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➤ PHD Thesis

Humanities

DIVIDED BY A COMMON LANGUAGE: THE ENGLISH LANGUAGE AVATARS

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Abstract

Sociolinguists, pragmaticists and, more recently, corpus linguists have tried to answer questions about the ways in which people around the world use English. The paper proposes a multi-dimensional analysis approach with a view to drawing attention to over-interpreting frequencies, as well as to the need to provide sensible and sensitive explanations for differences and similarities. The paper underlies both a diachronic and a synchronic approach to English language variations, linking language change to cultural change, and focusing on written data due to their increased availability. Another main assumption is that *International English*, as the latest addition to English language variations, has proven to be highly dynamic in a relatively short period of time - in this respect, we experience the *British and American lag* phenomena.

Keywords

Type International English; variation; language and cultural changes

Introduction

The paper is intended to:

- identify and describe the main directions of the English language change from a diachronic perspective;
- identify and describe the main directions of the English language change from a synchronic perspective;
- feature international English in point of endonormative and exonormative standards.

1. The diachronic perspective

1.1. *English - what's in a name?*

Tracing back the history of the most widespread language nowadays, we should start from the Celts who used the term *Saxons* indiscriminately with reference to all the Germanic tribes. Early Latin writers took over this all inclusive name for the Germanic inhabitants of England (*Saxones*) and for the land (*Saxonia*). The first records of the terms *Angli* and *Anglia* run parallel to *Saxones*, referentially pointing to the West Germanic

tribes; in time *Angli* as well as *Anglia* replaced the former Celtic denomination. The same globalising tendency is noticed in the vernacular, writers using *Englisc*, (*English*), a word derived from *Angles* (*OE Engle*). Likewise, the land and its people were called *Angelcynn* (*Angle-kin or race of the Angles*) until after the Danish period. From about the year 1000 *Englaland* (*Land of the Angles*) is preferred. Therefore, we can rightly state that *English* is older than *England* [1].

1.2. English - time span and dialects

We favour large temporal divisions in the evolution of the English language so as to better understand the complexities of the phenomenon and to allow for viable generalizations with respect to specific traits. The following stages are commonly accepted in mainstream literature [1]:

- Old English (450-1150 AD);
- Middle English (1150-1500 AD);
- Modern English (1500-1914 AD);
- English today (1914 onwards).

Figures 1 and 2 below illustrate the earliest English language variations according to the geographical area, i.e. dialects.



Figure 1. Old English dialects



Figure 2. Dialects in the Interregnum

2. The synchronic perspective

2.1. Standard English

Standard language is defined as a set of rules that prescribe the correct use of the language at the phonological, morpho-syntactic and lexical levels. *Standard English* emerged in the 15th century, with East Midland English imposing on the other dialectal variants mainly because it was the version officially used by the Royal Court and the influential merchants in London, where the Court of Justice and the universities of Oxford and Cambridge were located [2].

2.2. Recognizing functional variation

For efficiency and effectiveness, language variations may be aggregated into two major types: *inter-speaker variation* (*dialects*) and *intra-speaker variation* (*registers*) [3]-[4]. In this line of approach, *dialects* represent any language variety that typifies a group of speakers within a language community, and they may be subdivided into:

- geographic dialects: British English, American English, Canadian English, Australian English, South African English, etc. Further sub-variations include: English in the UK (in Scotland, Wales, Northern Ireland, etc.), dialects in the USA (Jamestown, Boston, Philadelphia, Charleston, New Orleans, etc.).
- temporal dialects: Old English, Middle English, etc. (see above)
- social dialects: for instance, U (upper-class) and non-U dialects in British English, the latter being best illustrated by Cockney. More recently, gender and language variation are considered a subdivision of social dialects irrespective of territorial or temporal borders.

Registers comprise:

- field-related variation: business English, medical English, technical English, legal English, etc.;
- mode of communication: spoken English vs. written English;
- style (equated to the level of formality): mainly, formal English vs. informal English.

3. World English(es)

3.1. Framework

Needless to say, nowadays English is often considered the most important global language [5]. But we have to be aware of the fact that all the English language varieties cannot be reduced to *Global English* since there are major differences concerning their current status and use as well as their evolution [6]-[7]. Under the circumstances, the plural and relativistic perspective is wiser: *English World-Wide* [8] or *World Englishes* [9].

3.2. Models of World Englishes

Three broad divisions are generally operational [9][10]: *English as a Native Language (ENL)* in the UK, US, Canada, Australia, New Zealand where the majority of speakers acquire English as their mother tongue + *English as a Second Language (ESL)*. in Kenya, India, Malaysia, etc. where speakers are claimed to first acquire a local language before learning English, the co-official language + *English as a Foreign Language (EFL)* in countries where English is mainly learnt as a foreign language and used for international communication.

