârna din ochiul/ochii său/lui.

Ve la paja en el ojo ajeno y no la viga en el propio.

Jemand sieht den Splitter im Auge des Bruders, wird aber den Balken im eigenen Auge nicht gewahr.

III. La equivalencia nula en los tres idiomas

Așchia nu sare departe de trunchi.

Der Apfel fällt nicht weit vom Stamm.

De tal palo tal astilla.

Cine se scoală de dimineață de parte ajunge.

Morgenstunde hat Gold im Munde.

A quien madruga Dios le ayuda.

IV. La equivalencia total en dos idiomas y parcial en la tercera

Ochii care nu se văd, se uită.

Tan lejos de ojos, tan lejos de corazón.

Aus den Augen, aus den Sinn.

V. La equivalencia total en dos idiomas y nula en la tercera

Bine faci, bine găsești.

Hacer bien nunca se pierde.

Wer Gutes tut, wird Gutes finden.

Cu o floare nu se face primăvară

Una golondrina no hace verano

Eine Schwalbe macht keinen Sommer.

VI. La equivalencia parcial en dos idiomas y nula en la tercera

La aşa cap, aşa căciulă.

De tal barba, tal escama.

Auf einem solchen Kopf gehört ein solcher Hut.

Como para concluir, podemos decir que, comprender el valor cultural de un refrán permite la incursión del individuo en descifrar las nociones socioculturales de otra nación, de otro pueblo mediante la adquisición de los códigos del ambiente sociocultural de la lengua terminal. El descifrar o decodificar los elementos culturales de un pueblo, no supone un intento sencillo para un traductor por causa de la connotación de ciertas palabras que cambian de un idioma a otro, sin embargo la diferencia de cultura y de idioma no deben constituir un impedimento en el proceso de la traducción, que es un factor incontestable de enriquecimiento cultural. Si el traductor desconoce las categorías de expresión – la cultura, las costumbres – la decodificación del refrán puede resultar inexacta en la difusión del mensaje. El propósito final de la traducción de un refrán debe ser el de traducir siempre el sentido, la estructura lógico-semiótica, renunciando de esta forma a la información extralingüística. La imagen del refrán de la lengua original desaparece, siendo reemplazada con otra en la lengua terminal, de esta forma una realidad cultural toma el puesto de otra.

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About the authors:

FLORINA-CRISTINA HERLING is a Teacher Assistant, Doctoral trainee, at the University of Civil Engineering, Bucharest
LECTOR UNIV. DR. LOREDANA-FLORINA MICLEA is a University Lecturer, Ph.D. at the University of Civil Engineering, Bucharest

Political use of rape in Livy and Shakespeare's “The rape of Lucrece”

ANCA-MARGARETA BUNEA

Abstracto: De los numerosos ejemplos de víctimas femeninas existentes en la literatura romana y en la historiografía, tres de éstas representan la fuente de inspiración del poema narrativo shakespeareano *The Rape of Lucrece*. La base crítica de los valores morales y políticos de Roma la constituyen los célebres episodios de *Ab Urbe Condita del rapto de las sabinas*, el de *Virginia* y el capítulo de la violación de *Lucretia*. En *The Rape of Lucrece*, Shakespeare realiza una nueva referencia a Roma en un momento de transición política, el cual constituye el punto de partida de la evolución de la República Romana, fundada sobre el cadáver de *Lucretia*. Si en el caso de *Titus Livius* estas víctimas legendarias son percibidas como imprescindibles para la salvación de Roma y aportan un grado de legitimación y pragmatismo político, en Shakespeare, *Lucretia* es la imagen del “sacrificio” convirtiéndose en “sagrada” per se.

Palabras: clave: transición política romana, el espacio liminar, la violación, el sacrificio.

1. Introduction

Women's death during moments of political transition brings about the destruction of the old order and, in the process, reveals a barbarity against women previously repressed and hidden. Shakespeare's Lucrece, shares a fate analogous to figures such as Virginia and Lucretia. And each marks a stage in Rome's political development through the brutality perpetuated on their bodies.

The transformation of women from victims of masculine violence into sacrifices has a tripartite development in typical Roman treatments. In the first stage, the political rape or conquest occurs. The suicide or the murder of the raped or conquered woman comprises the intermediary phase. In the final movement, the body of the violated woman is transformed into a sacrifice for the state or some abstract quality, such as love, honour or virtue. These three constants of the evolution of a patriarchal society represent the motivation of this paper. The purpose of this contrastive study on Lucretia /Lucrece is to find out the elements that transformed Lucrece into a modern symbol of sacrifice. So, in order to show how a woman's sacrifice makes her sacred by changing the order of a world, we use the theory of liminal space.

2. Rape in Classical Roman Culture

The role of women in the founding of Rome is complex. On the one hand, they are portrayed as essentially passive. At first, the Sabine women are neither given a will, nor are they shown protesting or resisting their abductors. On the other hand, the success of the Roman campaign to form alliances with their neighbours and in restoring their masculinity requires the active participation of the Sabine women. The daring intervention of the women in between the warring Sabine and Roman armies affirms their complicity in their new role as Roman wives. The result of the women's initiative is the reconciliation of the two groups of men. This story of rape establishes that the role of women is in taking action not against but

in support of patriarchy. Their initiative supports the dominance of husbands over wives, the subordination of women as prizes in conflicts between men, and affirms the virility and strength of Rome and of Roman men. The story tells of Rome extending its state and empire through the formation of alliances and the assimilation of neighbouring peoples into Rome. The rape of the Sabine women promotes the expansion of Roman power.

Livy's narratives of the rape of Lucretia and the attempted rape of Virginia are strongly associated. Virginia's attempted rape and murder lead to the overthrow of the decemvirate, who had taken control of the state. Although the extent to which her murder frees her is debatable, the extension of liberty to her male family is quite clear. After her murder, her father flees to avoid prosecution. Other men wisely take advantage of the situation; they take possession of her dead body and place it on public display. This incites the men of Rome to expel the decemvirate. Virginia's murder is, thus, instrumental in the restoration of liberty to Rome's men, who had been long oppressed by the political tyranny of the decemvirate. The tribunate is restored and Virginia's father and fiancé are elected to political office.

3. Miles's Theory of a Liminal Space in Narratives of Roman Political Transformation

Gary B. Miles uses the field of anthropology to theorize the role of women in narratives of political rape. He likens the story of the transformation of the Roman state - from tyranny to destabilization to a final state of political renewal - to a rite of passage. He writes primarily on the Sabine women, whose abduction initiates a development in both societies from independence through conflict to final incorporation into one community with shared citizenship, religious rites and a common name (170). Firstly, their abduction separates the women from their original Sabine society. Then, it moves them and their society into a liminal space. Finally, their transformation into Roman wives and mothers comes, being complete by their intervention between their warring Roman husbands and Sabine fathers. Between their original membership in Sabine society and their final incorporation into Roman society exist a critical liminal space. This liminal space separates the two extremes (171).

The sublimation of women from victims of rape into sacrifices for which they merit their societies' respect and admiration requires that women voluntarily sacrifice themselves for the good and welfare of the state. The sublimation of women occurs in this liminal space, where female victims of political rape enable the restoration of Rome and of Roman masculinity. As noted earlier, Livy quickly passes from the rape of the Sabines to its political and military consequences. He does not linger on the effects of the rape for the women, or on their responses to their violation. Indeed these stories, being told from a male perspective, are not principally interested in the experiences of women. Although the assault is perpetrated on women's bodies, rape produces male heroes, renews manhood, and creates male dominated communities. Livy's narratives require their voluntary cooperation to further empire. However, their participation is not always certain. Unlike Lucretia, Livy's Virginia remains silent. Her collusion in the restoration of the state can only be assumed. In Shakespeare's return to Roman political rapes, women do not remain silent and

passive. He lingers in the liminal space; he records where possible women's experiences of their occupation, rape, abduction and suicide. However, this potential subversion of Livy is not straightforward. Whether Shakespeare is limited by his sources and literary tradition, or is indeed questioning Roman political ideology, the women in his narratives of political rape both comply with and resist becoming objects of sacrifice.

4. The Rape of Lucrece: Lucretia vs. Lucrece

In Roman culture, rape was constituted in contradiction. On the one hand, rape was seen as a legitimate political act. In Roman law, *raptus* is bride theft. *Raptus* occurs when a man abducts an unmarried woman without her parents' approval in order to compel their consent (Helms, 557). On the other hand, rape derives from the Latin *rapere*, which is to seize and carry off; thus, rape means both sexual assault and to plunder and sack, as of a city. Diane Wolfthal argues that rape has two fundamental components: one is the use of power and violence; the other is forcible sexual intercourse against the will of the victim (Wolfthal, 3). It is important to keep this dual definition in mind. For the Romans, rape is primarily a theft of property; and it "included thefts of all kinds. If violence was a necessary component of this crime, sexual intercourse was not" (Wolfthal, 9). In Roman law women were regarded as property; the law was not concerned with their point of view; *raptus* was a crime against the woman's husband or guardian. Female sexuality was conceived to be a possession of men. The only issues in dispute were which man controlled the woman's sexuality and for what purpose.

In Livy's traditional, political reading of Lucretia's story, her rape is all but naturalized. Lucretia's role is to be raped; Tarquinus' is to perform the rape. Their function is to arouse the activism and heroism of Roman men, which will lead to political reform and renewal. For rape to kick-start the cycle leading to political transition, the sexual and political cruelty of the rapist and the tyrant must be clear and unequivocal. The rapist must be as culpable as his crime; and this is certainly the case in Livy's narrative. Yet, Shakespeare's poem is not so straightforward. Unlike Livy's narrative of the rape of Lucretia, Shakespeare's poem is extremely concerned with the psychology of his characters. His focus on the trauma the rape causes Tarquin, and especially Lucrece, is a significant departure from his ancient source. In emphasizing Lucrece's feelings and her tortured psyche, Shakespeare denaturalizes the association that the classical narratives used to make between rape and political change.

Shakespeare's treatment of the rape brings out the egregiousness of not only the rapist, but also of the association between the sexual conquest of women and political change. In Shakespeare, the reader only learns of the political consequences of Tarquin's actions from the opening "Argument" and the final stanza of the poem. In addition, from the closing stanzas of the poem we learn that Brutus replaces Lucrece as the central actor in the drama, indicating that Lucrece is not an essential figure for the teleological unfolding of the history of Rome. Shakespeare's poem underlines that although women are catalyst of socio-political change, in the development of Roman history they do not reap any of the benefits.

