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## Redactor executiv:

Mălina GURGU

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## REDACȚIA

Bd. Lacul Tei 124

020396 București

Tel. +40 21 242 54 32

Fax +40 21 242 07 81

e-mail: lsc@utcb.ro

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**STUDIES – STUDII– ÉTUDES**





# INTERSEMIOTIC TRANSLATION AND THE TUMULTUOUS WORLD OF GRAFFITI AND SCRATCHITI

Felix NICOLAU

**Abstract:** Translation Studies has crossed a tumultuous interval of theorization. But has it passed the linguistic limits instituted by a semiotician like Umberto Eco? Wouldn't be the time to access more courageously the intersemiotic interregnum with its heterogeneous transfer of signs? As it happens in advertising, concrete poetry, tattoos, and stage or filmed version of famous texts? We have gradually accepted that in the postcolonial and cross-cultural epoch what matters is not consensus, but negotiation and understanding. We assimilated the postmodern lesson about *Grand Narratives* (J-F. Lyotard) and the subjectivity of recorded history. So, we have to question ourselves about the role of translation and translators in a post-industrial society which blends globalized edutainment and corporatist efficiency, prejudice, reverse colonialism and anti-establishment movements. What type of equivalence are we supposed to choose in order to persuade today? The ekphrastic approach of translations may be better tuned to our gadgetized and image-informed epoch.

**Keywords:** *concrete poetry, ekphrasis, graffiti, intersemiosis, imagetext*

With the advent of Translation Studies as a distinct discipline it seems that additional emphasis is put on the conditions and implications of the process of translation. The problems of transfer and equivalence make progressively room for the in-betweenness. As the interlingual transfer cannot be set free of the implications of power and hegemony, some theorists consider that "all translation may be said to be indirect speech, inasmuch as it does not repeat the ST, but reformulates it" (Hervey *et al.*, 2000: 9). They refer especially to the gist translation taking place in intralingual contexts. The gist translation would interpret the message and can be seen as the compressed form of the *exegetic* translation. In both cases we have a process of rephrasing which involves both translation for the gist and exegetic translation.

## The ever-surprising intersemiotic translation

As we know, the saga of intersemiotic translation, involving an almost infinite semiosis, began with Roman Jakobson's seminal essay from 1959, *On linguistic aspects of translation*. Intersemiotic translation is a way of by-passing the semiotic system of language. The Russian-American linguist defines this less common type of translation as a translation of a verbal sign into a non-verbal sign. In the same paper he postulated that only interlingual translation is "translation proper" (Hatim and Munday, 2004: 5). In the meantime, Translation Studies has evolved dramatically including nowadays audio-visual translations with their sub-strata: sign language, intralingual subtitles, lip synchronization for dubbing and interlingual subtitles. There is no barrier left between linguistic signs and non-linguistic signs. Thus, the semiotic system of pure language becomes almost outdated. In today's global culture a system of semiosis with mixed registers of communication is becoming the dominant approach.

## **Ekphrasis and graffiti**

*Graffiti* is/are an example in point of transmitting messages along a non-institutional channel of communication. This is a form of art (?) that contains drawings or inscriptions, or both, and its name is derived from the plural form of an Italian Noun: *graffiti*. We should normally use the singular – *graffito* –, but this would be viewed as a pedantic attempt. The supporters of aesthetic autonomy contest the status of an art for graffiti as it includes social messages.

## **Is it necessary to translate graffiti?**

There is a binary perception related to the status of graffiti: some acknowledge their artistic status, some don't. If we accept the first opinion, automatically we have to consider graffiti as an art form which necessitates translation. Every genuine form of art is polysemic, so more or less specialized art consumers are supposed to decipher, partially, of course, the complexity of the artistic representation. Graffiti is an art form which is anti-ekphrastic, or ekphrastic *à rebours*, as letters are projected as images, and not the other way round, as it would be normal.

There are markings which stay for nothing deeper, so they are mere scribbled vandalism. But most of these letterings contain hidden messages and overt aesthetic qualities. Graffiti art appeared in the late 1960's and can be connected to prehistoric cave drawing and representations.

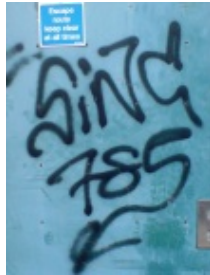


From the moment of sprays with paint being used by the street artists, graffiti art was known as *spraycan art*. Later on, when the originators of graffiti became more aware of the artistic implications of their hobby, they craved for a larger audience for their depictions. What other better "canvas" could they find than subway trains and, later on, trains themselves? Consequently, graffiti acquired side-names like *subway art*, *train art*, or *freight art*. These denominations originated in the phenomenon of graffiti artists painting their "messages" on railroad, freight cars and so on. Although works by various graffiti artists were accepted into galleries and museums, the most effective gallery in terms of audience numbers were these means of transport.

From the perspective of history, there are specialists who contend that old forms of graffiti are preserved on walls of Egyptian monuments or in Pompeii. This claim is plausible in the

degree in which we take into account the meaning of the Italian word *grafficar*, meaning "to scratch, to scribble, to write".

From a typological perspective, there are many patterns of graffiti. They may appear as individual markings such as slurs, slogans, or political claims. This type is usually handwritten and is imprinted on bathrooms, corridors or exterior surfaces. Another simple form is the *tag*, which represents a fancy, scribble-like writing of the name or nick-name of the "writer". The tag is more an issue of identification and territoriality than an aesthetic achievement.



Whatever aesthetic quality it may possess resides in the style of writing. But I will enlarge upon this aspect a little bit later. Now I want to insist on tags as gangs' markings of territory and messages that imply "news" from the neighbourhood.

In terms of aesthetic subtlety, there must be practised the distinction between *graffiti* and *murals*. The latter comprise a wider range of representations, so their figurativity is enhanced beyond lettering. There are many styles: round or bubble letters, the intricate wild style, with and almost undecipherable type of calligraphy, computer and gothic lettering, or 3-D lettering with fading and blending colours effects. The mastery of artistic procedures is what tells the tagger from the graffiti artist; and the talent, of course. One technique of creating a complex "piece" fast is the use of *stencils* which are subsequently filled with spray paint. The stencil of the artwork is created by the artist, so its artistic quality cannot be disputed. In a comparable way, the stencil can be drawn on an adhesive paper and stuck in public places.



As a rule, murals beautify urban-scape and are commissioned. They resort substantially to colouring and different manners. In their case, translating the message and interpreting the aesthetic refinement is crucial.



Coming back to graffiti as communicative ritual, I have to add that whatever aesthetic qualities they may possess they are concentrated in the aspect of the *tag*. This tag can be monochromatic and in a common writing style, or can be imprinted using the *throw-up* technique, which makes use of two colours, or in a *bubble-like* lettering. There is then the *stamp style* with straight letters creating a 3-D effect, or the *piece*, actually the shortened form of masterpiece, which is achieved with many colours and get, thus, closer to the condition of a mural. To these some cartoon characters can be added to the graffiti artist's name, as this one is the core of the whole drawing.

In order to get the status of "King" or "Queen" in this art, one has to create a spectacular tag and, in addition, to make it visible for a large number of people. For instance, when an artist manages to create *burners*, that is vivid colouring, vibrancy, and crisp, without drips outlines, s/he has the chance to reign over a subway line, which assumes the status of an art gallery.

Another promotional channel for graffiti has been the hip-hop phenomenon which comes together with rap music. It would be simplistic to interpret graffiti as a hobby or a protest associated with poor, urban kids. More than half of graffiti artists come from Caucasian middle-class families and their age fluctuates between 12 and 30.



The complexity of graffiti is proved by the collaborative creativity of these artists. This strategy was used even by Renaissance maestros who many times drew only the outline of a painting and then commissioned their apprentices to finish it off. In graffiti art, many crews can collaborate and every crew is headed by a *king* or a *queen*, who is the most accomplished artist among the components of the crew.

As in multimedia art, the surface covered with graffiti is considered an integral part of that piece or art. By spraying their representations on walls or trains, graffiti artists also protest

against an unjust political and economic order. Consequently, graffiti can be labelled as revolutionary art which contests private property and some capitalist values.



But most often than not graffitiists merely enjoy their hobby and behave like genuine artists. They maintain "schools" wherein novices learn how to access various painting styles, how to adjust nozzles and how to fit and employ different types of aerosol caps onto spray caps for spectacular artistic effects.

Authorities tend to regard graffiti as non-commissioned art and blame on it huge funds spent on cleaning urban spaces. Graffitiists defend their work by referring to other representations imposed onto citizens: billboards, campaign ads, flyers, statues and so on and so forth. In this respect, there are examples of gallerists or curators who "translated" graffiti as an art form. Claudio Bruni, owner of Galleria *Madusa* in Rome, hosted the works on canvas of Lee Quinones, one of the few graffitiists who *bombed*, i.e. paint, an entire train, all over it, in length and height. Pop artist, director and writer Andy Warhol had collaborations with graffitiist Jean Paul Basquiat. All these accolades donned on graffiti art hugely contributed to its legitimization as an artistic activity which needs authorities' support - by offering surfaces to be spraycanned - to develop towards constant aesthetically-accomplished representations.

In order to justify this system of transforming letters into images by "de-lettering" them, some specialists contend that graffiti representations are older than 10,000 years and that they can be spotted among the cave paintings of Paleolithic Age. These letterings are not the support of a non-understandable, behind-the-door message, in their decoding stage, but nor could we deny the necessity to interpret them. So, half of the standard procedures used in a translation are useful in this case. Among the early examples of proto-graffiti are a brothel advertisement in Ephesus and a depiction of Jesus on the side of a school (circa the 3<sup>rd</sup> century). This is only a supposition, as the head of the crucified man looks like a horse head.



In Pompeii historians uncovered some etchings related to sexual boasting or to documentation of different events in the city.



From early times, graffiti took side with those who opposed the mainstream society, that is why some people nicknamed them "urbane guerrillas".

Once globalization proved successful, some brands "tamed" graffiti by absorbing their techniques and public displays. Nowadays, it is quite common to see on city walls pseudo-graffiti figuring brands names and logos (Nike, Puma, Lacoste, etc.).

The belittled political agenda can be noticed in the graffiti at the high art position. In this case, aesthetics prevails over radical politics and subcultural fetishisms.

There are contenders who sustain that using graffiti to make statements generates only illegal "eyesores". It is true that many cities spent considerable amounts for cleaning repulsive graffiti. What is interesting is the disparity in terms of critical appraisal found on various sites. Administrative and official sites disregard graffiti, whereas personal blogs or unconventional artistic sites incline the balance in favour of street art. The former party invokes an infringement of law – as if laws were some divinely revealed articles. The latter do their best to legitimize graffiti as aesthetic activity, even though this could mean taming graffiti. Watching graffiti in museums is an act of apprehending history, but graffiti exposed in art galleries, among "regular" paintings, could trigger an uncomfortable sensation. It



would be like transferring part of a wall or metal hunks snatched from the body of trains into smart-looking halls. Graffiti is automatically thought of as persisting in urban, non-“trimmed” areas.

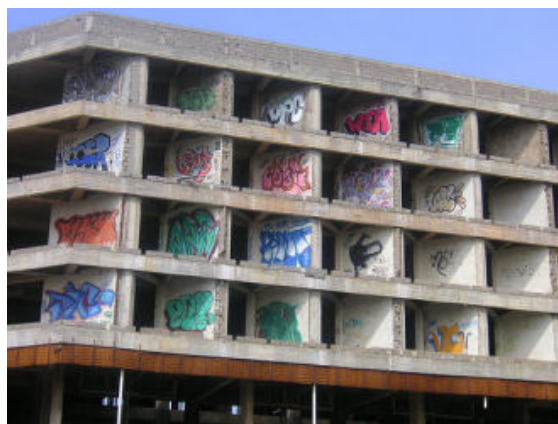


That is why Angelina Jolie and Brad Pitt buying graffiti painted by Banksy in an art gallery is a glamorous event completely in contradiction with traditional manifestations of street art. The question is: graffiti exposed and profitably sold in art exhibitions can still be accredited as graffiti?

The answer is rather obvious if we remember that graffiti started from tagging one's name then moved to parodying different statements. Another issue is about serial on-the-go pieces like stencils and stickers which have a diminished artistic status.



Although we cannot confine ourselves to considering graffiti as random vandalism, we are bound to evoke clean-up costs that can be shocking. For instance, in 2006 Chicago budgeted \$ 6.5 million with this purpose solely.



Unexpectedly, a favourable reception of this phenomenon came some forty years ago from Norman Mailer, who brandished the graffiti of the New York subway as "The Great Art of the 70's". Also Eric Felisbert, graffiti artist in his youth, spoke about graffiti culture as a product of civil rights movement: "It was never political, but many people were brought up with that, and to express yourself by breaking the law became a natural process for them".

But we should not forget that many coded messages of graffiti were actually threats, even death threats, addressed to rival spraycan "artists". That is why, for a correct de-coding of graffiti, we ought to be informed about some key-terms. Here it is a minimal glossary:

Bomb = to write prolifically

Crew = organized group of writers

Floater = graffiti on trains at window level

King = the best writer in every possible category

Motioning = writing on subway car while it is circulated

Tag = a writer's name and signature

Throw-up = a piece rapidly executed and many times consisting of only an outline

Wallpaper = the repetition of a tag until it becomes a pattern

In spite of Mailer's celebration of graffiti some city mayors took harsh measures against street artists. Trains were protected with armed guards and dogs. Carriages were put behind razor wire at night and in some places the sale of spray cans to minors was banned. Citizen initiative against this type of vandalism was encouraged and graffiti-related arrests dropped, consequently, from 2,400 in 1984 to 300 in 1987.





A less chemical, but more aggressive imprint of tags is *scratchiti*, which consists of etching letters on carriage windows using all sorts of sharp objects.

Arifa Akbar and Paul Vallely wrote in a 2015 issue of the *Independent* in favour of lawful production of graffiti in places like Tate Modern, where almost all types of artistic experimentalism are sheltered. Defacing walls and trains is considered economic crime. But Bob, an ex-punk-graffitist, praises London for its youth artistic verve: "London is to street art, at the start of the 21<sup>st</sup> century, what Paris was for Impressionism at the start of the 20<sup>th</sup>".

Street art is, thus, a polarising phenomenon, being differently regarded in various countries and on different continents. For instance, in Canada a court ruled that a 28-year-old graffiti painter could go out into town only accompanied by his mother. Some others were even sent to prison for more than a year for the guilt of having vandalised public property. The US sociologists who survey this phenomenon stated that 85 per cent of graffiti is mere tag, and 10 per cent is gang communication. If we take this de-coding for granted, it would ensue that a crushing 85 per cent of graffiti is only dirt. But if we add to the rough statistics the work of graffiti artist Eine, who spray-painted the word "nightmare" along a 33 m wall in an exhibition in east London, with the intention of propounding an alternative vision of Christmas, we realize the complexity of graffiti. Most graffiti can be ugly, but their messages stay for social protests. Graffiti may not be genuine art, but it pays the effort of being translated.

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#### **About the author:**

**Felix NICOLAU** is a Professor, Ph.D., Member of the Romanian Writers' Union, Bucharest.

**E-mail:** felixnicolau1@gmail.com

# SYNTACTIC FEATURES OF DIPLOMATIC SPEECHES

Raluca Maria TOPALĂ

**Abstract:** This work aims at investigating certain syntactic features identified in diplomatic speeches. The corpus was selected so as to span over almost 100 years (from 1918 to 2013) and to cover various situations and contexts. The work addresses topics such as the length and structure of sentences used in diplomatic speeches, identifying syntactic devices such as the rule of three, contrasting pairs, and effects such as syntax-originated presuppositions.

**Keywords:** *diplomacy, speeches, syntax, repetition, contrasting pairs*

## Introduction

This work aims at analysing diplomatic speeches from a syntactic point of view. English is, currently, the lingua franca in many fields, including diplomacy. In the past, French had been the lingua Franca of diplomacy for centuries (and before French, other languages, mainly Latin and ancient Greek). However, after the establishment of the League of Nations (which was the first international organisation to have English as one of the working languages), of NATO and of the Bretton Woods organisations, English has gained more and more ground in international relations and diplomacy. Nowadays, English has become more and more prevalent in diplomatic relations and, in general, in global communication. Nowadays, according to working diplomats, English as one of the languages needed in almost all situations encountered by a diplomat, for both oral and written communication (Stanko, 2002: 41-43). Moreover, according to David Crystal, out of 12,500 international organisations active in 1995-1996, around 85% used English as one of the working languages (compared to 49% using French, and 10% for Arabic, German and Spanish). Around a third of them used only English as working language. By contrast, around 13% did not list English as a working language, most of them being Francophone organisations. (Crystal, 2003: 87-88).

The corpus was selected so as to include examples of diplomatic speeches covering almost 100 years and a variety of situations and instances – Woodrow Wilson's *The Fourteen Points* (January 1918); Winston Churchill's *The Price of Greatness is Responsibility* (1943) and *The Sinews of Peace* (1946); Hillary Clinton's, *Women's Rights are Human's Right*, speech, held at the Fourth UN Conference on Women and the *Address delivered at the Women in the World Summit* (March 2013); Mark Gitenstein, (Ambassador of the United States of America to Romania) *Remarks at the AmCham "Priorities for Romania" Report Launch* (October 2012); Barack Obama's Remarks to the Nation on Syria, White House, (September 2013).

## Long and complex sentences versus short sentences

Syntactically speaking, speeches tend to have a rather simple structure, or, in any case, simpler than treaties and UN resolutions. President Wilson's address has the most complex structure, with long and elaborate sentences, such as the one below:

It is this happy fact, now clear to the view of every public man whose thoughts do not still linger in an age that is dead and gone, which makes it possible for every nation whose purposes are consistent with justice and the peace of the world to avow nor or at any other time the objects it has in view.

This type of structure falls into the category described by George Orwell in his *Politics and the English Language* „elaborated clause structures that may be appropriate to formal written language” or, in similar terms, by Milroy and Milroy „long, complex sentences with multiple embedding of clauses” which, due to limitations of the human memory, are considerably more difficult to understand when heard than when read (Milroy and Milroy, 1999: 61). This complex structure might have to do with Wilson's solid academic background, which might have impacted his writing style – he is, to the date, the only American President with a PhD, and he was often called a „schoolmaster in politics” (Gaines, 2003: 80). Another reason might be that, at the time, the language used in political addresses tended to be more formal and made use of more elaborate structures, as it was meant to be heard by political elites. A possible cause might also be the hybrid nature of the address- the written form was afterwards conveyed to America's European allies and served as a basis for the peace-making process. Wilson's address is certainly not the only speech in our corpus using such long and intricate structures, but it has the highest percentage of such complex sentences. Another very interesting feature of Wilson's speech is that its structure is similar to the one of UN Resolutions or certain treaties (after the only possible programme is this: there is a list of fourteen points, of which some open with nominal structures (absolute freedom of navigation) and have no predicate, and others are full sentences. Wilson's speech has another interesting feature: the syntax is fairly more complex in the opening part (when the grounds for the fourteen points are laid out), and then, when moving to the programme as such, it becomes more simple.

The opposite type of sentences, the very short ones, sometimes one-clause sentences, do not lack from any of the speeches in our corpus. Wilson's short sentences tend to be rather long (the shortest has 15 words), as compared to others' (Churchill's shortest sentence has 4 words). A longer sentence quite often happens to be balanced with one or two short sentences, which can underline a principle (Clinton – *Now what is true in politics is also true in economics*), or express an urge, a need, an imperative (Churchill – *We must go on*), and sometimes we have two short sentences, rendering the message stronger (Obama- *But these things happened. These things cannot be denied*).

## Repetition, contrasting pairs and the rule of three

One of the most interesting syntactic features of speeches, analysed by various authors (Hodges, Beard, Partington, Charteris-Black) are repetitions. One of the most frequent type

of repetitions are the so-called matching clauses, also called parisons, or parallel structures which, according to Charteris-Black, can communicate a certain level of conviction and strength (2005: 37). Sometimes, repetition takes the form of tricolon, as noted by Partington (2005: 215).