In both Livy and in Shakespeare's "Argument" and final stanza, Tarquin's rape of Lucrece parallels his father's rape of Rome. Brutus's role is to rescue Rome from the sexual and political tyranny of the ruling family. The state of Rome and Lucrece come to occupy a similar feminized position. They are similarly violated, conquered and in need of rescuing.

In his poem, Shakespeare ruptures the links naturalizing the movement from rape to suicide. Shakespeare's Tarquin is a psychologically tortured character both before and after the rape. Similarly, transformed after the brutality of her rape, Lucrece is also psychologically tormented. Tarquin's reasons to commit rape and Lucrece's to commit suicide are morally and ideologically unstable and problematic. Tarquin does not commit rape simply because he is morally bankrupt anymore than Lucrece chooses suicide simply to protect her honour and reputation and those of her husband and children. Tarquin's moral struggle over committing rape and Lucrece's over committing suicide also engage them in a critique of their culture's teachings and beliefs. Tarquin, for example, is conflicted over Rome's prescription of rape as a winning strategy in struggles with other men, pursuing it even though he knows such an act will have disastrous consequences for him. The poem also reveals that rape is a legitimate practice of retribution against other men. Lucrece's rapist admits,

Had Collatinus killed my son or sire,
Or lain in ambush to betray my life,
Or were he not my dear friend, this desire
Might have some excuse to work upon his wife,
As in revenge or quittal of such strife (232-236).

Tarquin reveals that the rape of women is a permissible and even appropriate response in conflicts between men inscribed in Roman culture. As previously discussed, Livy's narrative also revealed that Romulus's decision to use rape in his quarrel with the Sabine men was a justified and shrewd strategy.

Similarly, Lucrece realizes the inherent contradiction in the proposition that even though she is innocent of any crime, suicide is the proper course of action for a raped woman. So a straightforward narratological, moral or political story cannot be extracted from Shakespeare's rewriting of Livy, undermining the classical pattern in which rape leads to political transformation.

Traditionally, the siege of women and military violence inform one another. This is demonstrated in Livy's narratives of political rape and also illustrated in the metaphors Shakespeare uses to describe the siege of Ardea and Tarquin's assault of Lucrece. The poem uses a common language to describe military and sexual assaults. Tarquin uses the language of military invasion to describe his attack against Lucrece; he speaks of "a rude ram to batter such an ivory wall" (464) and "Under that colour am I come to scale / Thy never-conquered fort (480-81). The similarities between the language styles used to describe the legitimate assault of a city and the illegal rape of women suggests that a strict divide between them cannot be maintained. Force and violence are factors in both the siege of a city and Lucrece, and draws out the ideological contradictions between the legal and

illegal conquest of women. Female bodies are used as a pretext and justification for sexual and military conquest and occupation. And through the production of women as sacrifices, the conditions are established that seem to promote the moral and teleological exoneration of violence itself. Violence is justified and legitimized because it is part of a purposeful development toward some moral, ethical, theological and political final end.

Shakespeare's poem, however, undermines the anesthetization and exoneration of violence. The many parallels in the tropes and metaphors Shakespeare uses to describe Lucrece, Tarquin and Rome do more than confer sympathy for Tarquin, or develop common links between them. Through the development of parallels, contradiction and paradox, the fiction in which the brutalization of women is a prologue toward some better, the good becomes destabilized. While believing in his freedom of action, Tarquin is trapped within the ideological contradictions of his culture's constructions of masculinity and femininity. Roman manhood is produced on the military and sexual battlefield. Tarquin's masculinity and cultural identity is dependent on the successful rape of both Ardea and Lucrece. Penetrability is a crucial marker of masculinity and femininity. In the same way, the paradox of how Tarquin is both the besieged and the besieger, simultaneously, is irresolvable. All of which contributes to destabilizing Livy's pattern. In addition, Shakespeare's rewriting of the myth transforms the original meaning of the Roman story, and brings the ideology demanding Lucrece's death into doubt.

Transmission and reinterpretation undermine the justification for her suicide, revealing it to be an historical imperative, not inevitable.

Although Lucrece's reasons for self-slaughter are multiple, they all promote the patriarchal organization of society. The honour of her husband and children is the primary factor in her decision. There is also the implied fear of bearing Tarquin's bastard seed in her womb. A third reason motivating her choice is so that "no dame hereafter living / By my excuse shall claim excuse's giving" (1714-1715), meaning: she will not become a pattern for adulterous wives. However, the question of Lucrece's consent in the rape makes these rationalizations problematic. Her struggles against Tarquin cease when he threatens to rape her, whether she resists or not, and after cover it up with the fiction that catching her in an illicit affair with some base groom he slew them both. Yet, by buying so completely into the patriarchal morality, Lucrece's actions expose its internal contradictions, which force her both to accept and then to punish herself for doing so. Therefore, only suicide can provide the undeniable proof of her innocence.

Conclusions

Even if Lucrece's suicide establishes her innocence and virtue, simple death is not sufficient in itself to move her society out of the liminal space. In both Livy and Shakespeare, the meaning of her rape is transformed from an assault against her and her husband to the purification and renewal of the society in a new political incorporation. Yet, as argued above, those events that Livy uses to develop a political reading of the story, Shakespeare consigns to the "Argument" and the closing stanzas of the poem. The political

reading also depends on the ability to translate Lucrece's suicide into a sacrifice, which conclusively rescues the state from moral and political corruption.

The body offered up in sacrifice erases the crimes and barbarity of a given society. René Girard understands sacrifice in terms of a substitution:

Rather, society is seeking to deflect upon a relatively indifferent victim, a "sacrificeable" victim, the violence that would otherwise be vented on its own members, the people it most desires to protect (4).

Thus the innocent and chaste Lucrece is ideal sacrificial offering. In Lucrece's Rome, tyrants have violated law and justice, corrupting and abrogating these institutions for their private whim. Legitimately, in both Livy and Shakespeare, republicanism corrects the political abuses of the Tarquin's leaving Lucrece's rape and suicide uncovered. Nevertheless, the failure of the republic obliterates these abuses creating the need for more sacrificial cleansing.

This extended discussion of the political use of rape in Livy and Shakespeare's response to Livy in *The Rape of Lucrece* demonstrates that in Shakespeare there is no natural or inevitable connection between her rape, suicide and sacrifice. By the development of common links and metaphors between Lucrece and Tarquin, Shakespeare destabilizes Livy's reading. Without doubt, Shakespeare announces his departure from Livy when he consigns the political events to the "Argument" and the ending of the poem and instead focuses on the psychology of his main characters. In effect, Shakespeare marginalizes Livy and Livy's legitimization of violence against women when it suits the needs of Rome.

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About the author:

Anca-Margareta BUNEA is a Lecturer, PhD, at the Technical University of Civil Engineering, the Department of Foreign Languages and Communication

E-mail: ankalexandrescu@yahoo.com

Counterculture versus mainstream

FELIX NICOLAU

Estratto: La generazione Beat non è tanta rottura dal messaggio dei Transcendentalisti americani. Dunque, la tradizione è presente in una forma sottile anche nei movimenti letterari-artistici obiettori. La controcultura è diversa dalla sottocultura – ed è quindi naturale che essa dovrebbe includere una tradizione che è stata distorta dalla cultura mainstream.

Parola chiave: esperimento, Ken Kesey, trascendentalismo

I. Introduction

Isn't it clear that the golden days of counterculture have been swallowed by the conformist and dry mainstream? The scourging days of 1964, when Timothy Leary urged: "you have to Go Out of Your Mind to Use Your Head" (in Whitmer and VanWyngarden, 1987: 15). Those years when the experiments with psychedelic drugs took place at Harvard and on writers! The counterculture took on to aesthetic experiments together with a sharp social involvement. The same Leary professing open hate to the establishment: "To shoot a genocidal robot policeman in the defense of life is a sacred act" (*ibid*: 42). And keep in mind – this was the second stage of counterculture, after its pinnacle!

The authenticity of counterculture is indisputable as writers' biographies extensively rivalled their fiction. In 1960 Norman Mailer stabbed his wife. Okay then, he was mentally disturbed. If it had been only for that! But his private life got redeemed by overflowing into the public realm. In 1969 he ran for mayor of New York. The writer's status was so important that he could charge 50 bucks admission to his 50th birthday party. What if he had covered Adam's lifespan?

1.1. Dolly culture, crazy counterculture

Within the same interval, Hunter S. Thompson was going for "big bang psychotherapy" (*ibid*: 87), firing rifles out of his window. No wonder he was described as "a literary bull in the china shop of western civilization" (*ibid*: 88). Now we can clearly hear the "hum of the block machinery" (Kesey 2002: 7), that is the Combine repressing everything that wanted to be different. What if culture, especially the academic one, has become a Procrustean device supporting a hypocrite and dull political correctness? What if this new type of culture, cemented with piles of red tape – rules, regulations, diplomas and certificates – has got the appearance of Miss Ratched in **One Flew over the Cuckoo's Nest**? "Her face is smooth, calculated, and precision-made, like an expensive baby doll, blend of white and cream and baby-blue eyes, small nose, pink little nostrils" (*ibid*: 10). A dolly culture imbued with cute and cosy considerations, the function of which is more and more didactic, but less and less challenging and critical.

Now, what is the good of a civilized culture, wherein one writes keeping the score: number of articles, scholarships, memberships, committees and so forth? If McMurphy

popped in one day and asked us: “Who’s the bull goose loony here” (*ibid*: 25), how many of us would have the guts to face him? He was battling hammer and tongs against that Big Nurse who wanted everybody and everything “adjusted”. One way or another, even we, the intelligentsia, have become the employees of a cultural factory. But this giving in isn’t sufficient. We have to let ourselves be reformed into “a bunch of chickens at a peckin’party” (*ibid*: 72), telling on those still resisting, those who don’t want to surrender to the snugly rhinoceros condition.

Try and not be polite, try and not be ecumenical and the globalists will ridicule you as a *retrograde* factor. Again, we are living in an Age of Enlightenment relying not that much on Reason, but on conformity to corporate thinking. As Harding, the philosopher of the loonies put it allegorically: “All of us in here are rabbits of varying ages and degrees, hippity-hopping through our Walt Disney world” (*ibid*: 81).

1.2. A tumultuous ivory tower

The paradox of this Newer World Order is that all the previously banished abnormalities and perversities are now accepted as long as they back up the conjugated efforts of diminishing liberties. You can be whatever you like if only in small quantities and slumbering intensity. Like in John Fowles’s **The Collector**, the thinkers are a Miranda imprisoned by a Caliban incapable of understanding her larger-than-world aspirations. I think Orwell overestimated the fears of the dominant class. Why would it be necessary to make people blindly believe the official lie and fanatically die for it? Religion, not to say philosophy and art, is a strong enemy of manipulation. Better and easier is to replace these abstract attractions with superstitions and consumerism.

As for the creators and thinkers, they can brood over whatever they want as long as they draw the conclusions only in their minds. The mind stays free, but the expression of it no. Disentangling from all sorts of manipulations becomes harder and harder. In order to attain this capability, one needs (counter)culture, not official and tamed education. But (counter)culture doesn’t pay anymore. The contemporary free-thinker has become a famished figure.

What we shouldn’t forget is that the Beats didn’t molly-coddle in literature. Their movement was a reaction against “the stifling conformity of the Eisenhower presidency of the 1950’s” (Gair, 2008: 25). This political involvement highlights the seriousness underlying all their revelries and escapades. Then, it was the position taken against the Korean War, immediately after which many representatives of the (quasi)generation abruptly ended their public life.

II. The Beats - hardly a generation

Although the Beat writers dwelled mainly upon their personal experiences, heavily relying on the first person narrative, they never enjoyed escapism. In their case, the ivory tower was a travelling device, either spatially or in the guise of a drug trip. If their ideals converged to a certain degree, this aspect doesn’t entitle us to crowd them under the flag of

a generation. Already in the 60's the genuine spirit of the group had made room for the "media-hyped 'beatnik' industry" (*ibid*: 5), an appalling conclusion for the real Beats. We mustn't forget that the term "beatnik" was an ironic coinage. In criticizing the dullness of the new post-war material comfort, the Beats turned to patriarchal values. They are the true heirs of those Transcendentalists who had withdrawn to hamlets and cultivated their own back-garden food. Ralph Waldo Emerson warned about the dangers of the economic spirit swallowing the spiritual values. If we gather together the critiques brought to the American Dream, we shall notice the common key struck in turns by the Transcendentalists, the Beats and the more comprehensive Flower-Power movement. On the one hand, we have the primitive and Zen attitude, on the other hand the Fordist enthusiasm for technological progress and social welfare. Ginsberg's *mantra* "first thought, best thought" isn't that far away from Henry David Thoreau's **Walden** preaching spontaneity, simplicity, and pure-heartedness. Now the culture should imply individualism and, at least, cleavage from, if not protest against, the utilitarian-gregarious vision of the world. And here lies the main difference from subsequent literary currents inferring themselves from the Beat "canon". The Beats didn't pay homage to literature as to a fetish - as it will be the case with their pretended successors. Writing was mainly a lifestyle, the capture of psychedelic and social experiments. This fact is reflected in the Beat counterculture's protagonists becoming in time (well-sold) idols of the popular culture.

Again, the Beat attitude wasn't strictly a scriptural one. All the arts shook hands over sabotaging the ponderous mainstream. There came the Bebop, Marlon Brandon's *Method Acting* and Jackson Pollock's Abstract Expressionism. Their involvement was so fierce that many exponents of this reshaping of artistic condition destroyed their lives or others. Lucien Carr killed David Kammerer, Jackson Pollock suffered a fatal car accident as a result of his chronic alcoholism, Jack Kerouac had a vicious and premature death, not to say about William Burroughs who shot Joan Vollmer and shockingly admitted afterwards: "I am forced to the appalling conclusion that I would not have become a writer but for Joan's death. The death of Joan brought me into contact with the invader, the Ugly Spirit, and maneuvered me into a lifelong struggle in which I had no choice except to write my way out" (*ibidem*: 11). "Writing their way out" meant writing on the brink of craziness; which is somehow paradoxical if we keep in mind the structural conservatism of the Beats. Their writing techniques may be avanguardist (see Burroughs's cut-up method), but their message and their cultural background stay conservative and romantic.

So, Bebop relaxes the geometry of Swing in jazz, Marlon Brandon's impersonating Stanley Kowalski in Tennessee William's **A Street Car Named Desire** epitomized the importance of gesture and of overwhelming, animal passion, disregarding the clear and self-contained diction, while Abstract Expressionism reacted against the figurative social realism prevalent in the painting around 1930. Beat culture meant especially context. Context is always a kind of shelter, too. One feels protected, one could slip into improvising. As the new musicians did, Kerouac used to practise his pen in sketching whatsoever passed by his window. The fragment became momentous. Of course, the power of fragment lies in its expressivity, not in the complex structure or in imposing ideational concatenations. Original techniques emerged in every art, all of them desirous to disrupt

continuity, logics, figurativeness, and bourgeois decency. Maybe the quintessential approach was that of Jackson Pollock, surnamed “Jack the Dripper” by *Time* magazine, on account of his peripatetic and dripping way of painting.

III. The imperative of paradox

All these instances lead to the conclusion that the Beats lived an insurmountable paradox. They modernized fiction writing – at the level of phraseology and narrative strategies –, but admitted to the formative influence of tradition. Alienated or self-exiled, they envisaged constituting an élite, despising commercial success. Simultaneously, their themes focused on the lives of cultivated or tormented outcasts. Their inspirational reality was placed at the outskirts of society. This savage and apparently incongruous élite was long despised and neglected by the representatives of mainstream culture. To be sure, the Beats were extremely sensitive, psychotic, and delirious. Weird enough, Allen Ginsberg, the most physically flawed between them, persisted most and was assimilated to a countercultural icon. Even he, the weak one, embraced a combative, masculine, and energetic stand. Often physically strong, but emotionally fragile, the Beats ignored Walt Whitman’s hymning and visionary artistry. Secluded and anti-social, they didn’t nurture paramount plans for their country. Actually, they never found the balance between art and life; in their case, the one consumed the other. That’s why the temptation to compare the American counterculture between the 40’s and the 60’s with other countercultures all over the globe is only a strenuous, not to say illusory, battle. Only the United States of that period created the atmosphere for such a complex, contradictory, and courageous phenomenon. Let’s not stretch our illusions behind the point where they may break! The Beats in the skies won’t credit us - not a snap!

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About the author:

FELIX NICOLAU is an Associate Professor, Ph.D. at the University of Civil Engineering – Bucharest, the Department of Foreign Languages and Communication

E-mail: felix_nicus@yahoo.com

The Impact of Translation Strategies on the Arabic Advertisements

KARIMA BOUZIANE

Résumé : Le but de cette étude est de découvrir dans quelle mesure les stratégies du foreignization et de la domestication de Venuti de la traduction affectent le message des annonces traduites en arabe. Basés sur une méthode quantitative et qualitative d'analyse de données, les résultats ont indiqué que les stratégies de foreignization avaient fortement affecté les connotations des éléments textuels transférés, alors que les stratégies de domestication affectaient de manière significative les connotations des éléments visuels.

Mots-clés : Traduction, domestication, foreignization, publicité en ligne, significations connotatives

1. Introduction

Translation in advertising is growing every day with the increased globalization and international business. In recent years, there has been a great increase in the number of companies from different parts of the world penetrating the Arab markets leading to a high demand of translating adverts of products (e.g. cosmetics). These translations have undergone strategies ranging from complete transference of the source text into the target culture, the creation of new texts, to the use of “untranslated” retentions of the original language. Most of these strategies, however, highlight the foreignness of the product being advertised, relying on the source language and culture as an attractive tool to attract consumers and persuade them. These strategies, therefore, privilege the source culture and preserve the foreign identity of the translated products.

Although the amount of research on the translation of advertising has increased, very few studies (Guidère, 2000; Al-Shehari, 2001; Al Agha 2006; Smith, 2006) tackled strategies of translating advertising in textual elements in printed adverts from magazines, newspapers and catalogues. However, to my knowledge, no study has ever investigated the impact of Venuti's (1995) foreignization and domestication strategies on both textual and visual elements in translated online adverts.

Foreignization is a strategy which “deliberately breaks target linguistic and cultural conventions by retaining some of the foreignness of the source text”. Domestication refers to the “invisibility” of the translator in the target text; that is to say, the target text is “perceived as if it was originally written in the target language” (Qtd in Hatim, 2001: 45). Venuti (1995) recommended that foreignization should be used since it helps “restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others” (Venuti, 1995: 33). According to him, this strategy makes the foreign elements in the target text visible and thus makes the cultural differences clear to the target readers; it is, therefore, a form of resistance “against ethnocentrism and marginalization” (Venuti, 1995: 33).

2. Aim

The purpose of this study is to find out to what extent foreignization and domestication strategies of translation affect the message (e.g. connotations) of the advertisements translated into Arabic. The rationale behind this research is to find out what translation strategies are appropriate for the adverts targeting Arabs and to achieve a better communication with the Arab consumers. In fact, efficient translation strategies would help marketers attract consumers in the target culture in the shortest possible time, achieve better sales promotions, and save time of the readers/consumers by providing them with adverts that make sense to them.

3. Participants

100 participants took part in this study. They are all familiar with translation and/or translation studies; some of them are university teachers of translation, others are PhD candidates and master students conducting research on translation and some others are translators. Participants are from different countries in the Arab world such as Iraq, Jordan, Egypt, Tunisia, Morocco, Algeria, Qatar, UAE.

4. Corpus

The study was based on online adverts; they were collected from a wide number of websites of cosmetics and fragrances. 100 online adverts in English (the source language) and their rendered version into Arabic (the target language) were randomly selected. In order to be considered a translation pair, the English and Arabic versions should advertise the same product and have the same or very similar graphics.

Translation strategies observed by participants are: foreignization and domestication strategies and their sub-strategies: Sub-strategy of foreignization is: transplantation; it means preserving the English textual or visual elements in the target (Arabic) advert. Sub-strategies of domestication are: transliteration (transcription) of textual elements and transmutation of textual and/or visual elements; transmutation refers to changing textual or visual elements by other ones that are suitable to the target consumer. It often takes place when the translator omits, adds or adjusts some elements.