Churchill uses both "simple" repetition and tricolon to a great effect: *All these men now know each other. They like each other. They like each other*, and so does Obama: *Many of you have asked. [...] others have asked. Many of you have asked [...]. Finally, many of you have asked*, and Clinton as well: *history of women is a history of violence; human rights are women's rights and women's rights are human rights* - this last phrase is repeated in both her speeches and, in a slightly different wording, in a speech she held on gay rights. Another type of repetition, the tricolon (families rely on in three consecutive structures in Clinton's speech) underlines, again, the importance of women as a part of the society.

Sometimes, Hillary Clinton takes repetition to great length (literally). Towards the end of her 2013 speech, we have three sentences opened by *If America is going to lead*, followed by a fourth one introduced by *Because if America is going to lead*. The fifth one is a very brief and powerful conclusion, opened, again, by *If America is going to lead*. In her '95 speech, six consecutive sentences open with *I have met women*, depicting, in a very powerful crescendo, the image of women worldwide and of the challenges they have to face and thus underlining the need, expressed later in the speech, to start considering that women's rights are human rights. Quoting Malala Yousafzai, she opens 5 sentences with *I have the right to*. But perhaps the most relevant example of long parallelism can be found in the seven consecutive sentences opening with *It is a violation of human rights when*, with a very powerful effect. This last example also contains what is called topicalisation - the structure that needs underlining, that needs most attention is brought in front of the sentence (Milroy and Milroy, 1999:63). Topicalisation is used in other speeches as well (Wilson's *it is this happy fact that*).

Repetitions, and in particular those described as those that abide by "the rule of three" (Atkinson, 2005: 210) are also used at the level of clause syntax; Churchill speaks of the tremendous, thrilling, formative epoch that was the First World War, while Clinton speaks of how technological changes inspire, organize and empower grassroots action. Churchill's fondness of the rule of three is not surprising, as he once advised the then Prince of Wales, who would later become King Edward VIII, that "If you have an important point to make, don't try to be subtle or clever. Use a pile driver. Hit the point once. Then come back and hit it again. Then hit it a third time."

Another interesting type of repetition is the tricolon with the third element introducing a modification, which strengthens furthermore the rhetoric effect of the message (Clinton- *If women have a chance to [...] if women have a chance to [...] and when families flourish*). Sometimes, it is not the third element of the tricolon that is modified, but the first- Clinton's 2013 speech ends with such a tricolon: *let's learn [...]. Let's keep(fighting) [...]; let's keep telling the world (over and over again that yes, women's rights are human rights and human rights are women's rights, once and for all)*.

Repetition is also used at the level of more complex structures. In Clinton's '95 address, we find the structure *There are some [...]. Let them [...]* repeated throughout an entire paragraph. Obama uses the same type of syntactic device. He has a series of paragraphs on the questions addressed to him, intercalated with his answer, reconstructing and recreating the image of an ongoing dialogue between Obama and the Americans (strengthened by the repeated use of the you - I/me pair):

First, many of you have asked [...]/	My answer is simple [...]
Others have asked [...]/	Let me make something clear
Many of you have asked [...]/	It's true that [...]
Finally, many of you have asked [...]/	I agree [...]

The contrasting pairs (Beard 1999:75) are another syntactic device with rhetoric effects; the two sentences in *If we are together, nothing is impossible. If we are divided, all will fail* (Churchill's '46 speech) would be effective on their own, but, when put together, their impact is considerably higher. In a similar manner, Clinton uses contrastive pairs in order to emphasize the importance of education (for young women and for youth in general): "*If this generation is not given pens, they will be given guns*" (she was quoting Malala Yousafzai).

Apart from contrasting pairs, there is another syntactic construction that could be called "non-contrasting pairs". Churchill, for example, uses them to great effect - *the horrors and miseries (of another war); agitated and un-united worlds all is distorted, all is broken; War and Tyranny; he has entire sentences littered with such pairs: It is nothing less than the safety and welfare, the freedom and progress, of all the homes and families of all the men and women in all the lands*. Clinton also uses such pairs: *economic and political progress; poverty and economic deprivation; respect and dignity*, and so does Ambassador Gitenstein: *command and control economy; rule of law and anti-corruption*.

### **Syntax- originated presuppositions**

In political speeches, syntax can be used to create what several authors (Jones and Stillwell Peccei; Fairclough) have called presuppositions, which lead hearers to make "assumptions about the existence of information that is not made explicit in what is actually said, but that might be deduced from what was said" (Jones and Stillwell Peccei, 2003:42).

One of the means of creating these presuppositions is by using subordinate clauses. One of the best examples is when Churchill, at the end of his '41 speech, mentions that there was *a generation that terror could not conquer and brutal violence could not enslave*, talking about the generation of the first world war; his words could be seen as an urge to the current generation, to demonstrate that they, too, could not be conquered by terror and enslaved by violence (by taking part in the Second World War). In the same address, he speaks about an arrangement *which will really give us the protection we must have from danger and aggression*, implying, therefore, that there was no such protection at the time.

Rhetorical questions are other means of creating presuppositions. *What kind of world will we live in if the United States of America sees a dictator brazenly violate international law with*

*poison gas, and we choose to look the other way?* asks Obama; the answer is only implied, presupposed, but rather obvious - a world that would be unacceptable. Clinton, in her turn, speaking about Malala Yousafzai, asks *How many of us here today would have that kind of courage?*, implying that she doubts too many would answer affirmatively, and, furthermore, implying that none of those present there have ever needed, or would ever need to demonstrate this kind of courage (that Malala had).

## Conclusions

From a syntactic point of view, speeches alternate long and complex sentences with short ones - independent clauses. One of the most interesting and frequently noticed syntactic feature of speeches is repetition, widely used in diplomatic speeches (and not only), due to its rhetoric effects; sometimes repetition takes special forms, such as the tricolon or the contrasting pairs.

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**About the author:**

**Raluca-Maria TOPALĂ** is a Teaching Assistant, and PhD candidate at „Dunărea de Jos” University, Galați

**E-mail:** raluca.topala.dlsc@gmail.com

# ROMANIAN AMOUNT RELATIVES

Aura GHERGUȚ

**Abstract:** The aim of the paper is the study of the amount relatives in English and Romanian. The concept of the amount relative in linguistics is due to Carlson (1977) who appreciates that these relatives show a syntax and a semantics that clearly differentiate them from the other relatives. Carlson proves that amount relatives are a distinct class from restrictive relative clauses although they resemble comparative clauses. Romanian Amount Relatives are different from English Amount Relatives as at least as they possess a specific pronoun: *cât, câtă, câți, câte* which stands for the degree variable.

**Keywords:** *amount relatives, restrictive relative, comparative clauses, interrogative clauses, degree relative clauses*

## List of Abbreviations:

AR= Amount Relative;  
DegP= Degree Phrase;  
Det= Determiner;  
FRC= Free Relative Clause;  
LF= Logical Form;  
Q=Quantifier;  
QF= Quantifier Phrase;  
Nom=Nominative;  
NP= Noun Phrase;  
RC= Relative Clause  
RRC= Restrictive Relative Clause

Romanian Amount Relatives are different from English Amount Relatives as at least as they possess a specific pronoun: *cât, câtă, câți, câte*. The analysis presents the syntactic as well as the semantic data characteristic of ARs.

In Romanian, the relative pronoun of amount is expressed by the degree variable *cât, câtă, câți, câte*.

- (1) a. Cât de multe/cât de mulți au venit?  
Toți câți/atâția câți au fost chemați.  
b. How many have come?  
All that were invited.  
As many as were invited.



The examples show an important difference between the two languages: Romanian *cât* is used both as an interrogative and as a relative pronoun of amount, while English *how* cannot be used as a relative adverb.

A second important remark is that although ARs are often (but not always) introduced by *cât, câtă*, not all the structures of the type *Det+Nom+ cât/câtă* are ARs; some of them are comparative clauses.

ARs like all the other categories of RCs observe the coreference condition; comparative clauses *need not* and, as a rule, *do not* observe a coreference condition:

- (2) a. Am cumpărat atâtea rochii câte ai cumpărat și tu, dar ale mele sunt mai ieftine.  
a'. I have bought as many dresses as you have, but mine are cheaper.  
b. Am citit atâtea cărți câte ai citit și tu, dar tu ai ales lucrări mai interesante.  
b'. I've read as many books as you have, but you have chosen more interesting works.
- (3) a. Am citit toate cărțile care/pe care le-ai citit și tu, \*dar nu pe aceleași/\*dar tu ai ales lucrări mai interesante.  
a'. I have read all the books you have read/\*but you have chosen more interesting works.  
b. I-am invitat pe cei 7 musafiri câți/care au fost și la Rodica, \*dar nu pe aceeași.  
b'. I have invited the 7 guests who came to Rodica's party, \*but not the same people.

The examples (2) and (3) bring out the differences between comparative and relative clauses with respect to the coreference condition.

The formative *atât, atâți* is used in comparative clauses, in corelation with *cât/câți*, as well as in RCs introduced by *care/ce*; in both cases it is semantically a degree variable, meaning "that many/much", and it is syntactically realized as an adverb/pronoun determiner.

- (4) Ion e tot atât de înalt ca Petre.
- (5) a. Am umplut atâtea lăzi câte ai umplut și tu.  
b. \*Am umplut atâtea lăzi pe care le-ai umplut și tu.  
a. Am atâția bani câți ai și tu.  
b. \*Am atâția bani pe care îi ai și tu.
- (6) a. Din tot efectivul au venit numai atâția.

In RC introduced by *care/ce*, *atât, atâți* is more frequently used as an evaluative quantifier with a more specific quantitative meaning: "so many", "a great many".

- (7) a. Sunt atâția care iau examenul fără să aibă habar.  
b. Sunt atâția câți iau examenul fără să aibă habar.  
c. Cunosc atâția oameni care/\*câți îl admiră.

The *atât + Nom + cât* structure naturally finds its place within the paradigm of the comparative of nouns (uncountable and countable plural nouns).

- (8) a. A dovedit mai multă bunătate decât ai dovedit tu.  
 b. Cunosce mai multe orașe decât cunoaște Andrei.  
 c. Am mai puțini studenți decât ai tu.  
 d. Am (tot) atâtia studenți câți ai și tu/cât tine.

The following sentences also seem acceptable:

- (9) ? Am tot atâtia studenți cât ai și tu.

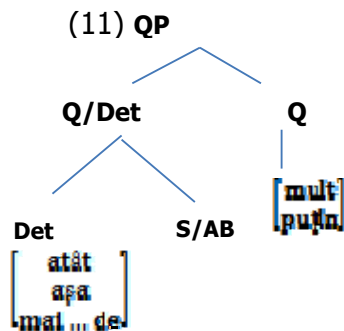
The fact that *cât* is morphologically an adverb in *decât* and a pronoun or adverb in *atât*, *cât* should not obscure the relations between the clauses in (8) and (9). *Atât cât* is a comparative structure and should be analyzed as such.

It is to be noted that the *atât +Nom +cât* structure gives rise to ambiguities of scope, typical of the comparative, extensively discussed in the literature. (Huddleston, 1973, Postal, 1974, Reinhart, 1975, Abbot, 1976).

Consider (10):

- (10) Ion nu crede că are atâtia prieteni câți are.

Cornilescu (1982) assumes that Romanian comparative (-like) structures contain a QP of the following sort:



(11) is ambiguous between the so-called "contradictory" and "matter of fact" readings. The two readings of (13) are as follows: on the non-contradictory reading, Ion believes that he has (only)  $\beta$  many friends, while in fact he has  $\alpha$  many friends. The comparative clause is not in the scope of the modal operation *believe*:

On the contradictory reading, *Ion* has the absurd belief that the number of his friends is not equal to itself (15).

In the comparative structure, the comparative clause is a selected member by the determiner of the quantifying phrase, so that the problem of complementizer selection is adequately solved. It may be assumed that the Det has an operator feature which it heads by LF raising. This allows the Det to head over the clause and to select the appropriate complementizer.

Taking into account the agreement rules which copy the gender, number (case) feature of the head nominal on the quantifier phrases [QP<sub>1</sub>, QP<sub>2</sub>]. Agreement can operate in two ways:

**1) Optional insertion** of *de*, sister adjoined to the Q in the QP, if *de* has been inserted. Agreement copies the nominal features on the quantifier of the QP (on *mult*) producing sentences such as:

(12) Ion nu crede că are *atât* de *mulți* prieteni *cât* de mulți prieteni / cât de mulți dușmani are.

In the comparative clause, the QP<sub>2</sub> with its head is fronted; this causes Inversion of the subject after the verb.

(13) Ion nu crede că are atât de mulți prieteni câți are Petre /\*câți Petre are.

**2) If there is no *de* insertion**, then the Q (=mult) is deleted, and the remaining quantifying determiner (=atât) undergoes agreement.

(14) Ion nu crede că are *atâtia* prieteni *câți* prieteni are.

To the same comparative pattern belong constructions with *oricât* used as a surface adverb (15) or as a surface relative pronoun/determiner (16); in such cases the quantifying determiner of the matrix QP is deleted:

(15) a. Pot să fug oricât de repede trebuie.  
(=atât de repede cât (de repede) trebuie)  
b. Oricât de des aş repeta fraza aceasta, ea mi se pare absurdă.  
(=oricât de des aş repeta fraza aceasta)

(16) a. Împrumută-mi oricâți (bani) poți până săptămâna viitoare.  
b. Oricâte bunătați să am, singur la masă nu-mi tihnește.  
c. Pe ritmul acesta poate face apoi cineva oricâtă poezie populară va vrea.

It is worth mentioning that in the Romanian comparative structure, the position of *atât* (the determiner of the matrix quantifying phrase) may be occupied by other expressions of amount: cardinals, other indefinite quantifiers like *câțiva*, *puțini*, open class quantifiers like *o mulțime*, *o grămadă*, *o droaie*, *o brumă*.

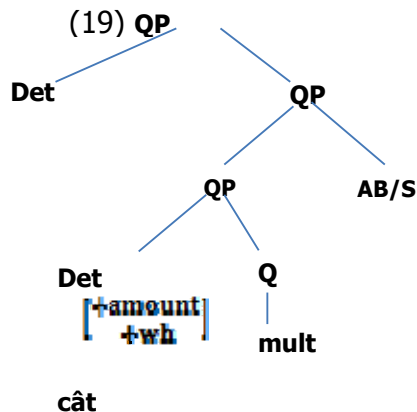
(17) a. Câteva kilograme cât cântărește copilul nu mai contează.

- a'. Those (few) pounds (that) / \*which the baby weighs will make little difference.
- a''. \*Few pounds (that) the baby weighs will make little difference.
- b. 10 lei cât te-a costat cartea n-are să te ruineze.
- b'. The ten lei (that) / \*which the book cost you won't ruin you.
- b''. Ten lei that the book cost you won't ruin you.
- c. Căci multe au văzut ochii mei de atâta amar de veacuri câte port pe umerele acestea.
- c'. For many things have I seen it the ages and ages my shoulders are bending under.
- d. Dar ia spuneți-mi, rușinea unde o puneți? Din trei feciori câți are tata, niciunul să nu fie bun de nimic?
- d'. But tell me what about the dishonour? Of the three sons I have, not one is any use?
- e. Dintr-o mulțime de studenți câți au promis că vin, au venit numai zece.
- e'. Of the many students who promised to come, only ten did come.

The counterparts of the Romanian sentences are English ARs or RRCs. Notice the obligatory occurrence of a definite article in front of the quantifier, in contexts of cardinality, where an ARs is the only choice.

Like their English counterparts, to which they are quite similar, they represent a subclass of RRCs and FRCs; they are RRCs or FRCs where the relative terms contain a variable of amount. As surface realizations of this variable Romanian uses *cât*, a specific form, alongside of *ce* (used in FRCs, with quantitative meaning).

- (18) a. Toate obiceiurile *câte* le avem noi le au întocmai și frații noștri munteni.
- b. Puteai să-i chemi pe toți *câți* sunt pe lume.
- c. Pe mine *câți* câini m-au lătrat, toți au turbat.
- d. Să vă spun exact *ce* bani mai am.
- e. Le-am plămădit cu *ce* brumă de știință am putut și eu să adun din studii și din călătorii.



Unlike English there is no indefiniteness constraint on the relativized NP. At least in RRCs *cât* is a definite pronoun, as it should, often reduplicated by unstressed forms of the personal pronoun.

- (20) a. De ce nu poate omul toate câte le dorește.  
 b. Nu mai sta din pocnit cu biciul și de șerguit cu toți.

For the same reasons as in English, the range of the admissible matrix determiners includes a subset of the definite determiners (e.g. *-/-, cel, acest, acel, celălalt*) as well as the universal (-individual) predeterminers *toți*. (Toți, universal determiners *fiecare, oricare* are [+individual], hence excluded)

- (21) a. Și numără în gând pe *toți câți* îi vedea.  
 b. Și-a îngrămadit în geamantan *tot ce* a apucat.  
 c. Ar fi trebuit un editor de talia lui Brătescu Voinești, ca să fi putut evita conflictele *e\_câte* s-au produs.  
 d. ...ca într-un ceasornic care măsoară în secunde anii *câți* au trecut.  
 e. Acești/Acei/Cei câțiva studenți *câți* au venit vor fi recompensați.  
 f. \*Unii/\*alți/\*mulți studenți *câți* au venit.

As already noticed by Carlson, ARs are often semantically equivalent with ordinary RRCS; thus in many of the examples in (22) *cât* can be replaced by *care* without changing the meaning.

- (22) Și numără în gând pe toți pe *câți*  
pe *care* îi vedea.

In contrast, *cât/care* were not freely exchangeable in the comparative relative clauses:

- (23) Am cumpărat tot șapte discuri *câte*  
\*pe *care* ai cumpărat și tu.

Both *atât* (+Nom) in the comparative structure and the Def. Det+Non in ARs proper can be deleted, producing sentences where *cât*, *câtă* functions as an independent relative pronoun.

- (24) a. Am citit câte cărți ai citit și tu.  
 b. Câți îl văd, de el se plâng.  
 c. Câte odăi erau în casă nu ajungeau pentru mulțumirea musafirilor.  
 d. Trimite în Țara Românească pe G.A. Mano, om deștept și cult, să-i raporteze câte se petreceau acolo.

(*Atât*) *cât* structures occasionally function as appositions:

- (25) a. Din cele 150 de sate, câte erau, n-au mai rămas decât 96.  
 b. Ca să știi că n-ajunge să reușești să treci din trei sute, câți am auzit că sunt înscriși.

Thus, some of the clauses introduced by the relative pronoun *cât* can profitably be analyzed on the model of comparative clauses, while the rest belongs in the class of relative subordination. It is easy to account for the translational equivalence between *cât* RCs and English comparative clauses, ARs or ordinary RCs.

### ***Cât* in "relative-comparative"**

#### ***a. – comparative clause structure***

- (26) a. – Dar prea multe necazuri s-au îngrămădit pe capul meu.  
 – Câte a dat Dumnezeu, Harap Alb, zise Sfânta Duminică.  
 a'. But too many worries at one time are weighing my head down.  
 a". As many as God willed, Harap Alb, Holy Sunday said.  
 b. Și care dincotro îl ruga; unul să-i dea bănărit cât a cere el, altul să-i deie fata și jumătate din împărăție.  
 b'. Scores of Kings and emperors met him and made him great offers: one would give him as much money as he wanted; another would give him his daughter and half his realm.

#### ***b – amount relatives proper***

- (27) a. Atunci săi repede înlăuntru, de-ți ia sălăți într-ales și câte-i vrea de multe, căci pe urs l-am pus eu la cale.  
 a". Then jump right in, choose all (\*which) you want of the lettuces, for I've taken care of the Bear.  
 b. Și Harap Alb numai o țără cât a stat de s-a uitat, a făcut țurțuri la gură.  
 b". In the time it took to stop and look at this, Harap Alb felt icicles forming round his mouth.  
 c. Căci multe au văzut ochii mei, de atâta amar de veacuri câte port pe umerele astea.  
 c". For many things have I seen in the ages and ages my shoulders are bending under.

**R:** Cât in ARs proper

**E:** a) Wh-RRCs

- (28) a. Să-mi dai socoteală una câte una de toate prin câte ai trecut ca om însurat.  
a' ...to give me an account of all the things, one by one which you have passed through as a married man.

**E: b) ARs**

- (29) a. S-a sculat binișor, a strâns câtă drojdie se mai găsea pe fundul lăzii.  
a'. He rose quietly, collected the dregs that remained at the bottom of the money chest.  
b. Nu-i era de ajuns cum le încornora toate câte le auzise și le vedea pe ascunselea.  
b'. It was not enough for her to exaggerate all she heard and saw through the peep-hole.

Thus, ARs exist also in Romanian, but unlike English ARs, Romanian ARs possess a specific relative pronoun of amount – *cât/câtă*, *câți/câte* which stands for the degree variable. It should be mentioned that Romanian *cât* is used both as an interrogative and as a relative pronoun of amount, while English *how* cannot be used as a relative adverb.

Within the more general class of relative clauses, amount relatives form a special group. They are distinct from the others in the sense that they have a specific syntax and semantics.

Carlson (1977) believes that ARs are very much like restrictive relative clauses, but they have a syntax and semantics that resembles the comparative clauses. Issues discussed in his article include relativization of the logical subject of a sentence which has undergone There-Insertion (such "every man there is"), as well as the interaction of idiomatic chunks and relative clause formation. He concludes that these relatives have an exceptional behaviour.

Larson (1987) considers that the variety of free relative categories in English actually reduces to just two: NP and AP. In his analysis, he proves that AP headed FRs are Free comparatives.

Analyzing degree clauses, Browning makes a parallel between them and tough constructions. She finds that crucial difference between tough-constructions and degree clause constructions is which category is the primary host for the predicate variable, i.e. the operator *pro*. She reaches the conclusion that DegP is a predicate by virtue of facilitating  $\theta$ -role assignment to NP.

Cornilescu (1982) considers that ARs are a variety of CN/CN constituents, characterized by the fact that the relativized NP contains an indefinite amount determiner. Syntactically, ARs are particular instances of *that*-relatives or FRCs. The semantics of ARs and of comparatives clauses derive from the fact that both operate with degree/amount variables.

Grosu and Landman (1998) believe that the Carlson/Heim analysis is correct in most aspects but they also suggest some modifications. They state that despite undeniable similarities,

degree relatives are not comparative clauses. They discuss ARs as a paradigm of maximalizing relatives. Their analysis suggests that a degree relative define not just degrees (as Carlson (1977) suggested), but rather ordered triples which consist of a plural individual, a property of that individual and a degree which expresses its cardinality. Such constructions may designate not just amounts, but also a specific set of individuals.

In their second version of analysis, Grosu and Landman focus on the stress pattern. They believe that restrictive and degree relative clauses contrast in their stress properties. Wh-pronouns in restrictive relatives may not be stressed, not even under contrast. The conclusion is that there is no necessary partition of a maximalizing clause into focussed and defocussed subdomains.

The analysis is a more refined analysis of ARs from a syntactic and semantic point a view.

As regards Romanian ARs, they differ from English ARs as they possess a specific pronoun: *cât, câtă, câți, câte*. In Romanian, this pronoun stands for the degree variable.

On the other hand, Romanian *cât* is used both as an interrogative and as a relative pronoun of amount while English *how* cannot be used as a relative adverb. Another remark is that although ARs are often introduced by *cât, câtă*, not all the structures of the type *Det+Nom+cât/câtă* are ARs; some of them are comparative clauses.

Like their English counterparts, to which they are quite similar, Romanian ARs represent a subclass of RRCs and FRCs; they are RRCs or FRCs where the relative terms contains a variable of amount:

- (30) a. Toate obiceiurile câte le avem noi le au întocmai și frații noștri munteni.  
b. Puteai să-i chemi pe toți câți sunt pe lume.  
c . Pe mine câți câini m-au lătrat toți au turbat.

Unlike English there is no indefiniteness constraint on the relativized NP. For the same reason as in English, the range of the admissible matrix determiners includes a subset of the definite determiners (e.g. *-l, cel, acest, acel, celălalt*) as well as the universal (*-individual*) predeterminers *toți*.

Some of the clauses introduced by the relative pronoun *cât* can profitably be analyzed on the model of comparative clauses, while the rest belong in the class of relative subordination. It is easy to account for the translation equivalence between *cât* RCs and English comparative clauses, ARs ordinary RCs.

Thus ARs prove to have a different behaviour from the other relative clauses, a special semantics and syntax.

He makes the following observations:



(a) ARs, unlike RRs, are introduced by *that* (or  $\emptyset$ ), and never by wh-forms:

(1) \*Every man WHO there is here disagrees.

(b) ARs, unlike RRs, occur with certain types of head N's, such as *courage*, *headway*, and travelling.

(c) ARs, unlike RRs, occur only with a limited range of determiners (all, any, the, that, what, every).

(d) ARs, unlike RRs, may not be stacked –i.e. do not co-occur with each other attached to the same head, unless conjoined.

(e) ARs and RRs have different semantic structures associated with them; the former is more like a comparative clause, the latter more like an adjective.

(f) ARs relativize NPs that cannot be relativized by RRs.

(31) This weighs every pound they said it would weigh.

Thus, Carlson (1977) proves that ARs are a distinct class from RRs, although they resemble comparative clauses. ARs resemble comparative clauses as the source of the AR, like that of the comparative, is within the determiner. But there are a few differences:

(a) in place of the *-er* determiner of comparative, there are those quantifiers like *every* with which AR's may co-occur;

(b) instead of Amount in the matrix, there is an empty NOM **node** there, into which the NOM of the relativized NP in the subordinate clause is moved by a raising operation.

However, Carlson (1977) brings arguments in favour of the existence of ARs as an independent class of relative clauses and analyzes them as a product of raising transformation.

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### **About the author:**

**Aura GHERGUȚ** is an English language lecturer, PhD and Editor of the *Lettre Internationale* Journal, a publication of the Romanian Cultural Institute (ICR).

**E-mail:** auraghergut@yahoo.com

# TONY BLAIR AND HIS POLITICAL STYLE: FROM PAYING TRIBUTE TO THE PRINCESS OF WALES TO REFORMING THE HOUSE OF LORDS

Marina-Cristiana ROTARU

**Abstract:** A politician's discourse is shaped by both the ideological position of his party as well as his views of the world and his style interpreted as a way of being. Styles reveal identities and, in their turn, identities influence the political discourse, making it more accessible, more in tune with the position of the general public or more abstract, more remote. As a politician, Tony Blair has carved a particular style, an interesting mix of features that aims to, and often seems to reveal both the public individual and the private person. Unlike Margaret Thatcher who, in her own words, was a conviction politician, Blair claimed to be a consensus politician, able to bring together both Left Wing and Right Wing values in a discourse of reconciling themes.

**Keywords:** *style, political discourse, inclusiveness, exclusiveness, vagueness*

Tony Blair's style as a political leader is that of a versatile politician "anchored in the normal person" (Fairclough, 2000: 7). In analyzing styles as one of the three components of discourse, Norman Fairclough underlines that "styles are linked to identification" (Fairclough, 2003: 159). In using the nominalized form "identification" rather than the noun "identities" Fairclough underlines the process of identifying, that is how people identify themselves or are identified by others. He thus points to the fact that although identities are, to some extent, predetermined by people's "social class, the cultural and regional community from which they come, their gender", they are also calculated (Fairclough, 2000: 95). For Fairclough, identity is the outcome of two separate components which, in real life, overlap, but which can be analysed distinctively: the *social identity*, that is "the socially constructed attributes that are ascribed to individuals by themselves or others" (Baker and Ellece, 2011: 135) and the *personal identity* or *personality*, "the personal aspect of one's identity" (Fairclough, 2003: 160).

Since, according to Pierre Bourdieu, "television has become the arbiter of access to social and political existence" (Bourdieu, 1996: 21), political parties, in their fight for power and hegemony, "do not need leaders who perform the role in a textbook fashion, they need leaders who perform the role distinctively, and are perceived to be distinctively better than others" (Fairclough, 2000: 95). This distinctive manner seems to result from the way in which those who claim leadership positions manage to harmonize their social identity (determined by their official position) and their personality:

Leader identity in contemporary politics is generally built upon a tension between the public office and the private individual, the extraordinary position of leader and the

'ordinary' person who holds it. In terms of language, this means a tension between the public language of politics and everyday life. (Fairclough, 2000: 97).

### **The Prime Minister's Statement Honouring the Life of the Princess of Wales**

One of Tony Blair's concern as Britain's leading politician was to carve and project a leader's identity that sounded true so that his authenticity could not be doubted. Shortly after his landslide victory against the Conservative Party, the tragic death of the Princess of Wales gave Tony Blair an opportunity to project himself as a true leader, a leader able to reflect public mood and lead a nation in mourning. On the morning of 31 August 1997, outside a church in his Sedgefield constituency, the Prime Minister, accompanied by his wife and three children, delivered a speech honouring Diana and managing to capture public feeling.

At the linguistic level, styles can be identified by analyzing pronouns, vocabulary, modality, linking words and other lexical fields. Body language such as appearance (clothes included), posture, facial expression and phonological features such as rhythm, intonation and stress also prove instrumental to the process of identification.

Pronouns are worth investigating in texts since they help establish a relationship between the speaker and his or her audience. Blair has become a skillful user of pronouns, juggling with them artfully in order to ensure for himself a strong and legitimate position in the discourse. The manner in which he moves from the use of the first personal pronoun in the singular form "I" to the first personal pronoun in the plural form "We" is suggestive. In addition, the pronoun "we" may be used both inclusively or exclusively, which adds to the complexity of its relational value. When used exclusively, "we" may mean just the Government or the Labour Party. When used inclusively, "we" may mean the people addressed, the members of the society, the British people or people of the world. This may be said to mark a particular fluctuation in Tony Blair's identity between the politician and the ordinary person.

The Prime Minister's statement (Blair, 1997) starts with a very personal line aimed at foregrounding, in such dramatic circumstances, the private individual, not the politician: "I feel like everyone else in this country today. I am utterly devastated". Blair's intent is underlined not only by the use of the first pronoun in the singular form "I", but also by the comparison "like everyone else" by means of which the Prime Minister projects himself as one of the many Britons or people of the world shocked and aggrieved by the news of the death of Princess Diana. The sentence is highly suggestive for the manner in which Tony Blair uses pronouns in order to embody various positions. The subject "I" refers to the person who is speaking, the Prime Minister. Therefore, the official capacity of the speaker is thus manifested and given precedence over the speaker's other status, that of a Briton among Britons. But the rapid concatenation of pronouns having the power to individualize ("I") and the power to include the individual in larger groups or communities ("everyone else" followed by the post-determiner "in this country today") helps to "anchor" the politician in the "normal person" and gives the Prime Minister a great power of appeal to people's feelings.

In the next sentence, Blair turns to an inclusive "we" in the genitive, "our": "Our thoughts and prayers are with Princess Diana's family, particularly her two sons, her two boys. Our heart goes out to them". Here, the inclusive "our" means not just Tony Blair and his family, which accompanied him, but also the whole country whom he was addressing. This very inclusive use of the pronoun is enhanced by the following sentence which starts with the pronoun "We" meaning the British people: "We are today a nation in a state of shock, in mourning, in grief that is so deeply painful for us". It is characteristic of Tony Blair to use the first person pronoun in the plural form, "We", after the first person pronoun in the singular form, "I". In this way, he obliquely points to the fact that his personal opinions also enjoy public support. It is a manner in which the politician constructs the legitimization of his discourse.

Then, the Prime Minister pays tribute to Diana underlining her qualities and acknowledging the impact of many of Diana's courageous gestures on the public at large: "She was a wonderful and warm human being [...]". "She touched the lives of so many others in Britain and throughout the world with joy and with comfort". Notice the alliteration "wonderful and warm", which strengthens the appreciation of the princess's qualities. The adverbials "with joy and with comfort" complete the portrait of the princess as the public came to know her: an affectionate and compassionate human being, features that common people admired in the princess.

The paragraph focusing on Diana ends with a rhetorical question: "How many times shall we remember her in how many different ways - with the sick, the dying, with children, with the needy?" Blair's style is often conversational, which is appealing to the public because it projects the Prime Minister as an approachable individual, in opposition to other lofty figures of the British Establishment. The rhetorical question is a particular facet of this conversational style by means of which Blair the politician tries to establish a particular rapport with the audience. The pronoun "we" is used inclusively, which signals that the Prime Minister claims affiliation to those who, upon hearing the news of the princess's death, experienced, apart from shock, disbelief and grief, a peculiar sense of loss. In the public mentality, the princess was not just a glamorous royal, but someone perceived by the common individual as a great humanitarian, someone who cared for those in need, for the disadvantaged. As royal patron of hundreds of charities dealing with numerous social issues, the Princess of Wales championed their causes efficiently and put them into the limelight. Her disappearance left many organizations and people without an energetic and effective spokesperson. What Diana left behind, initially experienced by the public as an aching void, emphasized her major contribution to the wellbeing of others, and her enduring legacy is echoed in the Prime Minister's interrogative words: "How many times shall we remember her in how many different ways [...]?"

Later, Tony Blair referred to the fact that the Princess of Wales was a personality admired both at home and abroad by people from all walks of life who identified with the princess: "They liked her, they loved her, they regarded her as one of the people". Notice a new alliteration ("they liked her, they loved her [...]") which emphasizes the message. In addition, the Prime Minister touches upon another issue which was very popular with the

masses: the fact that Diana was regarded as one of their own: "[...] they regarded her as one of the people". In fact, Diana was not a commoner, although she often tried to project such an image and many believed that she was. She was an aristocrat, born and raised in an aristocratic milieu and her life was, to a considerable extent, that of an aristocrat. But the repetition of the same syntactical pattern "They liked her, they loved her, they regarded her [...]" and the quick rhythm in which the words are uttered may express that for numerous members of the public, Diana's belonging to their world was not a matter of debate. The fact that the Prime Minister includes this view in his statement indirectly underlines his adhesion to such a position which could not have displeased his Labour supporters, if not even a large proportion of the Britons.

Next, in the same paragraph, Blair continues by saying that Diana "was the People's Princess and that is how she will stay, how she will remain in our hearts and our memories for ever". The fact that Blair uses the phrase the "People's Princess" reinforces the point that he made earlier, that Diana was seen by many as one of their own. Interestingly, this unofficial position that the Prime Minister claims for Diana tallies in a way with what Diana herself wanted to be seen as. During her now famous Panorama interview, when asked by the BBC journalist Martin Bashir if she thought she would ever be queen, the princess replied, causing a stir, that she would like to be "a queen of people's hearts" Princess of Wales, Diana and Martin Bashir (1995). In referring to Diana as the "People's Princess", Blair managed to position himself both as a spokesperson of the princess and of those members of the general public who considered Diana entitled to be perceived either as the "People's Princess" or as the "queen of people's hearts".

As far as the language used is concerned, of notice is the fact that all the sentences are in the indicative mood, the mood of factual statements. Hence, what the Prime Minister expresses is a fact, a thing that is indisputably the case. These assertions are authoritative, illustrating another feature of Blair's style: a strongly assertive, authoritative nature. The future forms "she will stay" and "she will remain in our hearts and our memories" as well as the adverb "for ever" reflect the same categorical nature. Moreover, the form "will" can be interpreted as having a modal nuance, underlining the Prime Minister's willingness, expressed in the text as if already shared by the public, to continue to honour Diana as one of their own. According to Fairclough, modality can be seen "in terms of what authors *commit* themselves to" (Fairclough, 2003: 164), which is "a significant part of what you are" (*idem*: 166). Hence, modality becomes part of "the process of texturing self-identity" (*ibidem*). If the Prime Minister commits to the view that Diana was the "People's Princess", he builds an identity similar to those who considered her one of their own. Therefore, in an interesting twist, Tony Blair, too, is one of their own, claiming membership to the same community of people, as indicated by the possessive adjective "our", used inclusively in the phrase "in our hearts".

As far as the paralinguistic features of Tony Blair's style are concerned, they are used in order to make the politician sound true. His voice is a bit low, the rhythm of his speech is generally slow, often interrupted by soft sighs as if the Prime Minister was trying to cope with the news of the tragedy. The fretting of hands indicates a particular tension between

the social identity of Tony Blair (that of the chief of the Executive who has to deliver a speech impeccably, in accordance with his official position) and his personal identity (that of an individual who is capable of showing empathy). All his body language indicates the politician's concern for delivering the message authentically. I am not claiming that the Prime Minister was being dishonest, but in politics, authenticity often is a matter of perception.

### **Reforming the House of Lords**

The reform of the House of Lords is perhaps one of the most controversial constitutional reforms envisaged by the New Labour Party, and Tony Blair, the party leader, championed it because he regarded it as a means by which the British politics could be made more democratic, a necessary step in the modernization of the society. The concept of "change" is a central theme in the political discourse of New Labour, often expressed in the metaphor "a cascade of change". Metaphors are favourite rhetorical devices for New Labour and the Third Way discourse, constructing change as an inevitable process, which must be internalized and not rejected. The New Labour presents itself as an initiator of change and the leader of the party, Tony Blair, is its most ardent advocate. Change should, in the New Labourites' opinion affect even one of Britain's most venerable institutions: the House of Lords.

The topic of reforming the Upper House of the British Parliament is introduced in the *New Labour Party Manifesto* of 1997 (New Labour Party, 1997), entitled "New Labour because Britain deserves better", under the sub-heading "We will clean up politics". One of the means by which New Labour aims to improve political life is by abrogating the hereditary principle in the House of Lords. The reform of the Upper House is, in the opinion of New Labour, a two-stage process. The first stage deals with the removal of the hereditary peers:

The House of Lords must be reformed. As an initial, self-contained reform, not dependent on further reform in the future, the right of hereditary peers to sit and vote in the House of Lords will be ended by statute. This will be the first stage in a process of reform to make the House of Lords more democratic and representative. The legislative powers of the House of Lords will remain unaltered. (*New Labour Party Manifesto*, 1997).

The second stage deals with the configuration, the structure of the chamber:

The system of appointment of life peers to the House of Lords will be reviewed. Our objective will be to ensure that over time party appointees as life peers more accurately reflect the proportion of votes cast at the previous general election. We are committed to maintaining an independent cross-bench presence of life peers. No one political party should seek a majority in the House of Lords. (*ibidem*)

In order to implement the second stage of the reform, New Labour proposes the appointment of a special body to identify corresponding procedures that would help the reshaping of the chamber: "A committee of both Houses of Parliament will be appointed to

undertake a wide-ranging review of possible further change and then to bring forward proposals for reform." (*ibidem*)

In the *New Labour Party Manifesto*, the paragraph tackling the reform of the House of Lords ends in a rather laconic and ambiguous manner: "We have no plans to replace the monarchy." (*ibidem*)

The manner in which New Labour introduces its political agenda to the electorate is by using language that apparently sounds simple and clear, easily discernible to the general public. Sentences are relatively short, which makes them reader-friendly, therefore the message is designed in such a way as to reach the target reader easily. The sentences are all declarative and in the indicative mood, the mood of factual statements. The constitutional reform is constructed in discourse as a fact, a thing that is indisputably the case. This is an indirect manner of sounding categorical.

The paragraph dealing with the reform of the House of Lords is characterized by various linguistic features which point in fact to the vagueness of the political language of New Labour in spite of the Labourites' efforts to claim the opposite: modality, the future form and the numerous passive constructions.