5. Data collection

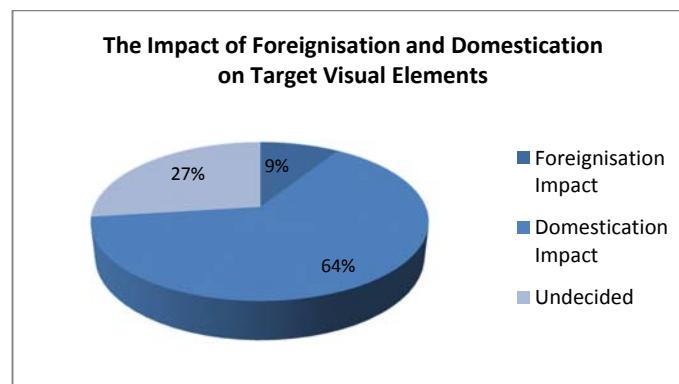
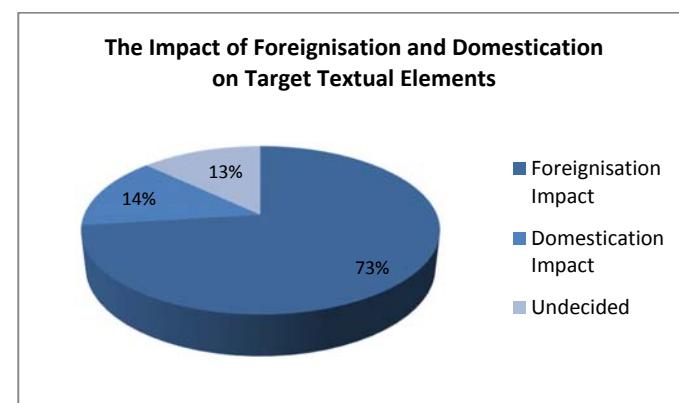
The data was collected using a questionnaire based on Likert scale; it is “a five point scale used to allow the individual to express how much they agree or disagree with a particular statement” (Mcleod, 2008). From this scale, the respondents chose the answer which best reflected their opinions about the extent of the impact of domestication and foreignization on target adverts (e.g. to a very large extent, to some extent, don’t know, to a small extent, none).

6. Data analysis

This study adopted a mixed method of data analysis, a quantitative and a qualitative method since they both complement each other. The impact of domestication and foreignization on the message of the target advertisement were analyzed quantitatively, while the responses that couldn't be reduced to codes, such as participants' analysis of the images and the connotations extracted, were analyzed qualitatively.

7. Results

Most participants (73%) found that foreignization strategies affected the message of textual elements in transferred adverts to a very large extent, while domestication strategies hardly affected textual elements (14%). On the other hand, only a small number of participants (9%) found that foreignization strategies affected the message of target visual elements to a very large extent. Ironically, (64%) of participants found that domestication strategies affected the communicated message of visual elements to a very large extent; connotations of source images were frequently lost in the adverts transferred into Arabic.



8. Discussion

8.1 The impact of foreignization on textual elements

Foreignization takes place when translators transplant, preserve foreign textual elements, in the Arabic version. Only a small category of consumers can grasp the communicated message of products. Still, the consumers who don't have high proficiency in the English language don't grasp the meaning of products. For example, the fragrances: *Echo Woman*, *Euphoria*, *Alien*, *Reveal*, *Outspoken*, *Covet*, *Vanitas*, *Absynthe*, *Muse*, *Idylle* are targeted to ordinary consumers; still their meanings are kept vague in the target version. For instance, the fragrance name *Euphoria* denotes feeling or state of intense excitement and happiness. It connotes the idea that this fragrance is sensual and it makes a woman feel extreme excitement and thus reflects this "euphoric" feeling on those who are attracted to her. The Arabic readers might have an idea about *Euphoria*'s effect only if they understood the denotative and connotative meanings of the word "*Euphoria*". Moreover, omitting the original image of the advert and preserving only the fragrance bottle and packaging makes understanding the product very challenging. Foreignization of textual elements and omission of visual elements (mainly the images) makes the message of the advert more ambiguous.

In another instance, the fragrance *Echo Woman* suggests the repeated heart-beats of the woman who falls in love with *Echo Woman* fragrance; the brand has the following connotation: using *Echo Woman* fragrance, you will become obsessed by this fragrance, it will, thus, be an essential part of your heart or the echo of your heart. This is stressed by the slogan "*listen to your heart*". The effect of the fragrance *Echo Woman* might be understood only if the readers understood the meanings of the word "Echo". The image of this advert is omitted in the target version as well as the slogan, only the brand name is preserved in English. This is not sufficient for the target readers to grasp the whole message of the original advert. Instead of omitting the slogan, the translator should have maintained it and incorporated it in the general meaning of the brand name; that is to say, to summarize the general message of the advert in the slogan as in the following suggestion:

انت نبضات قلبي انت الصدى. The slogan provided is a translation of the word "*Echo*" and at the same time it is indicating that *Echo* fragrance is dear to a woman's heart that it becomes part of her heart or the echo of her heart. The Arabic pronoun **انت** is a pun; it has two functions: first a woman is addressing her fragrance; second, a man is addressing his woman who is using this seductive fragrance.

In short, if there are constraints that prevent a translator to transfer a brand name, he or she should make use of the headings or slogans or body text to make the message of the advert clear and meaningful to consumers. With the absence of the picture, one should make use of discursive creativity to lead a reader make a mental picture about the textual and visual connotations of the original advert.

8.2 The impact of domestication on textual elements

Unlike foreignization strategies, domestication is claimed by a small number of participants to have an impact on textual elements. This impact is mainly due to the use of transliteration; this sub-strategy, although potentially more comprehensible than foreignization strategies, it does not maintain many of the aesthetic elements present in the

original adverts such as rhyme, puns, figurative style. This is clearly indicated in the following brand names: *Visit*; فیزیت; جود بای سلولیت *Good-bye Cellulite*; *Invisible for Black & White*; سیلفر بلک *Happy time*; هابی تایم ; انفیزیل للملابس السوداء والبيضاء *Idylle Silver black*; سیلفر بلک *L'instant de Guerlain*; لینستانت دی جیرلان *Organza Givenchy*; اورغانزا جیفنشی *Amarige*; اماریج *Armani Code*; جوست *Ghost*; ارمانی کوڈ *Bulgari* بولغري .

Transliteration strategy does not respect any particular system; its purpose is to provide pronunciation of the original brand names. This is useful for the Arabic reader, but it only offers a partial solution, as it doesn't indicate the denotative and connotative meanings of the original brand names. For example, the fragrance *Organza* The word “*Organza*” means a transparent cloth made of silk; it connotes the idea that it is a transparent type of fragrances; unlike other fragrances that are intriguing and mysterious, *Organza* reveals its oriental-floral, warm and sweet aroma. The word *Organza* evokes another connotation which is: making women transparent and, thus, reveal their spontaneity, femininity, sensuality and warmth. The slogan *the eternal part of me* indicates the idea that this fragrance is the embodiment of the hidden feminine side of the woman; only *Organza*, a transparent fragrance, makes her feminine side apparent. By transliterating the brand *Organza* into اورغانزا, both denotative and connotative meanings of the brand are lost.

Transliteration sometimes distorts the phonetic pronunciation of many source brand names; by altering the pronunciation of the brands, they become unrecognizable. For example, in the advert *L'instant de Guerlain*, the name of the French perfume house *Guerlain* [gœrlɛ̃] is transliterated into جیرلان ; in the Arabic version, the sound [g] has been substituted by the Arabic letter/sound [ج] which has completely altered the pronunciation of Guerlain. Also the brand *Ghost* translated into جوست. The translator should have used [خ] instead of [ج]. In another example, the fragrance name *BVLGARI* [bulgərɪ], an Italian name, is transliterated into بولغری; The sound [g] is substituted by [خ]; it should also be replaced by [خ].

In brief, in order to maintain the connotations of a brand, it should be translated, adjusted or even recreated for the target readers. If a product has a meaningful name which describes its advantages and makes the product memorable, the reader is more likely to remember the name when shopping. It is, thus, necessary to ensure that products names are understandable, meaningful for the target audience. In other words, products must be successfully harmonised with the “local realities” (Leonardi and Khoutyz, 2007: 4). They should be adjusted or reorganized so that they fit the needs, the expectations, “and the frames of reference of the target culture” (Newmark, 1988: 94).

8.3 The impact of foreignization on visual elements

In fact, there is only a small number of cosmetics and fragrances adverts that are foreignized (transplanted visually) in the Arabic version. An instance of this are the following adverts: *Very Valentino*, *Experience Sheer Gloss Balm*, *Future*, *Lasting Performance*, *Colour Collections*, *Essential Care*, *Poême*, *Beyonce*, *Look*, *Flora*, *Lash Extension Effect*.

Images of models or celebrities in these adverts are transplanted in the Arabic version; for instance, in *MaxFactor* advert *Lasting Performance* foundation, the image depicts a face of a western young blond model; the result of the foundation is clear on her face; it looks perfect and refreshed. The image of the western blond woman is preserved in the Arabic version; this makes the effect of the foundation less convincing to Arabs since the skin type that is depicted in the image isn't similar to skin type of Arab women. Instead of attracting consumers, the product might be rejected on the assumption that it is made specifically for western type of skins. So, the model in the Arabic advert should have better been replaced by an Arabic model. In another example of the fragrance *Idylle* introduced by the French actress Nora Arnezeder, the image of the actress is transplanted in the Arabic version. The image in the original version connotes the idea that this fragrance makes a woman feel as seductive as this actress. The communicated promise of this fragrance would be understood by the Arab consumers only if they knew the actress Nora Arnezeder. So, the image in this case is meaningless.

8.4 The impact of domestication on visual elements

Domestication strategies highly affect the visual elements in target adverts because translators tend to use it excessively, including its sub-strategies such as transmutation and omission. One can notice a mixture of both of these sub-strategies in many adverts. In the fragrance advert *Visit*, for instance, the source image connotes the idea that this fragrance makes you attractive and, thus, makes you have admirers or visitors"; the advert features a beautiful woman wearing a red party/evening dress that reveals her chest , part of her breasts, her shoulders and arms. The woman is opening a door (probably the door of her house) to a visitor, a male; she is looking at him in a seductive way. The image emphasizes the brand's connotation that *Visit* is a romantic sensual fragrance that makes you desirable and also ready for an intense encounter. The Arabic target image has been transmuted; the model's nude body parts have been covered; only her neck and a small part of her upper chest can be seen.Omission has also been employed by removing the opened door and the man who is visiting the woman; this contradicts the connotation of the original brand name *Visit*. By adjusting elements in the image, the Arabic advert has become meaningless.