The first sentence is a very categorical one: "The House of Lords must be reformed". This apparently unambiguous message is rendered also by the use of the modal "must". Drawing on M.A.K. Halliday (1994), Norman Fairclough maintains that modality is the means by which the speaker positions himself in relation to what he is saying, or what the speaker "commits to, with respect to what is true and what is necessary" (Fairclough, 2003: 164). In the above-mentioned sentence, the meaning of "must" is that of "requirement" which, according to Geoffrey Leech, is a more "impersonal" way of expressing commitment (Leech, 2004: 79). The ambiguity and vagueness of the language of New Labour can be revealed here if one uses an artifice of calculation in the sense of paraphrasing the modal verb "must" with "It is essential that..." or "It is necessary to...". Leech underlines that in such cases there is no clear-cut distinction between the "requirement" meaning of "must" and the "obligation" meaning of the modal verb: "they are arguably two variants of the same meaning, which extends along a scale from personal authority at one end to general regulations, instructions, moral imperatives at the other" (*ibidem*). One of the images that Tony Blair projects of himself and his party is that of a young and energetic politician and of a modernized and vigorous party ready to challenge the political establishment ossified, in their opinion, by almost two decades of Conservative rule, and thrust Britain into a new era. Hence, "must" (with its "obligation" meaning) is a way whereby the speakers, that is Tony Blair and his party, exert authority "through a sense of duty" (*idem*: 78). It is their duty to introduce reform and thus save the country. Looked at through the lens of its "requirement" meaning, the modal "must" reflects the reform of the House of Lords as a necessity, as something essential, that is self-explanatory, crystal-clear. Hence, the reform does not necessarily reflect only the labour creed, but something that society as a whole is in need of.

A second key-characteristic of the sentence is its passivated form: "The House of Lords *must be reformed*". In political discourse, passive forms are pervasive because, on the one hand, they do not hinder communication. They do allow the thing being acted upon (the direct object of the initially active verb) to reach the audience as the subject of the passive sentence, thus occupying front position in the clause, and a position of prominence at the discursual level. On the other hand, passives often "leave agency, and hence responsibility, vague" (Fairclough, 1999: 76). There seems to be a tension between the "obligation" meaning of "must", which stresses "duty" and the vagueness of the passive which shrouds responsibility in a sort of mist. On the one hand, the Labourites seem to assume the reforms they put forward. On the other hand, they seem to refrain from giving more details about the manner in which they intend to implement these reforms. They do state, however, that "the right of hereditary peers to sit and vote in the House of Lords will be ended by statute". This is an indication of the manner in which the New Labour aims to implement the reforms they seem to champion: by statute, that is by a law passed by a legislative body (McLean, 1996: 477). This is another categorical statement which indirectly underlines the Labourites' confidence that they will manage to have a strong parliamentary support. Indeed, the House of Lords Act 1999, which was given the Royal Assent on 11 November 1999<sup>1</sup>, removed the hereditary principle by means of which hereditary peers could sit and vote in the Upper House. But the Act did not remove all the hereditary peers since a compromise was reached, which allowed 92 of them to hold their seats on an ad interim basis. (Dascăl, 2000: 141). However, in spite of this compromise, stage one of the reform as this act is often known, is considered the "only clear commitment" (Forman, 2002: 210) of the New Labour to the reform of the Second Chamber.

The second stage of the reform of the House of Lords, which involved proposals for a new system of appointing life peers and for setting up a committee, the aim of which was to identify solutions for this constitutional change, proved as opaque as the language used to put it into words. The passive constructions are present again in "The system of appointment of life peers to the House *will be reviewed*" or in "A committee of both Houses of Parliament *will be appointed* [...] to bring forward proposals for reform". They do inform the audience on what the New Labour Party aims to do, but not on how the Labour Party tries to solve the issues.

Passivization and the opacity it produces go against another linguistic feature of the New Labour language by means of which the party and its leader aim to project themselves as committed to constitutional reform: the use of another modal auxiliary, "will", either in the passivated form (already exemplified) or in its activated form: "This *will be* the first stage in a process of reform to make the House of Lords more democratic and representative", "Our objective *will be* to ensure that over time party appointees as life peers more accurately reflect [...]". According to Geoffrey Leech, the auxiliary "will" carries the meaning of volition "mainly with first-person subjects" (Leech, *op. cit.*: 87). The examples above are not syntactical structures with "first-person subjects" but with third-person subjects since, in most cases, the sentences are in the passive form. The agentless passive present in the

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<sup>1</sup> *House of Lords Act* (1999) represents the first stage in the process of reforming the Upper Chamber of the British Parliament.



paragraph under analysis, though useful in political speeches for its ability to hide agency, cannot logically claim that the text of the Labour Manifesto was written other than in the name of the party and of its leader, Tony Blair. In the given context, if an artifice of calculation is applied to the sentence "The system of appointment of life peers to the House of Lords will be reviewed", for instance, the same sentence can also be read as "We, the New Labour will review the system of appointment" since it is the New Labour that is the initiator of this constitutional change even if they may have to work with the political opposition in order to see reforms through. If this artifice of calculation is taken into consideration, then, the "volition" meaning of "will" can remain attached to the sentences above even if they do not have first-person subjects. At discursual level, the logical subjects are the New Labour and its leader. "Will" as an expression of volition may carry the meaning of "a promise, a threat, an offer or a shared decision" (*ibidem*). Indeed, in their Manifesto, the Labourites project the reform of the Second Chamber as supported by the whole party. Moreover, Leech underlines that the volitional constituent of "will" is "reinforced by a feeling that in the act of speaking, a decision is made, and that the fulfillment of the intention is guaranteed" (*ibidem*). But one cannot give guarantees unless able to provide assurance that this or that will be the case. Assurance rests on facts. The language of New Labour, apparently fact-based, is the language of equivocalness.

This ambiguity is one of the features of New Labour discourse, coined in the phrase "not only this, but also that", a phrase by means of which the political discourse of New Labour tries to reconcile, linguistically, both Right and Left themes, to project the image of a modernized party, capable of, for instance, running the economy well while pursuing goals of social justice. In the New Labour Manifesto, ambiguity also manifests in the last sentence of the paragraph dealing with the reform of the Upper House: "We have no plans to replace the monarchy". Reforming the House of Lords is a Left theme, championed by various Labour administrations before Tony Blair's while maintaining the hereditary monarchy is a Right theme. The cryptic statement (Forman, *op. cit.*: 213) enhances the ambiguity of the message. Great Britain is a hereditary constitutional monarchy and the Crown is, formally, a part of Parliament. Ever since the seventeenth century, the source of sovereignty was circumscribed to the formula "King-Lords-and-Commons-in-Parliament" (Comstock-Weston, Greenberg, 2002: 1, 3, 4). For a society that prides itself for supporting meritocracy, the removal of life peers from the House of Lords makes sense. Hereditary privileges to sit and vote in the Upper House could not make it "more democratic and representative". How about the head of state, then? Wouldn't, in the same line of reasoning, the removal of the hereditary principle, affect the position of the head of state and of the Crown? New Labour's laconic statement "We have no plans to replace the monarchy" illustrates the dilemma. It seems that, while the 1997 general elections ended with a landslide majority for Tony Blair and New Labour, their political discourse ended with "the triumph of style over substance" (Dascăl, *op. cit.*: 308).

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## About the author:

**Marina-Cristiana ROTARU** is a Lecturer, Ph.D. at the Technical University of Civil Engineering of Bucharest, Department of Foreign Languages and Communication.

**E-mail:** marina.rotaru@utcb.ro

# FEMININITY IN *REMARKABLE CREATURES* BY TRACY CHEVALIER

Raluca GHENȚULESCU

**Abstract:** In her novel *Remarkable Creatures*, Tracy Chevalier tries to retrace the representation of women in the past, by focusing on a less known problem: the contribution of two women paleontologists of the 19th century, a time when the access of women in science was forbidden. The "remarkable creatures" are not the only fossils they discover; the women themselves are seen as « curiosities » in a world dominated by men. The novel is based on a double perspective, on a dialogue between the two main characters, Elizabeth Philpot and Mary Anning, who display alternative aspects of femininity (women's friendship, women's role in the Victorian society, the contradiction between the two women's free spirit expressed in science and the religious dogma of the time).

**Keywords:** *feminine identity and otherness, narrative images, narrative dialogue*

Since her debut as a writer of fiction, in 1997, Tracy Chevalier has demonstrated her remarkable capacity of bringing lost worlds to life. In all her six previous novels, she has created vivid stories, either starting from a detail in a work of art (e.g. the smile of the girl depicted by Vermeer in *Girl with a Pearl Earring*, the look of the ladies in the Unicorn tapestry cycle in *The Lady and the Unicorn*, the romantic atmosphere in William Blake's poems in *Burning Bright*) or describing an important social reality from the viewpoint of a fictional character (e.g. the conflict between the Catholics and the Protestants in *The Virgin Blue*, the suffrage movement in *Falling Angels*). All these "lost worlds", which, according to Korsten, could have been brought back to life only in a work of fiction, are seen through the eyes of a female narrator, who presents the atmosphere of that epoch from a personal perspective, relying on specific language, symbols and archetypes.

In her latest novel, *Remarkable Creatures*, Tracy Chevalier proves once again her predilection for femininity as "politics of representation" (Linda Hutcheon, 1989: 141), including "the restoration of the past of women's own self-representation [...] and the acknowledgement of the need to represent differences among women (of sexuality, age, race, class, ethnicity, nationality)" (*ibidem*).

The title itself is suggestive for her endeavour to revive a marginalized and almost unknown issue: the contribution of two women to the scientific world in the 19<sup>th</sup> century, when women were banned from this field. The "remarkable creatures" are not only the fossils they discover, which change the way people perceive their relationship with God, but also the ladies themselves, who are considered two "curies"<sup>1</sup> in a world dominated by men.

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<sup>1</sup> The short form of the word "curiosities", used in the novel to describe the fossils that the two women discover.

The novel is based on a double perspective: the two main characters, Elizabeth Philpot and Mary Anning, are also the narrators whose stories alternate, in an attempt to offer a balanced insight into various instances of femininity (e.g. female friendship, the role of women in the Victorian society, the contradiction between the free spirit of the two female pioneers in the field of palaeontology and the religious dogma of the time).

The story is told in the first person singular, and the two voices alternate, reaching a higher degree of objectivity. As two different life stories, which, at a certain point, merge, they seem, in turns, closer to the life of one alter ego or another. From this point of view, self-representation and, implicitly, self-narration, get externalized and take the shape of a story about "the other selves" – the author's personae.

In the novels she has published so far, Tracy Chevalier has oscillated from first-person narratives with one narrator (*Girl with a Pearl Earring*), two narrators (*The Virgin Blue*) or several narrators (*The Lady and the Unicorn*, *Falling Angels*) to third-person narratives (*Burning Bright*). From the viewpoint of gender studies, this is a significant shift, because female writers can stick neither to one omniscient voice nor to the single first-person narrative. On the contrary, they would rather choose the multiple viewpoints of a shifting person.

As in all the other novels written by Tracy Chevalier, the female characters are "punished" for taking the liberty of not obeying the religious precepts. Both of them remain spinsters, they lose all the men they love and the community in which they live treats them as either lunatics or misfits. Their lack of reaction to this attitude comes as a confirmation of Christine Brooke-Rose's idea that women in the 18<sup>th</sup> and 19<sup>th</sup> centuries did not have a very profound relationship with God, whom they regarded as unfair and oppressive, but concentrated on 'the aesthetic and the ethical' aspects of life (Christine Brooke-Rose, 1991: 273).

Like all the other women in Tracy Chevalier's books, Elizabeth and Mary are strong characters, who attempt to assert their own individuality in an epoch in which the female identity was considered shifty and incomprehensible. They can be easily included in the tripartite scheme devised by Toril Moi, who classified feminine representations in fiction into three major categories: the feminist ones, which emphasize the political position and human rights movement organized by a group of women, the female ones, which focus on the biological dimension of women's individuality, and the feminine ones, which take into account the culturally defined characteristics of a woman.

In *Remarkable Creatures*, Tracy Chevalier excels in presenting the female and the feminine hypostases of women as "frail creatures" from the biological viewpoint, but as sources of cultural representations, whose symbols and archetypes abound in the fiction of this kind. For example, the biological consideration that a woman's brain is not as well developed as a man's is rendered by Elizabeth's self-criticism towards her capacity to see things in a certain way: "Ladies are not equipped to look at such things so carefully as men." (Tracy Chevalier, 2010: 184)

Trying to explain why her neighbour, Mary Anning, a simple girl, the almost illiterate daughter of a carpenter, has found a strange passion for collecting fossils – “an unladylike pursuit, dirty and mysterious” (Tracy Chevalier, 2010: 5) – the people from the small community of Lyme tell the story of her miraculous survival after she was struck by lightning. Mary identifies herself with the lightning and gives the same explanation for her choice of becoming a fossil hunter: “Yes, Mary Anning, you are different from all the rocks on the beach. That is why I am a hunter: to feel that bolt of lightning, and that difference, every day.” (Tracy Chevalier, 2010: 4)

On the other hand, Elizabeth Philpot explains that her passion for fossils has emerged from a necessity, not from a very strong urge. She finds it boring to be a woman and, as she has no prospects of ever marrying (“I was small and bony and plain, and I could not flirt, but would try to talk about serious things and that drove men away” - Tracy Chevalier, 2010: 9), she needs something to do in that remote village where her brother, John, sent her to spend the rest of her life: “I was twenty-five years old, unlikely ever to marry, and in need of a hobby to fill my days. It is so tedious being a lady sometimes.” (Tracy Chevalier, 2010: 18)

This idea that a woman who has a strong passion for science is condemned to remain a spinster becomes a leitmotif of the entire novel. Elizabeth is even criticized by Mary’s mother for dragging her young friend into the world of knowledge, which is considered by most married women a world of loneliness and misery:

I was the embodiment of what she did not want Mary to become – unmarried and obsessed with fossils. I understood her fears. My mother would not have wished my life on me either – nor would I, a few years back. Now I was living it, though, it was not so bad. In some ways I had more freedom than ladies who married. (Tracy Chevalier, 2010: 76)

By means of another suggestive comparison between women and fossils, Chevalier brings forth one of her major ideas, well expressed in all the other novels: marriage is a sort of a trap or a prison in which women are kept away from the real world. Like fossils set in moulds, married women are put on display for their beauty, but they can never get out of this deadly trap set by their husbands. Unlike them, spinsters have all the freedom in the world and may take any “form” they want, including that of female scientists – a peculiarity for that time: “Married women were set like jelly in a mould, whereas spinsters like me were formless and unpredictable.” (Tracy Chevalier, 2010: 20)

Throughout the novel, as it becomes more and more obvious that she will remain a spinster for the rest of her life, Elizabeth Philpot is often compared with the fossils she discovers; she is usually referred to as a mere “creature”, but endowed with a remarkable intelligence that makes most men envy her and most women pity her: “Did you know, sir, that your sister knows more about fossil fish than just about anyone? What a clever creature she is.” (Tracy Chevalier, 2010: 194)

Even Elizabeth's physical aspect starts resembling that of a fossil, of an ichthyosaur, but she likes it, considering it a proof of wisdom, which should be proudly displayed, so that everyone could see what a woman really is and what she can do: "Her cheekbones and especially her jaw were more prominent, long and straight and hard like an ichie's. [...] She was like a fossil that's been cleaned and set so everyone can see what it is." (Tracy Chevalier, 2010: 298)

In time, Elizabeth starts liking to be described as a "creature" or a "fossil" rather than "a spare part", as most other women are considered by the men around them. She cannot understand why her gender is something to be ashamed of, as both the politicians like Lord Henley and the clergymen like Reverend Conybeare seem to think about it:

Lord Henley snorted. [...] "Mary Anning is a female. She is a spare part. I have to represent her, as indeed I do with many Lyme residents who cannot represent themselves." [...] I was furious at Lord Henley for [...] throwing my sex back at me as something to be ashamed of. A spare part, indeed. (Tracy Chevalier, 2010: 106)

She cannot be convinced that her gender is weaker and doomed to eternal punishment for the original sin, that women do not have the necessary intellectual abilities to gain access to the world of science or that they should accept their status of wives and mothers. This attitude reiterates Tracy Chevalier's feminist convictions, expressed in all her previous novels, in which the female characters fight for changing mentalities and for gaining their rights. This is what Elizabeth does as well: she tries to change men's mentality that a woman is only an instrument meant to help them and finally manages to convince them to write Mary's name next to the specimens she discovered:

Learned men were discussing it at meetings and writing about it, and Mary was excluded from their activity. She was relied upon to find the specimens but not to take part in studying them. [...] Konig had had the privilege of naming the ichtyosaurus, and Conybeare the plesiosaurus. Neither would have had anything to name without Mary. I could not stand by to watch suspicions grow about her skills when the men knew she outstripped them all in her abilities. (Tracy Chevalier, 2010: 249)

However, she does not believe that during their lifetime Mary will be acknowledged as a genuine scientist and even smiles at her friend's attempt to write a book and to have it published by the academic forums: It appeared Mary felt confident enough to criticize Reverend Conybeare's wordiness. Moreover, she had plans to write her own scientific paper. Her boldness made me smile. (Tracy Chevalier, 2010: 241)

The cynicism displayed by Elizabeth in this scene is, actually, one of her main traits of character; she does not believe that men will ever accept women as their equals and laughs at her sisters' and friends' attempts to convince her that men in real life can be as polite, understanding and open-minded as in romantic novels. Despite her predilection for writing feminine books, Tracy Chevalier indirectly criticizes her predecessors, for example Jane Austen, who deliberately led women into thinking that each of them could find the perfect "match" and have the ideal husband for the rest of her life. In her opinion, reality is far

more complicated than fiction and no novelist can sort out women's problems as neatly as in Miss Austen's books:

Life itself was far messier [than in Miss Austen's books] and didn't end so tidily with the heroine making the right match. We Philpot sisters were the very embodiment of that frayed life. I did not need novels to remind me of what I had missed [...] Your Miss Austen would never allow such a marriage to take place in her novels you so love [...]. If it can't happen in fiction, surely it won't happen in life. (Tracy Chevalier, 2010: 180)

This cynical comment reminds the readers of the critical and ironical opinions expressed by various feminist thinkers, according to whom contemporary writers and film-makers should not focus so much on the relationship between men and women, but on the narrative image of a woman – a combination of an icon with a narrative representation (i.e. a story) – which can involve both the readers'/ viewers' eye and their mind. In Chevalier's books, the woman's narrative image is the centre of the plot and, maybe not incidentally, all her books have on their covers a representative image of a woman or, in the case of *Remarkable Creatures*, of two women.

Her female main characters are agents of visibility in the novel (all the "creatures" depicted in the novel – both the fossils and the male characters – are seen through their eyes). At the same time, as they are very little known, there is a great deal of mystery regarding their true personality and the novelist may dwell on this for "filling in the gaps" with her own conjectures.

As Tracy Chevalier mentions at the end of her book, the only reference to Mary Anning was made 'in a scientific context in France in 1825, when Georges Cuvier added her name to a caption for an illustration of a plesiosaur specimen' (Tracy Chevalier, 2010: 307), whereas Elizabeth Philpot is referred to only in a thank you note sent in 1834 by the Swiss scientist Louis Agassiz, who studied her fossil fish collection and, in order to show his appreciation to her, named some fish species after her. This unfair treatment applied to two of the most remarkable fossil hunters of the 19<sup>th</sup> century is criticized by the author, who draws the sad conclusion that, back then, a woman's contribution to science was not worth mentioning in any serious publication: "That is all she will get, I thought: a scrap of thanks crowded out by far more talk of glory for beast and man. Her name will never be recorded in scientific journals or books, but will be forgotten. So be it. A woman's life is always a compromise." (Tracy Chevalier, 2010: 269)

Relying on this lack of information on the two female paleontologists, the author of the novel has all the liberty to imagine all sorts of details about their private life: their friendship, their love affairs, their families, their passion for fossils etc. All these details turn them into very vivid characters, similar to all the other strong women in Tracy Chevalier's fiction.

The two narrative agents give their own opinion on the events and blend the fictional and non-fictional elements in a comprehensible plot. Adopting this narrative strategy, Tracy Chevalier manages to create her own version of the facts or, in Mieke Bal's words, "to

manipulate the subjectivity of a text, and so possibly to blur the sources of signification, the themes and the effects. The ambiguities which can result from this influence the reader" (Mieke Bal, 1991: 160).

This kind of subjectivity is considered a feminine feature, in opposition with the principle of objectivity, attributed to men. In the nineteenth century, which the novel focuses on, the gender prerogatives were reconsidered, women were demythologised and their "poetic" representation as muses for poets and painters was turned into a more "terrestrial" one, in which they found their place in various environments and occupations, from factory workers to prostitutes and, why not, fossil hunters – a job previously assigned exclusively to men.

In art, as well as in fiction, feminine symbols have been used to illustrate one concept or another: beauty, liberty, justice, love, motherhood etc. In Tracy Chevalier's novels, the image of the main female characters illustrates a certain instance of womanhood: Griet (*Girl with a Pearl Earring*) stands for innocence, Isabelle (*The Virgin Blue*) is the symbol of motherhood and the sacrifices it implies, Kitty (*Falling Angels*) is the effigy of freedom and liberal thinking, whereas Elizabeth and Mary (*Remarkable Creatures*) are the embodiment of women's desire for knowledge and recognition in a world dominated by men.

As a whole, the story of the two female paleontologists in a place and an epoch of misogynist conception is an absorbing and impressive subject for a novel and we may imagine Tracy Chevalier as a sort of fossil hunter, who, instead of combing the beaches of England for finding fossils, combs the beaches of feminine history, in order to find representative characters, meant to illustrate her principle that Woman's image is, and has always been, the main subject in visual arts and fiction.

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### **About the author:**

**Raluca GHENȚULESCU** is a Lecturer, Ph.D. at the Technical University of Civil Engineering of Bucharest, Department of Foreign Languages and Communication

**E-mail:** raluca4u@gmail.com



# LES MEDIAS EN CLASSES DE LANGUE ÉTRANGÈRE

**Bianca GEMAN**

**Abstract:** The question of using the Internet in a foreign language classroom continues to be a hot topic in scholarship over the last few decades. Several studies stress that Internet technology may serve as a resource that can enrich and expand language instruction and that it has already become a powerful pedagogical tool for learning and teaching a foreign language in an academic setting. Internet is one of the most recent and advanced tools in education which has been provided to the education environment by the advance of technology. Although there are some downsides to having access to the Internet for students and learners, it can be a good source and tool in delivering education.

**Keywords:** *language acquisition, Internet, cultural competence, teaching, education*

## 1. Introduction

Le développement des nouvelles technologies modifie constamment le concept traditionnel des médias, donc les enseignants doivent être au courant de nouveaux outils pour les intégrer dans leurs pratiques pédagogiques.

Apprendre une langue c'est la parler le plus possible, être en contact avec elle. Apprendre, c'est acquérir de nouvelles connaissances et stratégies pour aborder ce qui n'est pas encore connu.

L'utilisation de ressources disponibles sur Internet s'inscrit dans un concept pédagogique moderne qui fait appel à des documents authentiques et actuels. C'est ainsi qu'on fait entrer en classe le monde extérieur.

Pour comprendre et utiliser un document il faut partir du principe que les informations linguistiques (voix, dialogues) constituent une partie du message auxquelles on ajoute la gestuelle, les bruits, la musique, l'aspect physique des locuteurs.

Travailler avec un document télévisuel, c'est le visionner consciemment et organiser sa découverte. Le document sert de support pour analyser, résumer, reformuler, imiter, rédiger ou produire des échanges à l'oral. L'enseignant fait appel aux compétences cognitives des étudiants: observer, repérer, reconnaître, associer, classer, formuler des hypothèses. Une démarche pédagogique repose sur les principes suivants :

- les apprenants fréquentent la langue authentique dès le début de l'apprentissage ;
- on se concentre sur toutes les informations linguistiques et non-linguistiques (informations visuelles, sonores) ;

- on utilise des documents très courts (séquences des journaux télévisés, échanges questions- réponses d’une interview, extraits de documentaires ou de reportages, extraits d’émissions de jeux, bulletins météo, extraits de films) ; plus le document est long, plus il est difficile de gérer la richesse des informations transmises ;
- les documents sont des déclencheurs d’activités, supports d’expression orale et écrite ;
- le niveau de difficulté est donné par les tâches, les activités qui sont proposées pour travailler avec les documents.

L’originalité pédagogique est liée à l’enseignement intégrant la francophonie au quotidien, la possibilité de changer l’image de la langue française, langue d’actualité, présente dans les médias.

## **2. L’éducation par les médias**

Dans le cas de l’éducation par les médias, on entend l’utilisation de films, émissions de télévision et de radio, journaux, magazines, affiches publicitaires, etc. en tant qu’auxiliaires d’enseignement. L’éducation par les médias renvoie ainsi à une pédagogie du soutien où les productions médiatiques sont au service de l’enseignement.

Créé en 2000, France Télévisions est le premier groupe audiovisuel français. Faisant partie des services publics, il possède à cet égard un rôle dans la vie sociale et culturelle qui lui impose une ambition et une exigence constantes dans la définition de son offre de programmes. Le groupe France Télévisions s’articule autour de 5 chaînes (France 2, France 3, France 4, France 5 et RFO - un réseau d’outre-mer) possédant chacune leur identité propre. Leur complémentarité permet au groupe de proposer une offre de programmes aussi diverse qu’exigeante.

Fidèle à ses missions de service public et à sa ligne éditoriale, France 5 produit et diffuse des programmes favorisant l’accès de tous à la connaissance et au savoir. La chaîne a pour but d’être utile à celles et ceux qui la regardent. Aussi, elle tisse des relations fortes avec ses téléspectateurs et particulièrement tous ceux dont le métier est de transmettre du savoir, d’agir sur les comportements, d’éduquer.

France 5 occupe une place singulière dans le groupe France Télévisions, car elle est la chaîne officiellement investie d’une mission éducative, exercée au quotidien et de différentes manières. Ainsi, le savoir sous toutes ses formes et pour tous les publics est abondamment représenté à l’antenne et plus encore, sur les sites éducatifs de la chaîne. Les sujets d’enseignement artistique y sont particulièrement bien représentés.

France 5 a investi Internet comme média éducatif principal, car il permet désormais de véhiculer de la vidéo avec la même efficacité que l’antenne. De plus, Internet permet l’accès permanent à l’information, l’association de contenus de différentes natures et la pratique de l’interactivité. France 5 a créé deux sites éducatifs: [education.france5.fr](http://education.france5.fr), devenu [curiosphere.tv](http://curiosphere.tv) depuis le 12 février 2008, et [lesite.tv](http://lesite.tv)

*Curiosphere.tv* a une vocation éducative généraliste. Cette web TV s'est donnée pour mission d'offrir aux professeurs, parents, éducateurs les meilleurs contenus audiovisuels afin de favoriser l'éducation citoyenne des enfants et leur accès à la culture. Six cents vidéos, dont plus de deux cents liées à l'art et à la culture, sont accessibles à tous. Les formats sont multiples: extraits de documentaires, magazines artistiques, captation de spectacles vivants et animations.

Ces contenus (vidéo, images, textes, animations...) actualisés quotidiennement, sont accessibles gratuitement pour une utilisation dans un cadre scolaire ou à domicile. Les sites d'enseignement artistique, enrichis de nombreuses vidéos, constituent une catégorie à part entière. *Curiosphere.tv* est alimenté en permanence par de nouveaux contenus interactifs, issus de programmes diffusés par France 5 ou mis au point par des partenaires publics et privés.

*Curiosphere.tv* favorise une approche éditoriale répartie en deux grands volets comprenant différentes catégories :

- le volet « Environnement éducatif » englobe des sujets liés à l'éducation et à la vie scolaire: pédagogie, vie scolaire, moi prof, éducation aux médias, orientation ;
- le volet « Champs de la connaissance » regroupe des thèmes de culture générale : économie/géopolitique, histoire/géographie et civilisations, art et culture, culture scientifique, citoyenneté.

La vidéo est non seulement au cœur de l'offre du site, mais elle est aussi le point d'entrée dans l'offre. Tous les habitués d'*education.france5.fr* peuvent cependant retrouver les sites thématiques et les jeux éducatifs en ligne en faisant une recherche dans le moteur interne du nouveau site. *Curiosphere.tv* se donne pour but d'encourager la logique du rebond et la navigation « transversale » d'une vidéo à l'autre. Chaque contenu, chaque vidéo doit donner envie d'aller voir un contenu associé, pour exploiter, approfondir, aller plus loin.

Le Service exploité par France Télévisions est une plate-forme permettant à la communauté enseignante d'échanger, de dialoguer et de partager des expériences.

« Apprendre et enseigner avec TV5MONDE » fournit aux enseignants un ensemble d'outils, de services et de ressources, pour exploiter les émissions de la chaîne et les documents en ligne sur *tv5monde.com*. L'originalité de cette approche tient au fait que TV5MONDE travaille en association avec des spécialistes de la pédagogie pour proposer aux enseignants de français langue étrangère, des pistes d'activités appelées à introduire tous ces contenus de la manière la plus pertinente possible en classe. Ainsi, programmes et manuels sont enrichis par des documents « authentiques », vivants et éphémères.

Le site *tv5monde.com* regorge en effet de contenus de toutes natures (textes, images, vidéos) qui contribuent à une approche pédagogique motivante. Certaines ressources sont archivées, d'autres documents renouvelés régulièrement comme, par exemple, les journaux télévisés, les dépêches, les bandes-annonces des films.

L'espace « J'enseigne avec le site tv5monde.com » propose de fiches pédagogiques destinées à faciliter la tâche dans l'utilisation en classe des ressources du site *tv5monde.com*. Il y a différentes catégories de fiches classées par collection :

- les contenus du site : deux types de fiches téléchargeables. Les premières ont pour objectif d'amener enseignants et apprenants à découvrir le site tv5monde.com. Les secondes suggèrent des scénarios pédagogiques basés sur une utilisation des ressources de tv5monde.com (textes, images, sons) ;
- les cités du monde : quarante parcours pédagogiques pour découvrir des métropoles du monde entier à travers des thèmes variés (les transports, l'architecture, la francophonie) ;
- mains et merveilles : une trentaine de fiches pour travailler en classe avec une série de documentaires déclinant des portraits d'artisans ;
- un jour en Europe : dix fiches pédagogiques à partir de capsules vidéo pour apprendre à connaître les pays qui ont rejoint l'Union européenne en 2004 ;
- les courts-métrages : des exploitations pédagogiques visant l'apprentissage de la langue française.

Les fiches se composent d'une première partie accessible en ligne pour une consultation rapide. Y sont présentés : le concept de l'émission ou de l'exploitation pédagogique, les publics visés, les objectifs et les niveaux des activités, ainsi que le sommaire de la fiche complète (liste des activités). À partir de cette page intermédiaire, on peut télécharger les fichiers pdf et lire ainsi dans le détail les propositions pédagogiques. Le téléchargement des fiches nécessite Adobe Reader, téléchargeable sur le site. Tout le dispositif est mis à disposition gratuitement.

Les activités s'adressent à différents publics : adolescents - adultes - grands adolescents/adultes - jeunesse - tous publics. Les publics indiqués dans les fiches ont été déterminés en fonction du thème abordé dans les documents (par exemple, les portraits d'artisans intéresseront tout particulièrement des élèves de lycées professionnels ou des adultes. La fiche sera ainsi rattachée au public : « grands adolescents/adultes »).

Les niveaux indiqués dans les fiches se réfèrent au Cadre européen commun de référence des langues (CECRL), élaboré par le Conseil de l'Europe. Le CECRL vise notamment à décrire les différentes compétences d'utilisation de la langue réparties en six niveaux, de A1 à C2.

Les activités visent plusieurs objectifs en concordance avec la démarche « Apprendre et enseigner avec TV5MONDE »:

- l'accoutumance à la rencontre de documents en langue française dans son actualité et sa diversité dès le début de l'apprentissage ;
- l'acquisition de compétences communicatives et linguistiques ;
- le développement de la capacité d'observation des apprenants dans une perspective critique et interculturelle.

Elles reposent aussi sur un principe fondamental de la démarche « Apprendre et enseigner avec TV5MONDE »: ce qui définit la difficulté ou la facilité, ce sont les tâches, les activités qui sont développées autour du document. Un même document peut donc s'avérer opérationnel pour tous les niveaux. La difficulté ne réside pas dans le document lui-même, mais dans les différentes consignes de travail.

L'ensemble des ressources est disponible sur le site [www.tv5monde.com](http://www.tv5monde.com). L'emplacement des documents utiles à la réalisation des activités pédagogiques est - la plupart du temps - mentionné dans les fiches pédagogiques. Par ailleurs, on accède à ces documents à partir de la page de présentation en ligne (consultation rapide) grâce au(x) lien(s) à gauche de l'écran.

Le site « la langue française » de RFI propose deux espaces avec des activités pour apprendre d'une part et des ressources pour enseigner d'autre part. Dans l'espace « apprendre », les internautes trouveront un ensemble d'activités quotidiennement mis à jour autour de l'actualité en français. Y sont également disponibles les exercices d'écoute et le cours de français langue étrangère en ligne « Comment vont les affaires ».

L'espace « enseigner » du site « langue française » offre aux enseignants toutes les ressources et les informations utiles pour animer la classe avec la radio. Une nouvelle rubrique est entièrement consacrée à la pédagogie de l'oral avec des fiches pédagogiques « prêt à l'emploi » et des articles spécialisés. Les enseignants y trouveront également des dossiers pour la classe et les articles sur l'actualité de la langue et de son enseignement.

Pour les enseignants, la radio offre une mine de documents sonores authentiques à exploiter dans la classe de français.

### **3. Conclusions**

Le développement de nouvelles technologies est sur le point d'entraîner des changements profonds dans l'enseignement des langues étrangères, dans les techniques d'enseignement et les méthodes à utiliser. Internet en tant que source d'information, de supports et d'applications multimédia est sans aucun doute le nouvel outil précieux pour les professionnels de l'enseignement et de la formation ainsi que pour les apprenants.

Valoriser les médias en tant qu'outils pédagogiques en classe de français langue étrangère, permettra aux enseignants de sortir de l'enseignement traditionnel et d'appliquer dans leurs classes les nouvelles technologies. De leur côté, les apprenants pourront les utiliser en tant qu'instruments indispensables pour leur vie quotidienne et leur avenir.

Utiliser les médias dans les classes de langues étrangères constitue un avantage positif et immédiat étant donné qu'on contribue au développement de la compétence de communication des apprenants, toujours en éveillant chez eux leur désir d'apprendre.

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## **About the author:**

**Bianca GEMAN** is a Teaching Assistant, Ph.D. at the Technical University of Civil Engineering Bucharest, Department of Foreign Languages and Communication

**E-mail:** bianca.geman@gmail.com

# COMMUNICATION *HIGH- ET LOW-CONTEXT* DANS LA MÉTHODOLOGIE DE LA RECHERCHE SCIENTIFIQUE

Mălina GURGU

**Abstract:** Methodology of scientific research is a new discipline that recently integrated the higher education curriculum thus responding to the need of preparing the students from an early stage to the requirements of scientific research. Assuming that the discourse in this field should be primarily low-context (Hall, 1976) – since its main goal is a pedagogical one – this article presents a brief analysis from the perspective of high- and low-context communication of *Méthodologie de la thèse et du mémoire*, a book introducing French and francophone students to scientific research. The aim is to identify the possible interferences between the type of communication in the originating culture and the one specific to the scientific environment, as well as their consequences to the expected impact on the target audience.

**Keywords:** *high-context, low-context, communication, methodology, scientific research, higher education*

## Introduction

Les deux décennies précédentes ont apporté des changements importants à l'échelle globale dans le milieu universitaire : démocratisation de ce type d'éducation, donc augmentation de la population étudiante, croissance et diversification sans précédent de l'offre de formation, crise du financement dans le domaine engendrant une concurrence entre les institutions, glissement de l'intérêt de leur fonction centrale de la transmission des connaissances vers la recherche scientifique (Major, 1996 : 367).

L'une des conséquences de ce dernier phénomène est une importance accrue accordée à la formation à la recherche des étudiants, ces derniers étant dirigés de plus en plus tôt possible vers l'obtention de résultats professionnels issus d'une démarche de type scientifique. En même temps, lesdites institutions sont susceptibles d'obtenir du financement (que ce soit de l'État ou d'autres sources) en fonction des résultats de la recherche scientifique menée par leurs laboratoires intégrant tant du personnel enseignant que des étudiants. À présent l'un des critères les plus importants de classification des institutions d'enseignement supérieur est la qualité et l'impact de leur travail scientifique, quantifiés par le biais d'instruments se voulant applicables au niveau mondial.

Dans ce contexte, normaliser la recherche scientifique apparaît comme tout à fait naturel, mais son intérêt et son importance en tant que discipline faisant partie du curriculum universitaire est quasi récent. Par exemple, en Roumanie, peu des enseignants ou des chercheurs quadragénaires, à l'instar de leurs aînés, auront bénéficié d'une approche systématique lors de leur formation universitaire, la plupart ayant appris à faire de la

recherche scientifique « sur le tas », à l'occasion des interactions avec leurs coordinateurs de mémoires de licence, master ou de doctorat. Entre temps, des cours traitant du sujet présents dans les programmes de tous les niveaux et une bibliographie conséquente ont changé la donne non seulement dans le pays évoqué, mais également à l'échelle internationale.

Pour le moment l'attention accordée à ce type de communication est, à notre connaissance, insuffisante, sans doute parce que l'idée qu'elle se doit de ressembler à la communication scientifique est considérée comme acquise. Néanmoins, la lecture de titres consacrés à ce sujet peut révéler des situations intéressantes qui pourraient contribuer à une évolution positive dans le domaine visé. C'est précisément ce que je me propose d'illustrer dans cet article en analysant l'un des ouvrages réédités récemment en France, en utilisant la perspective du concept de communication *high-context* et *low-context*, telle qu'elle a été identifiée et décrite par l'anthropologue Edward T. Hall (1976). Je présenterai succinctement le concept mentionné, je passerai ensuite à une description de l'organisation du livre, nécessaire parce qu'illustrant en elle-même mon point de vue et je finirai par une partie consacrée aux commentaires concernant les résultats de l'analyse de ce titre.

### **Communication *high-* et *low-context***

L'œuvre d'Edward T. Hall est considérée sans conteste d'une importance majeure dans le domaine des études interculturelles (Kittler, Rygl, Mackinnon, 2011 : 65). Dans les titres publiés le long de sa carrière, il a fourni une description de plus en plus complexe de la culture humaine. Après avoir identifié ce qu'il considère ses trois dimensions fondamentales – temps, espace et contexte, il a entrepris une étude de ces dernières permettant une élaboration plus poussée au fil des années. Le contexte fait référence à la manière dont est construit le sens – différente d'une culture à l'autre et en utilisant le contexte et l'information dans des proportions différentes.

Le concept de la communication *high-/low-context* a été traité dans *Beyond Culture* (1976) et concerne la capacité humaine de penser et de communiquer pour résoudre des problèmes. Hall a avancé l'idée que les individus, lorsqu'ils souhaitent produire du sens, combinent des éléments pré programmés (un contexte spécifique à la culture à laquelle ils appartiennent) (1976 : 86) et des informations, l'utilisation du contexte étant différente d'une culture à l'autre. En conséquence, l'on pourrait caractériser les cultures en fonction de leur style de communication qui utilise à des degrés distincts le contexte non-verbal se trouvant à l'origine de tous les autres comportements (Hall, 2000).

L'utilisation du contexte est considérée par Hall comme une forme de pré programmation, permettant aux individus de filtrer les données et d'éviter la surcharge d'information, qu'ils seraient incapables de gérer, se rendant ainsi aptes de faire face à des quantités importantes d'informations complexes. Selon l'anthropologue (1976 : 91), les transactions *high-context* (HC) comporteraient des données pré programmées se trouvant chez le récepteur et dans les circonstances de la communication, laissant ainsi peu de place à l'information dans le message effectivement transmis. En revanche, les échanges *low-context* (LC) contiendraient le plus possible d'information dans le message transmis. Le



chercheur a expliqué plus tard (2000) qu'il faut concevoir HC et LC comme les deux pôles d'une échelle continue du sens balayant presque toutes les combinaisons possibles entre les contexte et l'information, tout en excluant les deux extrêmes (HC – exclusivement contexte et LC – exclusivement information).