Omission of models' images has mostly been employed in adverts of fragrances; for example, the fragrance *Eau Mega*. The word *Eau* refers to "perfume", "*Mega*" means "huge"; that is to say, when using this fragrance, you will get an everlasting fragrance like a magic potion that makes you "megafy" yourself to become the center of attention, "larger than life". The idea of "hugeness" is reflected in the image of the original advert; it depicts a giant woman in a city, the woman is occupying an important space in the image, she is taller than the skyscrapers there, part of her dress is flying everywhere in the city covering the taller buildings, the connotation of "hugeness" of the brand *Eau Mega* is stressed through the visual elements. The image has been removed and replaced by a picture of the fragrance bottle in the target version; the image hasn't been replaced by any other visual elements to preserve the connotation of "*Mega*" or hugeness.

In short, almost all adverts in this study show that there are semiotic relationships that exist between brand names and images of models' bodies. The connotations transmitted by these adverts are lost when the images are omitted. Although removing elements such as eroticism fits the norms of the Arab culture, it disrupts the semiotic patterns of the advertisement and obscures some important messages of the original texts (Al-Shehari, 2001, P.145).

9. Conclusion

To guarantee an effective communication of the translated advert, a combination of both domestication and foreignization should be used in both textual and visual elements. *Foreignization can be applicable in the translation for the Anglo-American dominant cultures but not for the dominated cultures such as the case of the Arab world. Domestication should be frequently used to transfer advertising to the Arab consumers; on the other hand, the excessive use of foreignization should be avoided in the Arabic adverts since this strategy functions as a cultural hegemony more than a mere cross-cultural communication. More specifically, domestication should be used to stress the cultural identity of the Arabs in the target adverts, while foreignization should be used to transplant ordinary terms that are free from cultural or ideological implications.*

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About the author:

Karima BOUZIANE. *Chouaib Doukkali University, Faculty of Letters and Human Sciences, Eljadida, Morocco*
E-mail: bouzianekarima@gmail.com

What it takes to be an Intercultural Foreign Language practitioner

ELENA SAVU

Résumé: Cet article se propose de trouver des réponses à plusieurs questions qui apparaissent de plus en plus souvent dans le domaine de la pédagogie des langues étrangères.

D'une part, on pourrait se demander quelles sont les raisons pour lesquelles les professeurs, en général, et les professeurs de langues, en particulier, sont censés devenir « interculturels ». Dans ce sens, la réalité immédiate fournit des réponses très claires. Sous la pression de la globalisation et de la diversité culturelle contemporaine, l'enseignement des langues étrangères acquiert des dimensions interculturelles bien définies, exprimées dans les contenus, curricula, méthodes d'enseignement ou les objectifs éducationnels reflétant cette tendance d'internationalisation. Les professeurs sont les promoteurs de ces changements et en même temps les premiers modèles „interculturels” pour leurs étudiants. D'autre part, le « devenir» interculturel des professeurs met en premier plan deux aspects essentielles: la définition et la prise de conscience de sa propre motivation dans l'approche de l'interculturalité, de même que le développement d'une compétence de communication interculturelle adéquate.

En partant des multiples références disponibles dans la littérature de spécialité, l'article définit les concepts de motivation interculturelle et de compétence de communication interculturelle en analysant la relation qui existe entre eux.

Mots-clés : Internalisation, motivation interculturelle, interculturalité

I. Introduction

This paper attempts to revisit some conceptual and practically-related issues in response to the frequently recurring questions about the ‘intercultural’ teacher in the field of foreign language education today. First, the question on the reasons why we, as practitioners, should choose to become ‘intercultural’ in our classrooms is examined through a thorough analysis of some of the salient needs, pressures and trends underpinning ‘the global village’ world around us. Next, the issue of what makes practitioners actually ‘intercultural’ is addressed with specific reference to teachers of foreign languages in formal educational contexts, e.g. higher education. The discussion on this latter point will mainly focus on awareness, motivation and intercultural communication competence which are seen as the basic prerequisites of the ‘intercultural’ teacher.

I.1. Why ‘interculturalise’?

An immediate answer that justifies such a question would be that, today, the rapid changes in the world do challenge people’s traditional¹ ways of life. The globalized economies and markets, increased human mobility, rapid development of information and communication technologies, international exchanges, the culturally-diverse profile of many societies across the world and particularly the internationalisation of educational programmes are definitely factors that exert a radical influence on human existence everywhere. The implications of these global developments are obvious and powerful in

¹ Mono-cultural

most peoples' daily lives: intercultural interaction situations are bound to occur in professional environments, during travelling or leisure activities as well as in many other important segments of society, such as education.

Another argument for the need '*to interculturalise*' comes from the welcome distinction that is rightfully made between 'multiculturality' and 'interculturality'. In the educational field, the word 'multicultural' has been largely replaced by 'intercultural', especially in the European context (Coulby, 2006). This change of terms has been justified by the recognition that 'multicultural' is a descriptive, static concept that refers simply to the reality of pluralism and the factual coexistence of people of diverse cultures, whereas 'intercultural' suggests actual interaction among people (Camilleri, 1992). Interculturality is seen as a dynamic concept and refers to the vivid interaction, cultural exchange and dialogue that should emerge on an encounter between culturally different groups or individuals. Interculturality presupposes multiculturalism – it stems from the cultural diversity of the world - but it does not equate with it.

In terms of education, a multicultural approach would simply mean learning about other cultures in order to facilitate acceptance, or at least tolerance of these cultures. Going beyond this limited approach, intercultural education aims to turn man's historical passive and culturally isolated coexistence into active dialogue and interaction. To put it differently, intercultural education is intended to open the door to a developing and sustainable way of living together, in a multicultural world, by fostering understanding of, respect for and genuine communication between culturally different people.

A third ground for the need '*to interculturalise*' is justified by the central role of education to the development of society. The '*school*' becomes one of the first social institutions that is under the well-documented pressure to provide training for effective interaction with people from different cultural backgrounds. Education is being called upon to promote social cohesion, dialogue and peaceful coexistence within the 'global village' the current world has turned into. However, the reform of the school system cannot be carried out without the unconditioned involvement of the teaching staff as one of the two leading 'actors'², and more importantly, as agents of social change. Teachers are the ones who transmit information and create the competencies, attitudes and values that will empower their learners for life in society. They provide a pristine social and moral model to their students.

The internationalization of education, particularly higher education, is often associated with the obvious acceptance of sustained action towards

- developing appropriate teaching methods and curricula;
- ensuring the curriculum content and design that is appropriate for the learners who are most likely to operate in increasingly international (i.e. culturally diverse) academic and professional environments;
- identifying the benefits of international experience (e.g., exchange programs) as well as encouraging the uptake of such opportunities by teachers and students, and, particularly

² Teachers and learners are often referred to as 'actors' in the educational process.

- providing learning opportunities for students to develop “*global village citizenship*” competencies³, including an understanding of global issues and ways to actively engage in addressing them.

In close relationship with the above lines of action in modern education comes the issue of foreign languages. Nowadays the teaching/learning of foreign languages has become a ‘*must*’ for the empowerment of the individual. Linguistic competency in at least one foreign language is essential because it conditions access to other cultural spaces and provides the means of communicating with people who do not share the same cultural background.

Since communication is the ‘buzz’ word in the plea for interculturality, another powerful argument in favour of ’*interculturalising*’ could be the one that the teaching process itself involves communication at all levels. Didactic communication⁴ includes both factual and subjective aspects: *semantic* messages (information, knowledge) and *ectosemantic* messages (attitudes, beliefs). These ensure the communicative flow between the teacher and the student in the class. However, given the complexity of teaching as part of the educational process, teachers should grant careful attention to the way in which they communicate. Owing to the fact that didactic communication is meant to achieve specific goals - not only informative but also formative, information should be presented in such a way as to convey that ’knowledge’ for the learners which will eventually generate a change in their cognition, emotion, attitude and action. This is simply due to the fact that teachers invest their cultural perspectives and cultural aspirations into what is taught and how this is conveyed to the learners. Education has always been value-laden.

The teacher and the student are both involved in an interaction that is expected to work a change on their original state. Together they perform the act of communication which somehow becomes ’*the knowledge of how to reach each other*’ (Șoitu, 1997), in terms of directing the message towards the other, realizing the other’s communication needs and reaching mutual understanding. This ’science’ of establishing a dialogue implies the synchronization of non-verbal elements (e.g. face expression, mimic), language (using the same meanings for words and images) and values (accepting the other’s cultural values). Aren’t these exactly the prerequisites and requirements of intercultural interaction?

To sum up, the teaching process definitely bears inherent intercultural dimensions, so whether they want it or not, teachers are already involved in the business of ’intercultural’ communication. So, the only reasonable thing to do for practitioners would be to usher in the consciousness of this dimension of teaching and exploit it for their chosen goals.

I.2. What does *interculturalisation* mean for teachers?

Overall, all of the above-made considerations point to the need for teachers to develop an understanding of the perspectives, values, and behaviours of ’*otherness*’⁵ within

³ Linguistic and cultural competencies

⁴ *Didactic communication* is used here to refer to the communication that takes place in the classroom between teacher and learners, i.e. teaching. It does not mean lecturing and teacher-centred practice.

⁵ *Otherness* is used here to refer to both other cultures, target language culture and teacher’s/students’ own culture.

the larger framework of foreign language teaching/learning. This is no easy task, and to do this, practitioners need *awareness*, *motivation* and *competence*. Foreign language teachers are confronted with the demand of achieving a new level of interpersonal ability and personal motivation as a driving force in order to be able to foster both the desire, will and empowerment to openly and consciously deal with ‘the intercultural’ element in their classrooms.

First of all, foreign language teachers will have to examine their personal motivation in terms of how much they really want to work in this position and how much they know about the (inter)cultural matters they will approach. Secondly, they need to review their previous traditional position because they may well find that this renewed standing will not only help them prepare for the work to come, but it will also inspire them to find the true intercultural motivation they need, from both a personal and a professional perspective.