Utilisé comme cadre dans les études concernant les interactions entre les cultures, le concept a donné naissance à une classification des nations en fonction de leur type de communication (HC ou LC), démarche qui a connu bien des critiques contestant la solidité de l'approche à partir de différentes perspectives (Kittler, Rygl, Mackinnon, 2011). Par exemple, les chercheurs mentionnés identifient dans leur étude (2011 : 75) des incohérences dans la littérature quant à cette classification : des pays comme la France, la Russie, l'Israël, La Grande Bretagne, l'Espagne sont rangés tantôt parmi les HC, tantôt parmi les LC, en fonction des auteurs. En même temps, l'utilisation assez assidue et l'évolution du concept, sa reprise par d'autres auteurs a conduit le long des années à une lexicalisation permettant son emploi adjectival en dehors des contextes concernant la stricte communication entre les cultures.

J'évoquerai dans ce sens les propos de Westbrook (2014 : 283) qui aborde la relation enseignant-étudiant de cette perspective, mettant en évidence la possibilité que le premier ait un comportement allant vers le HC (souhaitant encourager l'autonomie de son interlocuteur), tandis que le dernier, en posant (trop ?) des questions, se situe plutôt du côté LC de l'échelle. Une telle interaction produirait chez l'enseignant l'impression que l'étudiant n'a pas les compétences requises dans l'enseignement supérieur ; en même temps, ce dernier jugerait l'enseignant comme n'étant pas sensible, attentif à ses besoins. Tout ceci, précise Westbrook, n'aurait rien affaire avec leurs capacités respectives de transmettre de connaissances et d'apprendre, mais serait dû à des différences culturelles (même dans le cas où les deux viendraient de la même culture).

Ce genre d'écart pourrait, entre autre, être comblé par un ouvrage comme celui dont je propose l'analyse dans le présent article. L'on peut très facilement imaginer l'enseignant le recommander à l'étudiant désespéré et l'inviter à revenir quand le nombre de questions aura diminué grâce à la lecture de cet item bibliographique. En ce qui suit, je ferai sa critique dans le but d'identifier la mesure dans laquelle il pourrait répondre aux attentes de son public, partant de l'hypothèse qu'en principe, sa démarche devrait se situer plutôt dans la zone LC.

### **Description de l'ouvrage**

Le livre que j'ai choisi de commenter est *Méthodologie de la thèse et du mémoire*, écrit par un collectif d'auteurs, Sophie Boutillier, Alban Goguel d'Allondans, Dimitri Uzundis et Nelly Labère et publié en 2014 (réédition) chez Studyrama. Je précise que les références au système universitaire sont exclusivement dirigées vers l'espace français, sans que les commentaires, les conseils, les procédures recommandées perdent pour autant de leur universalité.

S'adressant tant aux étudiants en master professionnel qu'aux apprentis chercheurs – les étudiants en master recherche ou les doctorants, l'ouvrage prend le parti de se constituer en « manuel » (selon sa présentation disponible sur la page web de l'éditeur) pouvant servir de guide tout le long de la période dédiée au travail de conception et de rédaction d'un mémoire ou d'une thèse. Il se limite néanmoins aux domaines économique, sociologique, lettres et sciences humaines, les deux premiers étant traités par Sophie Boutillier, Alban Goguel d'Allondans et Dimitri Uzundis, les deux derniers par Nelly Labère.

Le premier volet (désormais V1), le plus important du point de vue quantitatif, porte sur les travaux en droit, économie et sociologie et commence par une partie dédiée au mémoire de master. Sont abordés séparément les diplômes « à finalité immédiatement professionnelle » (22) et « conduisant à la recherche et à l'enseignement supérieur » (29). Fidèles à la promesse de la présentation du livre, les auteurs traitent les deux parcours de manière similaire, le critère de choix étant l'évolution dans le temps. Ainsi, le projet professionnel de l'étudiant est suivi pas à pas, à partir de l'étape des questionnements – perspectives de carrière, motivation(s) –, à travers le choix du stage du sujet de recherche, le cap de la fin de la première année de master, la rédaction du mémoire de stage ou de recherche, pour finir avec la soutenance et la perspective de l'étape suivante, la thèse, et les possibilités de trouver du financement. Le moment-clé de la conception du plan du mémoire se voit particulièrement accorder de l'importance, puisque les lecteurs bénéficient non seulement de la liste commentée des quatre types classiques de développement des idées (thèse/antithèse, historique, normatif et statique/dynamique), mais également d'un exemple de sujet présenté de la perspective de chacun de ces développements.

Logiquement plus étendue et mieux fournie sous tous les aspects, la discussion sur la thèse occupe les trois parties suivantes du V1 (II, III et IV) et s'attache à proposer des réponses correspondant à un parcours plus ample et devant faire face à des exigences accrues par rapport au cycle master. Ainsi, en premier lieu, sont analysées les différentes situations et motivations (passion, approfondir ses connaissances, s'enrichir, améliorer ses perspectives de carrière) pouvant conduire à la décision de faire une thèse et est décrit le cadre général où se dérouleront le travail et la vie du doctorant – le laboratoire de recherche et au sein d'une équipe de chercheurs, tout ceci en accordant l'importance nécessaire aux types de sujets possibles (empirique ou théorique) et au choix fait par l'intéressé.

En ce qui suit, l'organisation de la thèse est ciblée à travers des descriptions, commentaires et consignes sur les hypothèses scientifiques et l'importance capitale de la construction de la problématique qui articulera l'ensemble du travail (67), le rôle spécifique et la relation d'interdépendance entre la théorie et les faits, pour finir avec le plan détaillé, les renvois aux sources d'information utilisées et la rédaction. Tous les aspects discutés sont appuyés par des exemples concrets, sans avoir oublié la précision que l'ensemble n'a comme objectif que d'orienter le doctorant, qui ne doit pas le considérer comme une recette de cuisine, et garder à l'esprit l'importance de « l'investissement intellectuel et créatif qu'exige la thèse (du travail et de l'imagination !) » (66).

La méthodologie de la recherche trouve une place privilégiée dans la démarche explicative des auteurs et dans l'économie du V1, toujours et encore sous le signe d'un avertissement initial de ne prendre le chapitre comme un cadre rigide s'imposant à toute recherche dans les domaines concernés, l'adéquation ne pouvant y être, à la limite, que partielle. Après avoir esquissé le cadre méthodologique général en posant les jalons essentiels du travail : le sujet, le champ de recherche, la problématique, la/les hypothèse(s) de recherche, la définition des concepts, l'enquête, la validation ou non des hypothèses, chacun de ces composants se voit dédier un sous-chapitre séparé, où les consignes trouvent leur place à côté de commentaires manifestement issus des expériences des auteurs en tant que thésards et que directeurs de recherches. L'intégralité des propos est dûment illustrée à l'aide de six thèses « prises comme modèles de référence » (82) et servant à « développer des problématiques personnelles en rapport avec le sujet traité » (82). Sont ensuite présentés et commentés deux modèles d'analyse, l'analyse sociologique et la méthode hypothético-déductive, suivies d'un sous-chapitre sur « l'étiologie du travail de recherche » (107) se proposant d'offrir une démarche rassurante aux chercheurs se heurtant à des difficultés « temporairement insurmontables » (107), à des doutes, au « stress diffus, impalpable, toujours présent » (108). Enfin, le dernier sous-chapitre présente de manière détaillée les six thèses servant d'exemples d'après le schéma suivant :

- Présentation générale du sujet et commentaires
- Problématique
- Objet et champ de la recherche
- Hypothèse
- Modèle d'analyse
- Conclusions

V1 s'achève avec des annexes comprenant des aspects généraux et « administratifs » sur les deux types de master et sur le doctorat, des consignes sur l'écrit (forme, cohérence, mise en page, ponctuation, rédaction, bibliographie, etc.), une liste d'institutions qui accordent des prix pour les mérites d'une thèse et les références bibliographiques.

Le choix pour l'organisation du deuxième volet du livre (désormais V2) est différent en comparaison avec le premier, car les commentaires, les consignes et les conseils se retrouvent répartis dans deux chapitres consacrés au spécifique du mémoire et, respectivement, de la thèse, et les propos concernant la méthode de travail sont réunis dans une partie portant sur les deux types d'ouvrage.

Ainsi, après une introduction signalant l'absence « à proprement parler de règles dans la démarche qui conduit au choix du mémoire, à son élaboration et à son exploitation » (147), l'auteur recommande néanmoins « la méthode des "trois bons" » (147) figurant parmi les traditions universitaires implicites : le bon goût (que l'intéressé développe à travers des lectures constantes), le bon sens (réalisme et mesure dans le traitement du sujet choisi) et la bonne foi (honnêteté envers soi-même et envers son directeur de recherche, servant de garde-fou à tout excès).

Le premier chapitre, quoique intitulé *Le mémoire en question* ne se limite pas aux discussions concernant ce type de travail – motivation, différents types, explications sur les cursus universitaires, et fait également une présentation de l'école doctorale, du doctorat et des autres formations du 3<sup>e</sup> cycle disponibles en France.

L'analyse « des temps forts de la réalisation d'un travail de recherche (mémoire ou thèse) » (147) est faite dans le deuxième et le plus important chapitre du V2, avec quelques points communs le rapprochant de la démarche similaire du V1. Ainsi, le choix du sujet, la problématique définie comme « interrogation centrale qui articule les hypothèses de recherche et les lignes d'analyse rendant compte de la spécificité » du sujet, la délimitation du champ d'investigation, l'interdépendance théorie-méthode sont abordés et mis en avant comme composants-clé de la recherche. Ensuite, le discours est ciblé sur la recherche bibliographique, avec des recommandations sur les méthodes à disposition en vue de la constitution d'un appareil théorique solide ; ceci est complété par une liste des bibliothèques et des centres de ressources, d'études et de documentations de Paris, suivi par une autre comprenant des banques de données bibliographiques et des cédéroms classifiés par domaine. Des considérations pour mettre à profit pleinement le travail de documentation constituent le point central du chapitre suivant – comment procéder pour construire des fichiers (personnes rencontrées, ouvrages/articles consultés, fichier de travail) auquel succède la partie consacrée à l'ensemble que constitue le mémoire de recherche ou la thèse. Chacune de ses parties composantes – le paratexte, le texte, les références, les tables et le résumé – est détaillée et accompagnée de consignes ou recommandations, y compris sur le nombre souhaitable de pages.

Le chapitre construit autour de la thèse de doctorat aborde les aspects spécifiques de ce travail de recherche, commençant par les démarches administratives à entreprendre et avec les possibilités de financement. Une partie importante est consacrée à l'organisation du travail du point de vue de son évolution dans le temps : la première année est considérée comme « l'échauffement » (202) et suppose un effort de lecture et de recherche bibliographique, des échanges avec d'autres chercheurs, un questionnement sur les méthodes initiales et sur résultats escomptés, une ébauche des réponses à la problématique et éventuellement la publication des réflexions (202-203). La deuxième année, la « course de fond » (204), voit venir, généralement, l'épanouissement de la pensée, mais également des tâtonnements inhérents, les doutes et le stress. La dernière année, la « course contre la montre » vient avec des contraintes administratives – en principal de nature temporelle – et requiert donc « de l'organisation et une bonne coordination » (207) pour lesquelles l'auteur suggère des repères à utiliser pour fixer les différents délais (dont certains sont imposés par la loi). Une description de la soutenance clôture le sous-chapitre pour faire la place aux « à-côté » (208) : diffusion de la recherche par le biais de la publication d'articles, par des communications orales ; l'enrichissement de ses compétences par le contact permanent avec le monde scientifique et par des formations complémentaires ; l'enseignement.

Enfin, V2 propose des annexes contenant une liste et des extraits de textes de loi concernant les études universitaires de master, la recherche, les doctorats et les écoles doctorales, suivies des références bibliographiques.

### **Considérations critiques**

Je commencerai par me référer à l'organisation générale qui, à mon avis, pourrait être sujette à des améliorations qui non seulement faciliteraient la compréhension des lecteurs, et leur proposerait une ouverture si nécessaire lorsque l'on souhaite faire le pas du mémoire ou de la thèse. Plus précisément, je considère que la présence des deux volets organisés autour des domaines respectifs limite la plupart du public en le dirigeant vers la lecture exclusive de la partie concernant son domaine respectif de recherche. Or, il serait à mon esprit souhaitable que les apprentis chercheurs parcourent l'intégralité du livre, car les deux grandes divisions contiennent somme toute des informations complémentaires, sans que ceci soit spécifié quelque part, sans compter l'absence d'une recommandation explicite (placée idéalement au début, dans une brève présentation générale qui d'ailleurs manque) incitant à la lecture *in extenso*.

La décision pour l'organisation du livre (que je qualifierais de HC) a peut-être été prise en comptant sur une excellente conscience professionnelle des intéressés, qui auraient atteint le degré nécessaire de professionnalisme leur dictant de ne pas s'arrêter qu'au domaine de leur choix, mais j'estime que le risque que la réalité contredise ce calcul est assez élevé. Il est clair que ce choix est la conséquence des interactions de type HC que l'on retrouve bien souvent dans la culture française, mais bénéficiant d'une expérience d'enseignement suffisamment importante et par ailleurs s'agissant d'un manuel, mon opinion est que cette recommandation aurait bel et bien eu sa place au début de l'ouvrage, dirigeant la communication vers la zone LC.

Je souhaiterais mentionner en outre qu'aucun des volets ne fait référence à l'autre, produisant ainsi une séparation stérile (pour des raisons exposés ci-dessus) qui nuit à la qualité globale de l'ouvrage. À cela s'ajoutent les sujets traités en doublon, tels que la présentation des masters professionnels et de recherche, du doctorat, des modalités de financement, etc., ce qui pourrait laisser entendre un manque de collaboration et de concertation entre les auteurs des deux volets. Je précise qu'à mon avis cette dernière remarque ne relève pas d'une démarche LC, mais tout simplement d'un manque de concertation au sein de l'équipe auctoriale.

En revanche, une fusion entre V1 et V2, tout comme l'organisation des informations de manière complémentaire auraient assuré cette lecture intégrale et donc l'accès à toutes les informations, les recommandations et les consignes, et par la même occasion auraient permis une ouverture vers le spécifique de la démarche épistémologique propre à d'autres domaines, un exercice intellectuel nécessaire et recommandé par les auteurs-mêmes. Ainsi, tout en conduisant le discours global vers le LC, le livre aurait présenté un tronc commun d'informations, etc. utiles dans tous les domaines ciblés, avec des mentions pour le spécifique de chacun et avec des exemples pour en illustrer les différences.

J'apprécie d'ailleurs le choix bel et bien LC de présenter des exemples détaillés de thèses en V1, avec les observations qu'il aurait été sans doute intéressant d'en avoir au moins un en droit et que j'aurais considéré utiles des précisions sur les méthodes de recherche utilisées, étant donnée leur importance capitale dans la démarche scientifique de ce type (d'ailleurs, il

est demandé à l'étudiant/au thésard d'en faire une description rigoureuse et bien argumentée, ce qui constituera également un point important de la soutenance). D'un autre côté, je déplore le manque d'exemples en V2 (se situant dans la partie HC du continuum de la communication), qui aurait pu faire profiter à ses lecteurs du fruit des travaux en littérature, linguistique, philosophie, art, psychologie, etc.

Un autre point positif et assurément LC est l'importance accordée aux aspects tenant des choix et de l'évolution personnelle des jeunes chercheurs. Par exemple, le poids que doit avoir l'étape de la réflexion préalable, présentée de manière plus poussée en V1 (30-31 et 49-55) qu'en V2 (147, 148, 151), et la motivation, d'un côté de choisir un master professionnel ou de recherche (car ceci aura des conséquences sur la continuation du parcours, faire ou non une thèse de doctorat). Ou bien, les considérations autour de la solitude à laquelle doit faire face le chercheur (« un travail solitaire, individuel » (32), « l'étudiant est seul face à la connaissance » (47), « l'étudiant est fréquemment confronté à un grand vide à la fois physique et intellectuel » (48)), accompagnées par les conseils sur la communication à la fois avec son directeur de recherche (163) et avec ses pairs, qu'il s'agisse de collègues de laboratoire ou des chercheurs ayant des intérêts professionnels dans le même domaine ou dans des domaines connexes, dans le but de pouvoir se positionner à l'intérieur d'une communauté scientifique et tester ses idées, faire part de ses doutes, peut-être trouver des réponses à ses questionnements et, finalement, progresser. Le sous-chapitre dédié à l'étiologie du travail de recherche en V1 et les considérations similaires en V2 (« Bien gérer son calendrier ») s'avèrent indispensables pour la « santé » de la démarche des étudiants en master et surtout pour les thésards, les conseils prodigués se référant aussi concrètement que possible aux manières de gérer les situations négatives inhérentes à leur travail : stress, blocage, doutes, anxiété, etc.

En plus, une attention particulière est accordée au traitement (LC en V1 et plutôt vers le HC en V2) de la problématique, en tant que point de départ fondamental dont dépendront toutes les étapes ultérieures. Ainsi, elle apparaît comme un fil rouge à travers les deux grands chapitres importants du V1 (« Faire une thèse, comment s'organiser » et « Méthodologie de la recherche ») et se voit accorder une place, quoique insuffisante, en V2 (« La problématique », incluse dans le sous-chapitre « Construire son projet »). À cela s'ajoute en V2 une partie d'une importance non négligeable dans l'organisation du travail de recherche, concernant la définition, la construction et l'exploitation des fichiers. Enfin, j'estime particulièrement utiles les considérations sur les repères temporels détaillés par année de thèse (une exception LC de V2), mis de manière très inspirée sous le signe de métaphores sportives, dans l'objectif de souligner l'importance de la gestion du temps, l'un des pires ennemis des thésards, une conséquence peut-être du manque d'expérience et de la solitude mentionnée ci-dessus.

Il faut noter néanmoins le manque de cohérence entre la démarche des deux volets. Plus précisément, j'estime que, même si, de manière générale, l'on peut qualifier l'organisation du livre de HC, l'on décèle toutefois sans difficulté les deux choix de démarche auctoriale, V1 abordant la problématique de manière plutôt LC, tandis que V2 se situe majoritairement dans une zone HC. Pour étayer mon argument j'évoquerai d'abord la présence d'exemples

commentés de thèses en V1, utilisée pour illustrer toutes les composantes de la méthodologie de la recherche, contre l'absence totale d'exemples en V2. Ensuite, je vais revenir au traitement de la problématique du mémoire/de la thèse, déjà commenté ci-dessus, pour finir avec celui de la méthodologie de la recherche, structurée en V1 par composantes dans un mouvement à la fois chronologique et du général vers le détaillé, alors qu'en V2 le discours reste dans le domaine plutôt du très général et de l'abstrait et dans un espace beaucoup plus réduit qu'en V1. Dernièrement, mais pas de moindre importance, la reprise en V1, à la fin de chaque chapitre, des principaux aspects traités, sous le sous-titre « Résumons-nous... ».

Je souhaiterais par ailleurs mentionner l'utilité des parties consacrées à la rédaction, avec des détails sur le contenu et la forme, tout en rajoutant mon désaccord en ce qui concerne les références (système de citation, bibliographie, index, etc.), traitées de manière trop brève et ne bénéficiant pas d'un degré de détail suffisant (se catégorisant ainsi comme particulièrement HC). Il est clair que l'économie du livre n'aurait pas pu permettre de mentionner toutes les conventions et tous les cas de figure – il aurait donc été souhaitable de faire de renvois spécifiques vers une bibliographie/webographie donnant accès aux informations nécessaires à cet effet.