Before understanding the values and belief systems of their students who come from different social, educational, cultural or religious backgrounds, the precondition of teachers’ becoming ‘intercultural’ in a mono-cultural context like ours is to reflect on and reassess their own value and belief system. All teachers in the profession nowadays should try to reach a deeper understanding of their own personal motivation for choosing the profession; they should think about their own personal competences, and revisit their own value and belief system. These aspects which contribute to ‘good teaching’ practice are an essential step towards developing competencies that lie far beyond the knowledge of subjects.

The critical problem is that attitudes of teachers towards intercultural dialogue cannot be actually taught – they do not belong to a ‘didactic package’. We cannot “copy and paste” them to a subject in the curriculum for teacher training. They form part of a process which the individual teacher must experience when teaching under the pressures exerted by the modern globalized and culturally-diverse societies. The only way of completing this process seems to be the ‘*Do it!*’ advice given by the TICKLE research team.⁶

Under today’s economic, social and cultural pressures, intercultural competence is gradually becoming a ‘must’ for teachers themselves, given the role they play in educating students to become effective communicators outside the classroom. Teachers are the ones who are expected to instill in their learners the knowledge and the skills necessary to successfully communicate in the foreign language. The educative role of teachers is to model cultural knowledge, behaviour or attitude for their students. To achieve this, teachers need to develop their own intercultural competence, otherwise they will be unable to transmit it to their learners. You cannot teach someone else what you do not know or cannot do.

However, building and developing intercultural competence is not as easy as it sounds because this is not an inborn characteristic of humans in general, and of teachers in particular. Intercultural sensitivity which is a key component of intercultural competence “*is not part of our primate past, nor has it characterized most of human history*” (Bennett,

⁶ The TICKLE project is a member of the Learning Teacher Network - a European network of organizations in the field of Teacher Education, resulting from a former Comenius network.

Teachers Intercultural Competences as Keystones for Learning in Europe 2007 - 2009
eacea.ec.europa.eu/lip/projects/public.../com_mp_134317_tickle.pdf

1993:21). Bearing this in mind, it can be reasoned that intercultural communication competence (ICC) “*is not something innate within us, nor does it occur accidentally*” (Wiseman, 2002: 211) but is definitely an acquired quality (Spitzberg, 2000).

Therefore, we can dare to state that developing the right amount of intercultural competence takes a lot of motivation to flexibly open and expand one’s own cultural mindset, to accept that there are other ways of being, acting or communicating. According to the literature, one significant prerequisite of ICC is that teachers should develop an appreciation of diversity. They must learn to view difference as the “norm” in society. This entails developing respect for differences, and the willingness to teach from this perspective. Thus, teachers will realize that the teachers’ views of the world are not the only possible and acceptable ones. But most importantly of all, intercultural competence lies in the ability and wish to communicate with people who are different from you, learners included. This is what ‘interculturalisation’ should mean for teachers. Andreotti describes this aspect of teachers’ intercultural competence by stating that

“*Teachers should raise their awareness and capacity to analyse and see the world from different perspectives, learning to listen and to negotiate in diverse and complex environments, and connecting to the worlds of their students in order to challenge and expand their boundaries*” (2010:10).

In a very broad sense, intercultural competence can be defined as “*a complex of abilities needed to perform effectively and appropriately when interacting with others who are linguistically and culturally different from oneself*” (Fantini, 2006:12). Throughout the literature, researchers and theoreticians have used a range of more or less related terms to discuss and define the concept of intercultural competence, including intercultural communicative competence (ICC), transcultural communication, cross-cultural adaptation, and intercultural sensitivity. What all of these terms attempt to account for is the ability to step beyond one’s own culture and function with other individuals from culturally diverse backgrounds. Although each of these terms emphasizes slightly different aspects, it is important to point out that they all refer to the desired ability to encounter diversity in a positive way.

To further define intercultural competence, reference should be made to the conceptual framework suggested by Bennett (2011), according to which ICC is a set of cognitive, affective, behavioural skills and characteristics that supports effective and appropriate interaction in a variety of cultural contexts across both *global* and *domestic* differences. Whether we interact with people from other countries or from our own culture, our communication is to a certain extent ‘intercultural’ because it includes the necessity of knowing our own cultural identities, communicating effectively with others, developing knowledge, skills and attitudes that foster understanding, solving problems together and working well with culturally different others. Such a statement is supported by researchers’ assumption that the processes operating when we communicate with people from other groups are the same processes operating when we communicate with people from our own groups (Gudykunst, 2003).

To clearly understand the options teachers have to become interculturally competent communicators, it is important and useful to consider the elements that together comprise

intercultural competence. Drawing on the wide range of research that has been conducted in this field, and the numerous conceptual models that have been proposed, it is possible to argue that the components which form the core of intercultural competence are *attitudes*, *knowledge*, *skills* and *behaviours*. However, most researchers in the field place a major focus on characteristics internal to the individual such as motivation and perception (Martin and Nakayama, 2004, Wiseman, 2002). Other authors like Hammer, Gudykunst and Wiseman (1978) go even further and suggest that intercultural communication motivation is one of the major criteria of intercultural communication competence. This is in agreement with the vast literature written on this topic which endorses the fact that motivation has always been related to and, therefore, considered a central factor of ICC in communicative interactions (Spitzberg, 2000; Bolten, 2001; Wiseman, 2002).

Many authors organize the components of intercultural competence along three lines: *knowledge*, *attitudes or motivation*, *behaviours and skills*. If knowledge covers the cognitive dimension of the individual, e.g. knowledge of self, of the others, information about the people and culture, etc., attitudes include the emotions and intentions of communication such as empathy and a tolerance for ambiguity. Researchers like Lustig and Koester (1999) or Wiseman (2002) state that attitudes are equal to motivation. Thus, motivation is regarded as “*the set of feelings, intentions, needs and drives associated with the anticipation of actual engagement in intercultural communication*” (Wiseman, 2002:211). Furthermore, other authors in the field of intercultural studies, such as Gudykunst (1992) or Wiseman (2002) state that, in order to be perceived as a contextually competent communicator in intercultural interactions, one needs to attain knowledge, motivation, and skills that have to be performed consciously and consistently. It seems that only the knowledge of cultural rules, the skills to apply this knowledge, and the motivation to use these skills can facilitate appropriateness and effectiveness in intercultural communication. This is the rationale to claim that all the components of ICC are interdependently connected (Spitzberg, 2000).

As for the context of building intercultural communication competence, teachers should not ignore the fact that the classroom is, to a certain extent, the place for a first intercultural ‘encounter’ - both teachers and foreign language learners come from different social-cultural backgrounds and do not share the same previous educational experience. Thus, both parties bring to the classroom their own norms and expectations concerning appropriate teacher and learner roles and the learning-teaching practices they believe to be conducive to language learning. Moreover, very often, English Language Teaching (ELT) in our specific educational context is confronted with the situation in which the teaching methodology and/or materials are the products of one culture⁷ and the receivers are members of another culture. Under these circumstances, given the fact that the sender and the receivers of the message belong to different cultures – materials and methodology are deployed from their context of origin and delivered to a different cultural context – it becomes clear that teaching/learning a foreign language (i.e. English) is an example of an intercultural encounter. To prevent failure and frustrations due to the possible mismatches

⁷ In higher education and not only, the teaching materials are British and/or American while the methodology is communicative, unlike other subjects which still use the traditional, teacher-centred approach.

between the teachers' and learners' expectations regarding the teaching/learning process, practitioners will consider to what extent the underlying principles of their chosen methodology and materials in use are appropriate for their students' learning culture. Under these specific circumstances, teachers are indirectly pushed into making socio-culturally informed pedagogical decisions which actually contribute to raising their 'intercultural' awareness.

III. Conclusion

To sum up the major points that have been discussed in this paper we can conclude by saying that the domain of ICC is still in need of more research attention. A fresh perspective on this phenomenon might broaden the current understanding of what it means to be an interculturally competent teacher. However, information from ICC will always be a valuable tool for raising questions that might lead to socio-culturally-focused teacher reflection, such as the ones posed above. Such informed reflection by the teachers on their own awareness, motivation and competence can then form an important step towards developing a more socio-culturally sensitive pedagogy that is meant to accommodate the 'intercultural'. As McKay argues, English as an international language needs to be taught in a culturally sensitive manner by respecting the local culture of learning:

'An understanding of the local culture of learning should not be based on stereotypes, or a received view of culture, in which assertions are made about the traditional roles of teachers and students and approaches to learning, often in reference to western culture. Rather, it should depend on an examination of particular classrooms.' (2002:129)

By adopting intercultural variation in language teaching/learning as a reference point in the analysis of language teaching methodology and materials, teachers will learn how to analyze the demands of the new context of teaching, and how to diversify their teaching methodology as needed. They will develop an appreciation of diversity.

Since teaching means communication, practitioners will actually learn by themselves how to interact with a less demanding 'otherness', i.e. their students' learning cultures.

As Bennett's model highlights, intercultural competence needs time to progress since the development of intercultural competence is a continuous process with several stages and not an outcome. In fact, most research done in this field puts forward the idea that developing intercultural competence is essential for a teacher but it is a lengthy process that lasts a whole lifetime. One cannot become interculturally competent overnight, within one in-service course, by traveling to a foreign country or even during a three or four-year academic teacher training education.

Intercultural competence should not be seen as an additional or separate part of teachers' professionalism, but more as a holistic perspective that affects all the choices that teachers make in the classrooms and society.

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About the author:

ELENA SAVU is a Lecturer, Ph.D. at the Polytechnic University, Bucharest - the Department of English Language
E-mail: e_savu@yahoo.co.uk

Postmodern Carnivalization and Intertextual Dialogue in Baz Luhrmann's film, *Romeo+Juliet*

IRINA IOANA SPĂTARU

Abstracto: Las recientes definiciones de las versiones cinematográficas han demostrado la complejidad de la producción y del recibimiento de la película, en contraste con las teorías más antiguas que consideraban las versiones literarias inferiores al original. Desde el punto de vista de los nuevos enfoques, la película no sólo enriquece los sentidos del texto original, sino también ofrece al espectador la ocasión de dialogar con un producto cultural. En lo que concierne las versiones de Shakespeare, la intertextualidad, la parodia, la copia y otros rasgos postmodernos llegan a ser aún más visibles, dislocando el estatuto de Bardo y volviendo a leer las piezas, para atraer a un público joven. Esta obra tratará sobre los elementos postmodernos de carnaval y diálogo intertextual en William Shakespeare's *Romeo+Juliet*, puesta en escena por Baz Luhrmann. La primera sección de la presentación identifica elementos de carnaval en la transformación desde el texto hacia la pantalla. La segunda parte describe las relaciones intertextuales que hacen de *Romeo+Juliet* una de las más complejas versiones cinematográficas realizadas por un autor canónico.

Palabras clave: versión, carnaval, intertextualidad, copia

Introduction

Bakhtin's analysis of carnival, medieval literature and folk culture in *Rabelais and His World* has established a series of features which makes it possible to describe postmodern cultural products in terms of carnivalization: parody and pastiche, fragmentation, indeterminacy, irony, grotesque realism, travesty, the multiplicity of voices and styles. According to Bakhtin, the symbols of the carnival idiom include "the sense of the gay relativity of prevailing truths and authorities, the peculiar logic of the inside out...of numerous parodies and travesties, humiliations, profanations, comic crownings and uncrownings" (Bakhtin, 1984: 11). The aim of this paper is to demonstrate how many of these features have found equivalents in Luhrmann's screen version of *Romeo and Juliet*, in the process of adapting a canonical text for a young audience.

Postmodern carnivalization

The film is a typical postmodern product of its own age, reflecting the zeitgeist in which it was released. It was made in the 90s, a decade that witnessed a boom of Shakespeare films on the big screen, but also a wave of gang violence in the streets of Los Angeles. It was meant for the teenagers of the MTV generation or Generation-X. Therefore it had to reflect its characteristics and speak its visual language so it used modern dress, setting and music, fast pace and MTV-style montage. With every scene, it challenged the high authority of the Bard, in the same way in which carnival "marked the suspension of all hierarchical rank, privileges, norms and prohibitions" (Bakhtin, 1984: 10). Luhrmann defies the purists by cutting Shakespeare's language for the film and replacing lines with visual equivalents and action, he not only cuts within scenes and speeches, but he also transforms some of the words

into newspaper headlines and the prologue/epilogue lines into TV news flashes, in a dazzling visual pastiche. But what makes Luhrmann's adaptation confusing at first sight is the fact that, even if he cuts Shakespeare's text, Elizabethan language and Jacobean idioms are kept, in sharp contrast with the contemporary setting. Fast pace and strong visual symbols soon make the viewer accept this convention and get accustomed to hearing Shakespeare's lines in a gangsta world of police helicopters and guns. The boys' guns are inscribed with *Sword-9 mm series, dagger or longsword*; Queen Mab is a drug, a pill with a tiny heart on it. Luhrmann creates a certain *carnival familiarity* with Shakespeare's language, a special type of communication, similar to the carnival speech in Bakhtin's words: "An ideal and at the same time real type of communication, impossible in ordinary life, is established. A new type of communication always creates new forms of speech or a new meaning given to the old forms" (Bakhtin, 1984: 16). The unexpected juxtaposition of Elizabethan language with 20th century cars, guns and TV screens gives new meaning to old words and forms.

The opening scene sets the tone. Luhrmann places the lines of the Prologue in the context of the evening news, read in a cold, formal voice, by the anchorwoman and framed by the TV screen. From the first seconds of the film, tradition is abandoned in favour of MTV editing, parody and pastiche. Even the narrative time is reversed as if events were preceded by their own media coverage. Carol Rutter observes that "people watch television even on the beach and actions are immediately converted from life to film, replayed as media events. No one lives in *real* time. The tragedy of the *star cross'd lovers* is already retrospective, an item on the nine o'clock news" (Rutter, 2007: 262).

Shakespeare's characters are introduced through parody, pastiche and even travesty. Many features of carnival are concentrated in the ball scene, which creates the whole atmosphere of the film through excess, kitsch, fragmentation and parody. Luhrmann's version is spectacular in his creation of characters; all of them are original in their added dimensions: Tybalt is a Latino gang leader, the *Prince of Cats*; the Prince of the play is a police captain in a helicopter; Mercutio is black and also cross-dressed at the ball where he appears in drag. As for Juliet's parents, Kenneth S. Rothwell notices that "The movie tears off the façade of bourgeois respectability from Juliet's parents and turns Lady Gloria Capulet into a shallow, pillpopping fashion plate and Father Fulgencio Capulet into a monstrous tyrant" (Rothwell, 2007: 231). Luhrmann's ball is noisy, colourful, kitsch, and full of glitter and fireworks, but the moment when Romeo and Juliet meet is filtered through Luhrmann's most powerful visual symbol, water; this moment is contrasted with the atmosphere at the Capulets' ball due to softer music, long shots and water imagery. Romeo is first showed head underwater, trying to shake off the effects of Mercutio's pill, as if underwater silence were the two teenagers' shelter, their natural element. He makes eye contact with Juliet through the colourful, dreamy, fish tank, wearing no mask, just King Arthur armour. The surrealist image of Juliet's eye among floating angelfish corresponds to the postmodern fragmentation that Luhrmann's women characters reflect, in Carol Rutter's opinion. She also mentions other examples like Gloria Capulet who first appears on screen as a lipsticked mouth (Rutter, 2007: 262). Water reappears in all the important moments of the play: the balcony scene, Tybalt's death (he falls back in a pond), Mercutio's death (followed by computer-generated storm and rain).

In Luhrmann's film, the balcony scene begins as a parody; when Romeo climbs he finds himself staring at the Nurse while Juliet appears stepping out of the elevator under the balcony. The setting of the balcony scene is water again; the swimming pool takes over the role of the balcony as setting for the love scene and hiding place from the surveillance cameras and the guards. In Rothwell's interpretation this is a displaced balcony scene that immerses Romeo and Juliet in the Capulet swimming-pool "presumably to emerge reborn from the sacred waters" (Rothwell, 2007: 231). In this way, Luhrmann's parody matches Bakhtin's view of folk humour, as opposed to "the negative and formal parody of modern times. Folk humor denies, but it revives and renews at the same time. Bare negation is completely alien to folk culture" (Bakhtin, 1984: 11). In this displaced balcony scene, Juliet gives Romeo a small cross that she wears on a necklace around her neck. Luhrmann's film is saturated with religious symbols, starting with a giant statue of Jesus overlooking Verona Beach, like its original in Brazil. But these symbols are deprived of their spiritual meaning and brought closer to parody, in a process which is similar to that of the comic rituals in the Middle Ages, which Bakhtin describes as "completely deprived of the character of magic and prayer. Even more, certain carnival forms parody the Church's cult. All these forms are systematically placed outside the Church and religiosity" (Bakhtin, 1984: 11). Luhrmann's film shows a huge number of kitsch angels in Juliet's bedroom, a Runic cross on Father Laurence's back like a tattoo, numerous candles and blue neon crosses in the church, around Juliet's bier. Despite excessive use, these religious symbols lack depth and meaning, they are artificial and empty. A review written by Mick La Salle on November 1st for *San Francisco Chronicle* compared Zeffirelli's Roman Catholic environment in his version of the play (which suggested the spiritual force at work in the attraction between lovers) to Luhrmann's film where even the statue is "empty of spiritual currency as a crucifix in a Madonna video".

Intertextual dialogues

One of the features which make adaptations a challenging subject for film studies and detailed analysis is *intertextuality*, as defined by Mikhail Bakhtin and divided into categories by Gerard Genette. Bakhtin's theory was adopted in film studies by Robert Stam who sees art as a palimpsestic multi-trace, "operating both within and across cultures"(Stam qtd.in Brooker, 2007: 112). Bakhtin wrote: "Each utterance is filled with echoes and reverberations of other utterances", "it refutes, affirms, supplements and relies on the others, presupposes them to be known and somehow takes them into account" (Bakhtin qtd. in Brooker, 2007: 112). Each Shakespearean adaptation is in dialogical relation with other texts or films. Shakespeare film as a genre uses elements from other types of films such as *noir* or action movies; it also interacts with other productions of the same plays or with other films in which the actors played. Intertextuality works both at the moment of production and at the moment of reception, influencing viewer response. Brian McFarlane observes: "The way we respond to any film will be in part the result of those other texts and influences we inescapably bring to bear on our viewing. We need to have in mind, for instance, the parameters of cinematic practice at the time of the film's production, the proclivities of the film's director and writer, the auras that attach to the film's stars" (McFarlane, 2007: 26). As for Shakespeare's plays,

there are usually several adaptations of the same play, the starting point of Shakespeare's presence on the silver screen can be traced back to the birth of cinema and to silent films. There are so many versions of *Hamlet* from Svend Gade's *Hamlet: The Drama of Vengeance* (1920) starring Danish film actress Asta Nielsen to Almereyda's modern dress *Hamlet* (2000), that an interchange is likely to affect their relation to viewers and to possible future versions of the play. Hamlet's avatars on the screen illustrate Genette's taxonomy of texts. He identifies five subtypes of *transtextuality*, among which *hypertextuality*, concerning the relation between a first hypotext and a second hypertext in some way derived from the first. The numerous versions of *Hamlet* can be seen as "hypertextual elaborations prompted by the same hypotext, i.e. Shakespeare's play" (Cartmell, Whelehan, 2007: 3).

Luhrmann's *Romeo+Juliet* belongs to a postmodern age, which it reflects in its important features such as intertextuality, pastiche, mockery. It reflects Peter Brooker's explanation of *free-ranging intertextuality*, one of the features of postmodernism. "An adaptation will stand in a set of potential intertextual or dialogic relations, which will be realized or need be realized at any given time in order to afford pleasure and understanding" (Brooker, 2007: 114). In Luhrmann's film there are a lot of intertextual dialogues with other Shakespeare plays, other films and pop culture. Its subtle allusions to other plays illustrate the concepts of dialogics and intertextuality, as theorized by Mikhail Bakhtin.

Looking for examples of hidden allusions to other texts can be an entertaining experience, like solving a crossword puzzle, even if sometimes they can only be accessible to specialists. Some of the plays are present in the film through quotes which have been recorded in the Trivia section of the Internet Movie Database. There are a lot of billboards that contain quotes, such as the gun advert *Shoot forth thunder* from *Henry VI* or *Such stuff as dreams are made on* from *The Tempest* while Prospero is the name of a drink, the pool house is called The Globe and a hot-dog stand on the beach is named Rosencranzky's. The first fight scene is placed at the gas station where one of the Montague boys recites some of the *Macbeth* witches chant; when the fire breaks, a newspaper stand can be seen behind the flames, with the headline: "A Rash Fierce Blaze of Riot."