Je vais diriger à présent mon attention vers le choix discursif des auteurs ; cette fois-ci notons un bénéfique HC. L'option de s'adresser directement, d'engager un dialogue avec le lecteur est à mon avis tout à fait appropriée, le livre se présentant comme un compagnon aux côtés du jeune chercheur, auquel celui-ci peut faire appel en cas de « détresse », tout en faisant descendre de son piédestal pour rendre accessible le Travail scientifique et la déesse Science dont l'aura assez souvent ésotérique n'aide en rien ceux qui prennent la décision de s'y attaquer. Je pense, par exemple, à l'abondance de questions que les novices se seront posées, qu'ils retrouvent dans les pages du manuel et qui servent à ponctuer les différentes étapes et moments de leur démarche : « Mémoire et thèse : que demande-t-on ? » (17) ; « Comment procéder pour bâtir un plan ? » (33) ; « À quoi sert la théorie ? » (68) ; « Mais tout d'abord, qu'est-ce qu'un fichier ? » (180) ; « Rédaction, soutenance... et après ? » (32).

Ici encore il faut cependant signaler la regrettable différence entre les deux volets, qui contribue, comme déjà signalé, au manque de cohérence globale de l'ouvrage. Ainsi, en V2 le style présente une prépondérance explicitement directive par le recours aux instruments de la modalité déontique, tandis qu'en V1 l'emploi nécessaire de cette dernière est contrebalancé par des stratégies discursives tenant de la complicité ironique, parfois du ludique, prodiguant des conseils tout en assumant le possible ennui provoqué par la répétition de ce qui est considéré et présenté comme important. Il est à noter une utilisation adéquate du HC, créant ainsi un lien privilégié avec le public :

... une phase exploratoire bien conduite vous évitera à coup sûr des repentirs exprimés trop tardivement. C'est un sempiternel constat, sans cesse répété, sans cesse trahi, moralisation exclue. (86)

C'est une réalité aux contours parfois amers, mais il faut en convenir, c'est aussi la règle du jeu de cet exercice de création. Un peu d'humilité en guise de viatique, une bonne logistique et, la chance aidant, votre succès est garanti dans cette aventure au long cours. [...] Vous portez en vous votre réponse personnelle. (86)

A [sic !] ce stade de réflexion, la sanction normale est d'avoir trop d'impressions au sujet de trop de choses (et diable, par quel bout commencer, direz-vous ?), et lorsqu'il s'agit de les décanter, une petite angoisse aiguë accompagne l'acte redoutable de choisir, qui commande la nécessité irrévocable d'omettre. Choix cornélien ? A [sic !] n'en pas douter. (88)

[...] à condition de ne pas vous enliser dans le drapé glacé et hautain de la pure spéculation. (104)

Qui n'a pas connu où ne connaît ce petit monologue intérieur, méchamment négatif : « mais tu ne vas pas y arriver ! » ou « tu n'es pas fait pour ça ! ». (104)

Enfin, je marquerai ce que je considère un manque de rigueur dans l'organisation du deuxième volet : aborder le mémoire et la thèse dans un chapitre appelé « Le mémoire en question », pour ensuite reprendre la question de la thèse deux chapitres plus loin, alors qu'un autre chapitre traitant le travail de recherche (les deux niveaux confondus) s'interpose, pouvant ainsi porter à confusion et donner lieu à des rapprochements indésirables – globalement, les étapes sont les mêmes, mais les attentes, la complexité, la difficulté, etc. sont plutôt éloignés. Un choix (si tant est que ceci en est un) que je qualifierai de HC, ne pouvant atteindre l'objectif d'une transmission claire et précise de connaissances susceptibles d'accompagner le jeune chercheur.

## **Conclusion**

J'ai proposé dans le présent article une succincte analyse d'un manuel de méthodologie de la recherche scientifique en utilisant la perspective de la communication HC et LC. J'ai montré qu'en dépit d'une hypothèse initiale qui supposait une démarche entièrement située dans la zone LC, beaucoup d'aspects – à partir de l'organisation-même du livre – relèvent plutôt du HC, mettant ainsi une distance entre le but d'un tel ouvrage et son effet pédagogique sur le public visé.

Le constat de la possibilité qu'une démarche qui devrait se situer par excellence en LC puisse être « contaminée » par le spécifique de la culture dont elle émane devrait donner naissance à une remise en question et à une réflexion à toute personne impliquée dans la communication scientifique, particulièrement dans celle à visée pédagogique. Je pense par exemple à l'espace universitaire roumain (trop fréquemment HC dans les transactions enseignants-étudiants) où le plus souvent l'on prétend que les étudiants produisent des articles, des mémoires des thèses répondant aux exigences scientifiques, sans qu'ils aient reçu au préalable une préparation rigoureuse et nécessaire. Ceci mérite sans doute de faire l'objet d'une étude de type sociologique qui détaille la situation présente, de manière à ce que des leçons en soient tirées pour une amélioration salubre à l'avenir.



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## **About the author:**

**Mălina GURGU** is a Teaching Assistant and a PhD candidate in French linguistics at Universitatea din Craiova, Romania.

**E-mail:** gurgu.malina@ucv.ro



**BOOK REVIEWS – RECENZII DE CARTE –  
CRITIQUE DE LIVRES**

## **WHY A *CURRICULUM VITAE* IS IMPORTANT IN THE TRANSLATION INDUSTRY**

**A review of *Curriculum Vitae that works in the translation industry* by  
Marta Stelmaszak, e-book, 2011: Business School for Translators**

**Carmen ARDELEAN**

Writing about the best way to write a CV in contemporary times seems like revisiting old topics one already knows everything about. And yet the fact that, at present, the relationship between translators and the industry has gained in importance due to the increased relevance of translation for new domains and international organisations.

Marta Stelmaszak, a Polish translator and author of "The Business Guide for Translators" is a member of the Management Committee of the Interpreting Division at the Chartered Institute of Linguists and a Co-head of the UK Chapter of the International Association of Professional Translators and Interpreters. So it is not surprising that her e-book on how to write a good CV gained the acclaim of over 25,000 readers and helped many translators improve their status in the field.

In general terms, a CV (or *Resume*, in American terms) is important because it is the easiest and most efficient way of making oneself known to potential clients and outsourcers whose aim is to find the best suited professionals for each separate project. As such, the author's threefold goal stated in the introduction is to help translators (a) to ensure that their CV "reflects their professional profile", (b) to increase any translator's chance to land more projects, and (c) to provide the optimal conditions for good future cooperation with representatives of the industry.

A good Curriculum Vitae means clarity of information and an emphasis on the personal skills which matter most for a client. In the author's terms it "is a shortcut in the decision-making process" in what clients are concerned, taking into account the fact that each agency, individual client or company has its own specific requirements and quality standards applicable to those they decide to work with.

The author points out that a single CV is not enough for all purposes and all projects; in fact, there are major differences between CVs for unique projects and those which prove useful for long-term cooperation with certain clients. Another type of differences is given by the offer of a translator with good knowledge of a single foreign language (for instance, English) and multilingual translators, or by the translator's area(s) of specialisation in comparison to "generalists".

In order to write a “CV that works” it is important to know exactly one’s own purpose and aims – in other words, to have a good strategy for displaying and emphasising one’s skills on a case-by-case basis.

Such a strategy must take into account the potential individuals or organisations that are going to read it – in other words, to “write it with the audience in mind.” It matters more if the *clients* are satisfied than one’s personal satisfaction with the information included therein.

An important part of the author’s approach is dedicated to defining a number of major “segments of clients” that translators may address their CVs to – such as translation agencies, IT companies and law firms. These three categories actually cover areas in which the demand for translation continues to be significant, but others – such as localisation, business and finance and social media – could also be relevant as well. The needs of professionals belonging to each of these categories differ deeply and therefore translators must be sure that their skills comply with their demands.

In order to write a good CV, Marta Stelmaszak proposes drawing up what she calls “an Ideal Customer (or Reader) Avatar”, starting from the role and background of each separate client (project managers who are/are not trained as translators; HR officers; specialists from different fields who have no idea what translation actually involves). She also points out the importance of constantly researching the translation market and the specific variables which may influence it at different times. Translators’ chances depend on their specialisation on various topics and on the importance of those topics for each project.

Stelmaszak’s book also focuses on cultural differences which must be taken into account in a CV. Potential clients with a cultural background that differs from the translator’s may have requirements which do not overlap the service provider’s training and this means that the translator must be prepared to adapt to new cultural requirements at all times. An example is that of the CV length, which varies from one country to another. American clients prefer a one-page CV while in the UK and other European countries the standard is of two pages. It should also be noted that the standard length of a Europass CV (valid throughout EU member states) depends on the extent of individual experience and achievements for each separate section, and therefore the CV may cover more or less pages.

The author also points out the importance of an *effective professional headline* and of a *strong profile statement*. The use of power (or action) words (such as: *ability, capacity, competence, effectiveness* and so on) is meant to “introduce information in a more powerful and appealing way.”

Today, the visibility of one’s achievements and skills is enhanced by online platforms such as *LinkedIn* (which is also localising profiles in different languages), *Translation.Directory*, *ProZ*, *Visualise.me*, *Visify.com* and others; they provide a new level of professional networking and many clients and outsourcers are accessing them in order to select translators for their projects. Therefore, becoming a member and placing a CV on these platforms by

emphasising one's skills in the right way increases one's chances to receive commissions with a high financial potential.

Stelmaszak's e-book also includes a section of "Tips from Translation Companies" in which she includes various opinions from project managers and outsources resulting from their long-term experience in the field. A list of "do-s and don't-s" draws the reader's attention to the relevant elements in a CV, as against certain frequent mistakes which may have major negative effects on one's future activity.

Finally, the author includes a checklist of stages in writing a CV, useful in making sure that all the right elements are taken into account properly – from the reasons and purpose of writing it, to the list of personal details and qualifications and the final stage of proofreading and testing.

All in all, Marta Stelmaszak's e-book is a useful guide for writing a modern CV that works in the complex global environment in which multimedia communications and internet resources become more and more important.

Marta Stelmaszak (2011). *Curriculum Vitae that works in the translation industry*, e-book: Business School for Translators.

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**About the author of the review:**

**Carmen ARDELEAN** is an Associate Professor, Ph.D. at the Technical University of Civil Engineering, Department of Foreign Languages and Communication.

**E-mail:** karenar65@gmail.com

# ***RITUAL COMMUNICATION IN THE ACADEMIC WORLD,*** **by Elena MAFTEI-GOLOPENȚIA**

**Elena Maftei-Golopenția. (2012). *Comunicarea rituală în mediul academic*. București: Editura Ars Docendi, 349 pagini**

**Marinela-Doina NISTEA**

O lucrare care abordează comunicarea rituală în mediul academic reprezintă nu numai un act științific, ci și unul de cultură, felul în care universitățile comunică prin momentele de sărbătoare (ritualurile universitare), văzute ca instrumente în sprijinul consolidării relației comunicaționale la nivel intern, între membrii colectivității academice, dar și cu exteriorul (cu piața muncii, cu ceilalți actori educaționali etc.) fiind unul extrem de important. Incursiunea pe care Elena Maftei-Golopenția o face pe terenul mai multor discipline, unele cu o pondere mai mare, altele cu una mai redusă, dar nu și mai puțin semnificativă: științele comunicării, antropologie, sociologia profesiilor și a organizațiilor, ale căror linii de demarcație sunt atât de fine, încât sunt greu, dacă nu imposibil de decelat, potențează valoarea lucrării, prin această deschidere interdisciplinară, care oferă o perspectivă globală solidă cu privire la subiectul tratat. În realizarea scopului propus, în afară de munca de cercetare întreprinsă de autoare se remarcă și acea necesară doză de obiectivism, esențială analizei „morfologiei” circuitelor care structurează comunicarea cu prilejul momentelor de sărbătoare, în perspectivă comparativă cu momentele care formează arhitectura cotidiană a vieții academice.

Capitolul introductiv al lucrării conferă un cadru general pentru abordarea temei, aducând în prim-plan sensurile date universității, cu rolurile și funcțiile sale și cartografiind terenul pe care evoluează ritualurile universitare, analizate prin prisma tendințelor și a provocărilor contemporane cărora trebuie să le facă față instituțiile de învățământ superior românești, aflate la confluența fenomenelor mondiale: globalizarea, noile tehnologii, criza economică etc. Prezentarea „profilului” principalilor actori din mediul academic și, deci, ai ritualurilor universitare (cadre didactice, studenți, manageri), constituie un punct focal al acestui capitol. Ei sunt văzuți în raport cu timpul și spațiul academic în care se mișcă, iar acestea se definesc și se structurează în concordanță cu tendințele globale.

Următorul capitol, „Antropologia și științele comunicării: terenul unor eterne pendulări”, prezintă *in extenso* conceptele teoretice fundamentale cu care operează antropologia și diferitele intersecții ale acesteia cu alte discipline, dintre care științele comunicării ocupă un loc esențial, prin prisma subiectului tratat în studiul de față, comunicarea prin ritualuri a instituției de învățământ superior. Autoarea pune accentul pe sub-domeniile antropologiei care privilegiază studiul comunicării, precum: antropologia culturală, antropologia comunicării, antropologia lingvistică, etnografia comunicării, plasând lucrarea de față sub egida principiilor care o guvernează pe cea din urmă.

Capitolul 3, „Despre ritual și comunicare”, plasează ritualul, ca obiect de studiu antropologic, la granița cu obiectul de studiu al științelor comunicării, comunicarea, în societatea contemporană, în care existența și eficiența ritualului sunt puse la îndoială, având în vedere desacralizarea lumii în care trăim. După o discuție amplă care introduce ritualurile (definiții, taxonomii, caracteristici, roluri), poziționarea lor în epoca noastră face obiectul unei dezbateri care prezintă atât puncte de vedere împotriva ritualului ca manifestare simbolică

actuală și liant al legăturilor sociale, cât și puncte de vedere în favoarea rolurilor pe care ritualul le joacă în mod indubitabil la nivel social. Un aspect aparte reliefat în lucrare îl reprezintă forța comunicațională a ritualului - mesajele care se transmit prin el și mecanismele care stau la baza legitimării ritualului ca instrument de comunicare.

Merită a fi remarcată și consistența celui de-al patrulea capitol, „Ritualurile universitare”, care folosește conceptele prezentate anterior, cu privire la ritualuri în general, pentru stabilirea unor taxonomii proprii ritualurilor universitare, inexistente aprioric, folosind mai multe criterii: mediul în care se desfășoară, procesele care subîntind acest tip de ritual, caracter, număr de participanți, amploarea interacțiunilor pe care le presupun, cu un accent particular asupra ritualurilor universitare văzute ca ritualuri de trecere. Tot în acest capitol sunt prezentate câteva considerații istorice cu privire la originea a două dintre ritualurile universitare analizate, acordarea titlului de doctor și a celui de Doctor Honoris Causa, ancorarea istorică putând oferi explicații utile pentru desfășurarea acestor ritualuri în mediul academic actual, precum și o grilă de interpretare.

Capitolele teoretice fundamentează partea cea mai amplă a lucrării, dedicată analizei corpusului, parte introdusă de capitolul 5, „Metodă de lucru”, care explică pe larg alegerea și folosirea metodelor (calitative) și a tehnicilor de cercetare (interviul semi-structurat cu cadrele didactice, interviul structurat cu studenții, analiza documentară și de conținut a articolelor din presa on-line care tratează subiectul ritualurilor universitare). Explicațiile cu privire la delimitarea universului cercetării (eșantionare, saturație etc.), la ghidul de interviu folosit, precum și la analiza datelor colectate, organizată tematic, în jurul diferitelor teme abordate cu respondenții, au rolul de a ușura înțelegerea demersului de cercetare. Tot în acest capitol sunt prezentate diferitele dificultăți întâmpinate în etapele cercetării: tematizarea, planificarea, interviuarea, transcrierea, analiza, verificarea, dar și considerațiile etice care au stat la baza ei. Dacă prima parte a acestui capitol este dedicată interviurilor cu cadrele didactice și studenții, cea de-a doua se referă la demersul de constituire a corpusului de articole din presa on-line, subîntins de dorința și necesitatea de a completa perspectiva actorilor cu privire la ritualurile universitare cu cea a presei (on-line). Subcapitolul „Analiza corpusului” tratează interviurile cu cadrele didactice și studenții. Pe tot parcursul analizei documentelor care constituie corpusul, există o pendulare între aprecierile teoretice și constatările empirice, ceea ce le conferă soliditate și le lărgeste perspectiva acestora din urmă. De asemenea, în partea dedicată analizei interviurilor, concluzii intermediare punctează discuția, ceea ce oferă elemente de ancorare sintetizatoare, care facilitează condensarea corpusului de lucru.

Capitolul „Concluzii” sintetizează și structurează concluziile intermediare din capitolul precedent. La acestea se adaugă considerațiile conclusive ale capitolelor teoretice și ale celui dedicat metodei de lucru, care face legătura acestora din urmă cu capitolul dedicat analizei. Tot în acest capitol sunt reluate temele de cercetare principale de la care s-a pornit și este prezentat modul cum au fost ajustate de-a lungul studiului, precum și validarea sau invalidarea lor.

Tema cărții suscită interesul prin prisma faptului că acoperă o zonă neexplorată până acum în literatura românească și doar timid în cea străină - ritualurile universitare ca instrument de comunicare în mediul în care se desfășoară, de unde și bibliografia aproape inexistentă în zone precum intersectarea dintre antropologie/ritual și științele comunicării, sociologia profesiei academice, tradiției universitare în general. Dubla perspectivă asupra ritualurilor care au loc în mediul universitar, a cadrelor didactice și a studenților potențează valoarea și originalitatea acestui studiu, care are avantajul că tratează din punct de vedere calitativ o zonă de cele mai multe ori analizată cantitativ, mediul universitar românesc și, în speță, momentele simbolice care-l marchează și care contribuie la strategia de comunicare, foarte importantă în zilele noastre.



Rod al unei munci sistematice, pline de pasiune și discernământ critic, volumul *Comunicarea rituală în mediul academic* se adresează deopotrivă studenților, masteranzilor, doctoranzilor, cadrelor didactice, specialiștilor în domeniul științelor comunicării, precum și tuturor celor interesați de subiect, fiind un studiu de pionierat în România.

**About the author of the review:**

**Marilena-Doina NISTEA** is an Associate Professor, Ph.D. at the Technical University of Civil Engineering, Department of Foreign Languages and Communication.

**E-mail:** marilena.nistea@utcb.ro



## **NEW BOOKS**



# NEW BOOKS

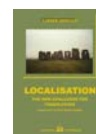
## Maria ALEXE

- *Dimensiunea balcanică a prozei basarabene potmoderne.* (2014). Iași: Editura Tipo Moldova.



## Carmen ARDELEAN

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## Irina-Ana DROBOT

- *Virginia Woolf and Graham Swift: The Lyrical Novel,* Editura Argonaut, Cluj, 2014



## Felix NICOLAU

- *Kamceatka. Time is honey.* (2014). București: Editura Vinea.



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**E V E N T S – EVENIMENTE – ÉVÉNEMENTS**

# PAST EVENTS

## INTERNATIONAL PROJECTS WITH THE PARTICIPATION OF OUR FACULTY AND STUDENTS

An interesting CAT Team Project with the participation of 15 MA students from Bucharest (the Specialisation of Translation and Interpreting from our university), Iași and Galați and a group of MA students from Applied Translation Studies, University of Leeds (UK) took place in February – March 2014.

The aim of the project was to experience *a complete translation workflow for a real job* – from being recruited by a Language Service Provider to quoting, translating and proofreading using CAT tools (MemoQ in this instance), exporting Translation Memories and Terminology Databases, as well as tracking each participant's time. The results of the project were presented in 250 words essays in which each student was invited to give details about how well they performed, based on a set of criteria proposed by the coordinators of the project. Participants were also asked to reflect, in 250 more words, on how well they thought the Project Manager in each case had done his/her job based on the same criteria.

A number of 6 Master's students participated in this project: Anca Zîrnă, Silvia Răchiteanu, Steliana Sava, Cătălina Clinciu (second year) and Alexandra Mihai, Veronica Ungureanu (first year). They were invited to translate and proofread *real texts* (around 1,000 words/person, give or take a couple of hundred depending on the original files) which were later to be used by the *World Fair Trade Organisation*; this involved a higher degree of professionalism from all involved. In order to comply with ethical and confidentiality requirements, participants were asked to sign a Confidentiality Agreement, which referred mainly to any personal information they were to gather about team-mates or lecturers involved - e-mails, contact details, translations – which were not supposed to be shared beyond University programmes or without permission.

Participants were working from English into Romanian, under the coordination of university faculty from each centre. Our Department was represented by Associate Professor **Carmen Ardelean** and then Associate Professor **Felix Nicolau**, who coordinated from Bucharest all the activities of UTCB students and acted as an interface between them and the Project Manager, **Dr. Dragoș Ciobanu** from the University of Leeds.

This project was a useful part of the training for future Language Service Providers, due to the fact that they had a chance *to simulate the actual situation* of interaction with project managers from UK or from around the world, as well as to be confronted with differences in translation formats and software used (e.g., MemoQ and TRADOS), quotas per page or workload per hour or per day.



**Photo taken during the EMT Conference in Brussels, with several of the Project coordinators**

At the end of the project, coordinators from Leeds and Romania held an online feedback session during which various details and critical issues about the project were pointed out.

The online Project feedback presentation took place on March 19, 2014. The Project Managers from Leeds University presented their results during a 30-minute session, followed by contributions by the Romanian tutors. Discussions covered topics such as the use of free and open source CAT tools in translation, as well as the difference of approach between freelancers and project managers from different cultures and ways of solving them quickly and efficiently.

**Carmen ARDELEAN**



## **Translating Europe Forum 2014**

*Linking up translation stakeholders*

**Brussels, 18-19 September 2014**

The first Translating Europe Forum, organised under the auspices of DG Translation and the European Commission, took place on 18 and 19 September 2014. This event was launched by the DGT (Directorate-General for Translation) in the context of the new Erasmus + programme and its main goal was to “establish a more structured cooperation with all actors in the field of translation.”

Today, the importance of translation and translators has increased significantly and good practices need to be shared so that highly qualified translators receive more visibility and appreciation. The aim of the Forum was also to give an impulse to common projects and to promote a sustainable, as well as diversified market for translators from all the member states of the European Union.

Discussions and presentations made during the two Forum days covered five main topics:

1. Innovation in the translation sector
2. EU Initiatives and funding opportunities for the translation sector
3. Bridging the skills gap
4. Translation and intellectual property rights
5. The future of the Translating Europe Forum

The introductory keynote speech entitled “*Multilingualism in Europe(an media)*” was presented by Christophe Leclercq, founder of EURactiv. His speech focused on ways for better cooperation between various stakeholders and on the translators’ need to adapt to the needs of extremely diverse categories of audiences. He also emphasised the fact that multilingualism is a real opportunity for Europe and that, in this context, translators have a critical mission.

Other keynote presentations were made by Aldo Laudi (“*European Skills / Competences, Qualifications and Occupations*”) – in harmony with *Europe 2020* Project, viewed as an opportunity to impose new skills and jobs related to translation – and Manel Laporta Grau, representative of the European Commission (“*Bridging Business and Research*”).

The works of the Forum were also captured on video files.

### **Topic no. 1: Innovation in the translation sector**

Discussions focused on the way in which the fast development of contemporary technologies (e.g., CAT tools, machine translation, and localisation tools) affects the traditional approach to translation.

The main conclusion was that “[the] management of translation memories, terminology, multilingual desktop publishing and automatic translation post-editing are just a few of the challenges the modern translator faces.” Tools and processes are now integrated in a so-called “cluster of tools” which can facilitate data sharing and cooperation. In any case, no matter how advanced, CAT tools cannot replace the human factor.

### **Topic no. 2: EU Initiatives and funding opportunities for the translation sector**

For a long time, translators did not have an opportunity to interrelate with the business community; at the same time, there was a significant gap between theoretical training and research and the actual translation work in realtime conditions.

Nowadays it is clear that establishing a proactive relationship between academia, translators and the industry is essential, and this was the main focus of this debate. The main goals of Erasmus+ Programme, regarding ways to facilitate translator mobility and the establishment of strategic partnerships between stakeholders – universities, translation agencies, freelancers, business representatives and so on – was also viewed by participants as a key element in improving the existing state of things.

As a result, the European Commission is taking steps towards setting up a unitary framework of translation competences, as well as a qualifications framework, both of which can help potential clients make the best choices for their projects.

### **Topic no. 3: Bridging the skills gap**

According to European statistics, the skills gap is one of the biggest problems in the EU today. A McKinsey study<sup>1</sup> shows that, while around one million jobs are available in the digital sector, up to 34 million young people continue to be unemployed. University curricula are often based on theoretical training, while avoiding immediate students’ access to real-life environments. Also, according to participants in the debate “the market conditions of the translation profession have also dramatically changed, productivity must be much higher than in the past, but without a commensurate increase in remuneration. The quality-price balance is much better for customers now.”

The types of skills translators need to use today for high quality results are different from the past. “The translation profession becomes more and more interdisciplinary, increasingly embracing IT and technological skills besides the traditional language and linguistic competences. To be efficient, translators must be technology-savvy, proficient in the usage of various software tools, online systems and databases. Soft skills like communication skills

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<sup>1</sup> See the whole text at:

[http://www.mckinsey.com/insights/social\\_sector/converting\\_education\\_to\\_employment\\_in\\_europe](http://www.mckinsey.com/insights/social_sector/converting_education_to_employment_in_europe) (accessed on 07/10/2014)

are also increasingly important as a dynamic and rapidly changing environment requires efficient communication with co-workers, clients, community (social networks), etc.” (Translation Forum Report, p. 5)

During the debate, participants agreed upon setting up a number of critical action points, including, among others:

- including real-life skills as part of university curricula;
- industry organisations and associations should compile lists with the skills they require in translation projects put forward at present;
- setting up minimum standards, both for skills and for payment;
- organisation of workshops with international participation;
- focus on a closer cooperation between translation trainees and translation offices.



**Printscreen of the Forum works**

#### **Topic no. 4: Translation and intellectual property rights**

High technologies have had a significant impact on readers' access to various texts. Today, many internet contributors advocate free access; however, this would affect existing intellectual property rights laws and authors' right to be paid for their works by those who read and use them for different purposes.

One of the questions asked during this session, and in need of a clear answer, is whether the copyright law is an obstacle for innovation; there is also a gap between copyright laws (at national level) and the translation market (which is now global).

Discussions also focused on the fact that translators are also authors and thereby beneficiaries of the copyright law; the degree of "originality" (a fundamental requirement of copyright) depends, however, on the type of text to be translated. The translation of highly specialised texts is less "original" than one made by the free translation method. However, in most cases, even though implicitly and not explicitly, translators waive their rights when they hand a finished project to their outsourcer. A useful solution would be reached if translator associations agreed to draft standardised contracts defining the transfer of rights from the former to the latter, in a similar way with the procedures followed by publishing houses in most countries.

**Topic no. 5: Proposals for future Translation Forums**

The Translation Forum organised under the auspices of the European Commission aims to become an annual event and to include, among the participants, students and other trainees in translation. Representatives of major (or even local, less known) clients should participate in the discussions in the next years.

Changes should also be imposed in the way in which clients view the financial reward – that is, their opinion of a translation's worth. Many clients consider that the use of CAT tools justifies a significant reduction of translators' fees, which is wrong.

Other proposals referred to the inclusion of a session dedicated to terminology and terminology management tools, as well as to ways of crossing the language barriers in Europe, in next year's Forum. Topics such as the "fit for purpose" concept, crowdsourcing and cloud sourcing and the need to adapt EU and national legislations to the new realities of translation were also among the subjects of interest for 2015 and the next years.

**Carmen ARDELEAN**

The information herein is selected and adapted from the *Translation Forum Report* issued by the European Commission. It also includes the above mentioned author's added comments.

See the original text at:

[http://ec.europa.eu/dgs/translation/programmes/translating\\_europe/documents/report\\_actions\\_2014\\_en.pdf](http://ec.europa.eu/dgs/translation/programmes/translating_europe/documents/report_actions_2014_en.pdf)

## **The *Romanian Language Worldwide* Conference at Arizona State University 10-17 October 2014**

In recognition of the School of International Letters and Cultures' Romanian Studies program's international importance and visibility, the Romanian Language Institute, the Ministry of National Education and Research and Arizona State University were holding their first-time-ever conference.

More than 65 invited guests participated including the Provost and Vice Provost of the University of Bucharest, three Romanian Ministerial Cabinet Counselors, the Director of the Romanian Language Institute (a ministerial-ranking position), a representative of the Ministry of Foreign Affairs, as well as scholars and researchers from Romania and 27 other countries.



The welcome address was given by Robert Page the University Provost, who emphasized the importance and the visibility of the Romanian Language at ASU, followed by the Dean of Humanities George Justice (College of Liberal Arts and Sciences and Associate Vice President for Humanities and Arts in the Office of Knowledge Enterprise Development at Arizona State University) and by the Director Robert J. Cutter (School of International Letter and Cultures). Then, the Provost of the University of Bucharest, Mircea Dumitru, and the Director of the Department of Romanian Studies from ASU, Ileana Orlich, addressed their appreciation and gratitude for the opportunity offered by ASU to host this important event.

The plenary sessions were held by distinguished leaders or members of some Departments of Romanian from abroad, not only good connoisseurs of Romanian but mainly promoters of Romanian language, culture and civilization. As a sign of homage and recognition toward those who have been international ambassadors of the Romanian language, the Ministry of National Education and Research offered them diplomas of excellence.



The event was an opportunity for debates and discussions among the participants, the main topics of the conference focusing on 2 main areas: teaching Romanian in universities abroad and viewpoints on the Romanian studies on literature, culture and civilization.

The purpose of the conference to offer a good opportunity for exchanges of ideas and expertise was accomplished, and the participants all agreed that this type of events are a good promotion and internationalization of Romanian language and culture worldwide.

The Department of Romanian Studies, consisting of its Director, Professor Ileana Orlich, the visiting professor Zoia Manolescu, Director of UTCB's Department of Foreign Languages and Communication, lecturer Julieta Paulescu, instructor Oana Almășan and teaching assistant Monica Bultz, also involved their American students who learn Romanian in the organization and active participation to this event.

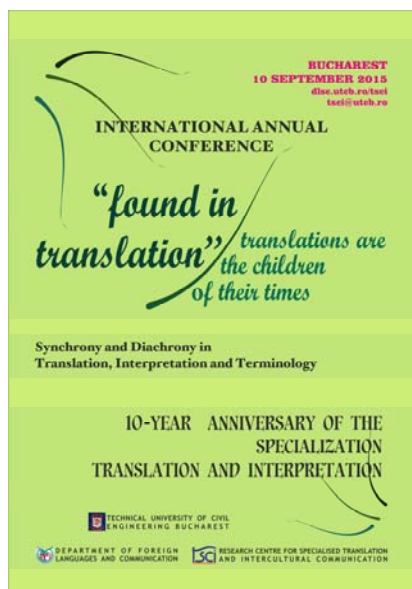
# UPCOMING INTERNATIONAL CONFERENCES AND SYMPOSIUMS

## CALL FOR PAPERS *INTERNATIONAL CONFERENCE 2015*

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

With the topic

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



In the context of linguistic diversity, which comprises more than six thousand languages, our world would be inconceivable without translation. Linguistic plurality along with the increase in economic, technological and cultural exchanges establish translation as a unique method of uniting this diversity, being the concrete outcome of the endeavour of mankind to overcome linguistic and cultural barriers. This should not lead to the erroneous understanding that translation is an *a priori* phenomenon of the modern society. From time immemorial the need to communicate beyond linguistic borders has caused translation to

find its way into the most varied contexts: among merchants and scholars, politicians and spies.

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

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

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

#### **MAIN SECTIONS:**

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

#### **KEYNOTE SPEAKERS:**

**Cristiana-Nicola TEODORESCU, University of Craiova**

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

#### **CONFERENCE VENUE**

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

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



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

### **SCIENTIFIC COMMITTEE**

Carmen ARDELEAN, Universitatea Tehnică de Construcții București  
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Liliana RICINSCHI, Universitatea Tehnică de Construcții București  
Raluca TOPALĂ, Universitatea Tehnică de Construcții București

Guidelines for contributors and camera-ready papers are available on the conference website.

### **CONTACT**

Bd. Lacul Tei 124 020396 Bucharest ROMANIA  
Tel.: +40 21 242 54 32  
E-mail: [tsci@utcb.ro](mailto:tsci@utcb.ro)

**Call for papers**  
**International English and Translation**  
**2nd ULICES Conference on Translation Studies**  
**"International English and Translation"**

**Venue:** Faculty of Letters, University of Lisbon

**Date:** 3-4 December 2014

The rise of English as an international world language has had a dramatic effect on the practice of translation in all domains. As Campbell (2005) has pointed out whenever English is involved in the process there can be no illusion of parity between source and target languages. As a consequence, translation into and from English cannot be approached in a neutral way, or as a purely technical matter; instead, it must necessarily be considered within a context of power relations, inextricably linked to questions of culture, history and ideology. This has naturally had repercussions on many aspects of Translation Studies, reigniting debates about (amongst other things) the translator's ethical responsibility and capacity for intervention in situations of cultural inequality, not to mention the effect that constant calquing from English is having upon other languages.

There is, however, another school of thought which views International English as a de-cultured hybrid construction that has ceased to be the property of mother tongue speakers and is therefore no longer the covert vehicle of Anglo-Saxon values. This approach brings a whole new set of issues to the discussion: issues related to source-text hybridity and linguistic simplification; scale-shifting; translating in a cultural vacuum; implications for translation technologies and translator training; and the coexistence of global English with local varieties around the world.

We invite proposals for 20-minute papers offering case studies on various text types and translation directions as well as theoretical, methodological and terminological studies.

**Suggested topics** include but are not restricted to:

- The impact of the use of English as an international language on the translation of literary, audio-visual and scientific and technical texts
- The implications of International English for translator training
- The implications of International English for translator / translation technologies
- Subtitling and fansubbing
- International English as the intermediary in indirect translation
- The relative merits of the various models (English as an International Language; Global English; World Englishes; English as a Lingua Franca) in the translational context
- Profiling (inter)national literature (in periodicals, volumes, film, radio, TV)
- Presenting (inter)national literature (in prefaces, collections, anthologies, national historiography, literary / scientific historiography)
- Theoretical, methodological and terminological issues in researching the interplay of international English and translation

### **Keynote speakers**

**Abram de Swaan** – University of Amsterdam, the Netherlands

**Stefania Taviano** – University of Messina, Italy

Conference Languages

Papers may be presented in English and Portuguese.

Submissions (in English) for double-blind vetting should be sent to:

jornadas.estudos.traducao.2014@gmail.com

and they should include:

Title of Paper

Name

Institutional Affiliation

Email address

Abstract (500 words in English)

Bio-Note (max. 100 words, mentioning main research interests, projects and selected publications)

Audiovisual Requirements

Language of Presentation (English or Portuguese)

5 Keywords

## **CALL FOR PAPERS**

### **NEW HORIZONS IN TRANSLATION AND INTERPRETING STUDIES**

**29, 30 and 31 January 2015**

**Malaga - SPAIN**

The 7th International Conference of the Iberian Association of Translation and Interpreting Studies (AIETI) will be held in Malaga, a Phoenician city which has been a melting pot of languages and cultures for millennia. Since its foundation, the city has witnessed the history of the Mediterranean, which bathes the city's shores and provides cool and refreshing air. It is a cosmopolitan, welcoming city and offers a wide range of cultural, gastronomic and leisure activities. Malaga is an example of architecture and innovation yet still remains true to its traditional roots, making it an ideal venue for celebrating the 7th International Conference of AIETI and exploring new horizons in Translation and Interpreting Studies.

At this year's conference we intend to provide a forum for discussion which reflects the most current and updated research, in order to promote and disseminate the constant changes and developments in the field of Translation and Interpreting, both at academic and professional level. At this conference the real needs of translators and interpreters, the latest innovations, and the most comprehensive studies on translation and interpreting of the 21st century will be discussed from the points of view of different fields of expertise.

#### **Papers**

We invite abstracts for oral presentations or posters which cover, but are not limited to, the following conference topics

1. Research methodology in Translation and Interpreting
2. Theory, history and teaching of Translation and Interpreting
3. Legal and administrative translation
4. Scientific/technical Translation
5. Literary Translation
6. Audiovisual Translation
7. Machine Translation and post-editing
8. Translation and Interpreting Technologies
9. Corpus-based/driven Translation and Interpreting
10. Different modes of Interpreting

In addition, an R&D workshop will be organised for those interested in presenting funded R&D projects and dissertations in progress. Applicants must submit their proposals to topic 1.

All accepted papers will be published in an edited volume in electronic format, which will be distributed to the attendees at the conference. A selection of papers will be published in a volume, in English, by a prestigious publisher.

### **Abstract submission and important dates**

- Abstract length: **between 400 and 500 words** (without bibliography).
- New deadline for abstract submission: **30th October 2014**
- Abstracts are to be submitted via the form available on the conference webpage.
- Notification of acceptance: **15th November 2014**.
- Submission of full papers (according to style sheet): **2nd March 2015**.
- Abstracts accepted for oral presentation will have 20 minutes for presentation, followed by 10 minutes for questions and answers.
- Abstracts accepted for poster presentation will have a space for exhibition to the audience and will have two discussion sessions for the authors to discuss their work with attendees.
- Conference languages: Spanish, Portuguese and English.

### ***Full papers maximum length***

Oral presentations: **3500** words (without bibliography).

Posters: **1500** words (without bibliography).

### **Workshops**

**Manuel Arcedillo.** Translator specialising in translation technologies at Hermes Traducciones y Servicios Lingüísticos.

- *"Introduction to machine translation and post-editing"*
- **29 January 2015 (13:00-14:00)**
- This workshop introduces the more common machine translation systems used in production environments and best practices for an effective post-editing. Several underlying aspects will be analyzed, including integrating machine translation in CAT environments, tips for creating customized engines, post-editing practicalities and several methods of evaluating machine translation quality.

**Luca de Filippis.** Translator and computational linguist at DAEDALUS.

- *"Stilus. 3.0 Technology for the Linguistic Quality Control in Spanish"*
- **29 January 2015 (18:30-19:30)**
- In all professional translation projects the linguistic quality control is an essential step. Nevertheless, this task is often limited to the utilization of the text processor's automatic spellchecker to find possible typing mistakes. Usually, tools like this are not accurate enough to verify issues such as contextual spelling, orthotypography, grammar and style (if they do not ignore errors). Stilus, based on the recommendations of the main authorities of the normative Spanish (Spanish Royal Academy, Fundéu, De Sousa, El País...), Stilus employs advanced Natural Language Processing and semantic technologies to perform a context-based content revision.

**Antonio Martín.** Owner and Director Manager at CÁLAMO & CRAN

- *"Advanced editing resources for translators"*
- **30 January 2015 (13:00-14:00)**
- This workshop teaches how to edit with efficacy using Word. Save time editing texts. Reduce repetitive tasks. Tips and shortcuts. Search syntax. Examples of complicated cases. Learn to how to think in order to use Search and Replace.

**Juan José Arevalillo Doval,** Managing Director at Hermes Traducciones y Servicios Lingüísticos, SL.

- *"Workshop on revision flow in professional translation environments"*
- **30 January 2015 (19:00-20:00)**
- The revision and review process is essential in professional translation environments. The quality standard for translation services EN15038 defines revision as a compulsory task in the whole translation process. Obviously, translation service providers give revision a fundamental importance, so that they can develop different operating approaches in order to improve translation quality in the end product of that process. In this workshop we will provide an introduction to those key concepts and the way in which that process is implemented mainly in translation companies. In addition, we will work on real-world examples of translation revisions to illustrate all those concepts.

#### **Venue and contact**

University of Málaga  
Faculty of Arts  
Campus of Teatinos  
29071  
Málaga

#### **Technical Secretary of AIETI 7**

Viajes El Corte Inglés. División de Congresos  
C/ Martínez, 12 Local 1 29005 Málaga  
E-mail: [aieti7@viajeseci.es](mailto:aieti7@viajeseci.es)