There are also a lot of visual quotes, allusions made clear without the help of words. Carol Chillington Rutter observes that *Gloria Capulet*, Juliet's mother is Cleopatra at the ball; Juliet first appears underwater as Ophelia, in her wings she could also be one of Titania's fairies and in her convent school uniform, Isabella. In Rutter's opinion, *pastiche* here is constructed by images, "In this Verona, media culture is culture: images (enhanced, manipulated, accelerated, spliced; from photographs, newspapers, film footage) construct a *pastiche reality*" (Rutter: 261). Luhrmann uses a mixture of visual means, borrowed from other media products such as the artificiality and exaggeration of TV commercials, soap operas and Andy Warhol. Even the Coca-Cola logo is used on a building, but the sign reads *Wherfore l'amour?*

The two heroes are introduced in the ball scene as angel and knight, which can be read in relation to other texts from fairy tales to King Arthur legends. Juliet is introduced as Ophelia, we first see her head underwater, the long hair floating around her face. The sound effects emphasize the contrast between her peace and the noisy Capulets, getting ready for their fancy dress ball: the moment she appears on screen, all the noise and the music

(Mozart's Symphony no.25) stop, they cannot reach Juliet's underwater silent refuge. Love is shown against the violence and hatred in the streets of Verona Beach. In Patricia Tatspaugh's opinion, Luhrmann makes "a bald visual statement" through their angel and knight costumes: "Luhrmann is preoccupied with creating a distinctive aura for Romeo and Juliet", to show that they possess a stillness and serenity which is conveyed through visual symbols in their scenes" (Tatspaugh, 2007: 148).

Luhrmann's film is also multicultural, thus creating references to other genres, films and social disturbances of the 90's, it shows the distinctions between the Montagues and the Capulets through national and racial stereotypes. There are a lot of Latino references in his film starting with John Leguizamo's macho Tybalt to the Hispanic Nurse with strong Spanish accent; the Latin Capulets are opposed to the Anglo Montagues; the Prince is an African-American police captain. This multi-cultural approach is a warning, an allusion to racial disturbances and gang violence.

Even editing, montage and camera movements generate intertextual connections with other media (TV news) and with other texts. Luhrmann makes the best of all the camera possibilities and uses the latest technology to make *Romeo and Juliet* a film for the teenagers of the 90s: fast pace, MTV-style rapid cuts, the camera is always used at high speed, always moving, zooming and spiralling. Events are introduced as TV news and become news again, as they happen. The tragic ending loses its solemnity in favour of becoming just another piece of news. Patricia Tatspaugh thinks that Luhrmann's framing device transforms the narrative into a series of front page stories and television news items but the device, far from immortalizing the young lovers, gives them nothing more than "their fifteen minutes of fame, teenaged suicides in a sensational crime story" (Tatspaugh, 2007: 149).

Luhrmann's adaptation of *Romeo and Juliet* is a perfect illustration of typical postmodern elements such as parody, pastiche, mockery, fragmentation, pop and kitsch excess. It also has the potential to generate new meaning and intertextual interpretations for future generations of viewers, which makes it a challenging source of teaching material for Shakespeare classes, especially when digital tools and video sharing sites enhance its fragmentary nature, as Generation X has been replaced by the digital natives.

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About the author:

IRINA IOANA SPĂTARU is a PhD student in the third year at the Faculty of Foreign Languages and Literatures, University of Bucharest. The title of her PhD thesis is *Shakespeare Re-Located. Employing Film Adaptations in Education*. Her subjects of interest are Shakespeare studies, adaptation, film studies and education. She also has an MA in *British Cultural Studies* (at the Faculty of Foreign Languages and Literatures, University of Bucharest, 2001). She is a teacher of English at *Jean Monnet* National College in Ploiești.

E-mail: irinailiescu@yahoo.com

RECENZII – BOOK REVIEWS - COMPTES RENDUS

ROMANIAN TODAY – An Overview, by MARINELA DOINA NISTEA

MARINELA DOINA NISTEA (2012). *România azi - privire de ansamblu*. Bucureşti: Editura Conpress.

As an “overview” on the contemporary Romanian language, the book written by Marinela Doina Nistea is meant to be both a useful resource for the lectures of Romanian taught at the Specialization of Translation and Interpretation and a “user-friendly” guide for the ordinary speakers who want to find out about the current linguistic tendencies and the novelties in the use of the Romanian grammar and vocabulary.

As an Associate professor at the Department of Foreign Languages and Communication of TUCEB, the author tackles the lexical, grammatical and stylistic problems both from the viewpoint of the teacher who must prepare their students for a future career as translators and interpreters and from the perspective of the students, who have to face some specific communication situations after a four-year period in which they did not study the Romanian grammar (the high-school curriculum does not include the Romanian grammar as a compulsory subject, but only as an elective one). Therefore, such a well-structured course, which can be seen, at the same time, as a comprehensive compendium, helps both the teachers and the students to approach their native language from a modern and meaningful point of view.

Romanian Today – An Overview is a didactic book, organized on chapters that can be taken as individual lectures or seminars, with their own bibliography, where the students can find useful hints about the materials for self-study. Moreover, the reference books in the bibliography are well-known studies of linguistics, belonging to reputed professors of Romanian, such as Ion Coteanu, Theodor Hristea, Gabriela Pană-Dindelegan or Angela Bidu-Vrînceanu.

On the other hand, this book may become a pleasant reading for all those who, at any age, love their mother tongue and are interested in the way it has evolved in time. Thanks to the structure of this study, with well-divided chapters and sub-chapters, with meaningful headings and a format with bullets, numbers and letters, it is easy for the reader to find what he/she is interested in and to select some specific information from a multitude of similar entries.

As far as its topics are concerned, Mrs. Nistea’s course covers all the essential problems of the contemporary Romanian language. It starts with Phonetics and Phonology, which presents the specificities of the phonological system of our language and, thus, gives the students the possibility to compare the orthography and pronunciation in their native language with those of the foreign languages they study. Referring to orthography, orthoepy and punctuation, the author makes a comparison between the two editions of the Dictionary of Orthography, Orthoepy and Morphology (DOOM 1 and DOOM 2) and highlights the differences between them, in an attempt to raise awareness on the new ways to spell or pronounce various words.

The comprehensive chapter dedicated to Lexicology analyses the criteria to organize the Romanian vocabulary and presents in detail all the procedures to enrich it (e.g. derivation, compounding, conversion and lexical loan). This information is essential for the future translators and interpreters, who, during the second year of study, discuss all these issues at the subjects included in the curriculum of their secondary language. As they are taught all these at the courses of Romanian during the first year of study, the students find it easier to understand these notions in the foreign languages they learn.

Besides the topics mentioned above, the book also includes an overview on the main issues of semantics and an enumeration of the disciplines connected to Lexicology. These are subjects of interest for the author, who intends to develop them in the future, as a result of the research she has carried out in these fields.

The glossary included in the appendix contains the definitions of the specific terms used throughout the book, with a view to helping the students (or the ordinary readers) to get familiar with the purely theoretical notions or with the elements of metalanguage.

In addition to her remarkable ability to synthesize various theories, to explain them in an accessible language and to illustrate them with many examples, the author shows great originality in adapting these theories to the situations of communication that translators and even ordinary speakers have to face nowadays. For instance, in the subchapter about the linguistic calque, instead of the examples from French or German, which abound in the older books on this subject, she introduces examples of recent calques from English, which, as the major language at the Specialization of Translation and Interpretation and the fundamental factor of cohesion in the contemporary globalized society, is more accessible both to our students and to the ordinary native speakers.

Furthermore, as an expert in Russian, she aptly uses her knowledge of Slavic philology to illustrate the theoretical etymological notions with original examples, in an attempt to make the students aware of the fact that the Slavic influence is the second most important for the current structure of the Romanian vocabulary (after the Latin one).

All in all, Mrs. Nistea's work brings a breath of fresh air to the research of the contemporary Romanian language. It manages to combine older theories with very recent ones, well-known examples with personal ones, the academic style with the less formal one – more appropriate for a discourse directly addressed to students and ordinary speakers – and the didactic purpose with the purely informative one.

As a paraphrase of one of Mihai Eminescu's aphorisms, which the author quotes in the book, we could say that the wealth of a nation is not expressed in money, but in the knowledge it possesses. And the knowledge of one's own language is a proof of respect towards both the national values and oneself. Therefore, I kindly invite you to read this book and to get wealthier.

RALUCA GHENTULESCU

Lecturer, Ph.D,
Department of Foreign Languages and Communication,
Technical University of Civil Engineering Bucharest
E-mail: raluca_ghentulescu@yahoo.com

EVENIMENTE – EVENTS - ÉVÉNEMENTS

On 24-25 May 2013 the Department of Foreign Languages and Communication and the Research Centre for Specialized Translation and Intercultural Communication (Centrul de Cercetare “Traducere Specializată și Comunicare Interculturală” – TSCI) are hosting a new International Conference: *LANGUAGE - THE RAW MATERIAL FOR BUILDING BRIDGES BETWEEN PEOPLE AND CULTURES*.

The Conference has two main sections:

1. *Sciences vs. Humanities: discourse specificity*
and
2. *Technical language as a tool of professional and academic communication*

It addresses specialists in Foreign Languages, Translation and Interpreting teaching at university level. Participants are invited to share their experience and debate the methodological specificity of ESP versus Humanities teaching, as well as to present their latest research in various related areas.

Conference languages are English, French, Romanian, German, Spanish and Italian. Contributions should cover, but not be limited to the following topics:

1. Linguistics (for technical communication)
2. Technical language and terminology
3. Technical/scientific translation and interpretation
4. Applied linguistics
5. Cultural Studies and Interdisciplinary Research
6. Miscellanea

Key speakers from Romania and the international academic community will address an audience which will bring together members of academia, researchers, as well as students from our university.

A volume with a selection of the articles presented at the Conference will be published by CONSPRES Publishing House with appropriate ISBN and reference as required by academic rules.

Conference organizers:

Prof. dr. ZOIA MANOLESCU – DLSC Director

Conf. dr. CARMEN ARDELEAN – Director of the TSCI Research centre, DLSC

Prof. dr. MIHAELA ȘT. RĂDULESCU, DLSC

Conf. dr. MARINELA NISTEA – DLSC



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