The history of English's global diffusion is replete with landmarks [5], shortlisted below:

- the planting of the Jamestown colony in 1607;
- Robert Clive's victory at the Battle of Plassey in 1757, which ushered in the dominion of the British East India Company;
- the creation of the first penal colony in Australia in 1788;
- the British settlement at Singapore in 1819;
- establishment of a Crown Colony in Hong Kong in 1842;
- the formal beginning of British administration in Nigeria in 1861;
- the foundation of the BBC in 1922 and the United Nations in 1945;
- the launch by AT&T of the first commercial communications satellite in 1962.

The overarching phenomena of Anglomania, occurring in several waves and underlying different reasons, started in Europe in the eighteenth century. No language has spread as widely as English, and it continues to spread as the language of instruction, of media, etc. In the 21st century the world is becoming more urban and more middle class, and the use of English signposts this, increasingly serving as the *lingua franca* of business and popular culture. It is top ranking in other areas such as shipping, diplomacy, computing, medicine and education. [11]

A recent study has suggested that among students in the United Arab Emirates, “Arabic is associated with tradition, home, religion, culture, school, arts and social sciences”, whereas English “is symbolic of modernity, work, higher education, commerce, economics and science and technology” [12] (pp. 125ff). In Arabic-speaking countries, science subjects are often taught in English because high quality textbooks and other educational resources are readily available in English. This is not something that has come about in an unpurposed fashion.

Conclusions

In spite of fragmentation and variety, English will continue to be a mutually intelligible language to all its speakers, be they native or non-native. We are optimistic about its future even if English may still be outnumbered by speakers of other (international) languages: “It is difficult to predict the future, with something so dynamic. [...] The biggest potential setback to English as a global language, it has been said with more than a little irony, would have taken place a generation ago – if Bill Gates had grown up speaking Chinese.” [5] (p. 122)

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AFRICAN-AMERICAN CONTEXTS IN AUGUST WILSON'S *THE PIANO LESSON*

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Abstract

Slavery in America has left everyone affected, but those who have truly felt it are the Americans descended from slaves. Modern drama encourages African Americans to accept their history as slaves and to regard it as part of their cultural identity. August Wilson's *The Piano Lesson* analyzes the African American segregation from Mississippi seeing it as an attempt to run away from the past, travelling North.

In his desire to capture African American history and experience, August Wilson tells the story of separation, of suffering, of becoming and self-definition in the spiritual play *The Piano Lesson*. He portrays the everyday life, the problems facing Black people during Depression times in America; builds ordinary but authentic, easy to identify with characters, who are master storytellers, who exist in connection not only to the living, but also to their ancestors, and who approach the slave life through art and music, considered to be an extension of African storytelling. An old piano, which signifies both African folk tradition and American capitalism represents the central conflict of the play. The history carved into the surface of the piano by the ancestor of the main characters, Berneice and Boy Willie, offers it both monetary and sentimental value. Berneice wants to hold on to it as a family heirloom, while Boy Willie sees an opportunity in selling it to afford a piece of land. Past, present, religious tradition and slavery are valuable heritages that must be acknowledged, recognized and accepted, in order to move on and create a life for oneself.

Keywords

Self-definition, history, slavery, heritage, ancestry, suffering, family, piano, craftsmanship, art

1.1 The didactic role and social ramifications of *The Piano Lesson*

During the Broadway opening of *The Piano Lesson*, August Wilson explained in a *New York Times* interview the way in which the play was inspired from Romare Bearden's painting *Piano Lesson*, and he described what the piano initially meant to him: "It provided a link to the past, to Africa, to who these people are. And then the question became, what do you do with your legacy? How do you best put it to use?" (Rothstein, 1990:8)

The ambition to "alter the relationship between blacks and society through the arts" (Bryer and Hartig, 2006:21), is expressed through Wilson's early engagement in the Black

Power movement and in black community theater, and his eager plan to create a cycle of plays about African-American life in the twentieth century. The manner in which he depicts black adversity, opposition and perseverance, offers the audience a new portrayal of African-American past.

As stated in an interview in *In Their Own Words: Contemporary American Playwrights*, Wilson wishes a spectator would “walk away from my play, whether you’re black or white, with the idea that these [characters] are Africans, as opposed to black folks in America.”(Savran, 1993: 290) Emphasized in his play is Wilson’s addition of African cultural and religious traditions – Gabriel’s ritual dance in *Fences*, Berniece’s invocation of her ancestors’ spirits in *The Piano Lesson* – which stand as testimony to the way in which he describes the native backgrounds of African Americans and retells their history from a black point of view.

An illustration of such a perspective automatically calls for reviewing black history in America. In *The Piano Lesson*, the key aspects that Wilson underlines are the connection of blacks to their slave days and the Great Migration of southern blacks to the North.

The Great Depression that encompasses the world of the play, had such a devastating effect upon series of generations of Americans, that even today mere remarks about it bring up intense images of dreary faces and soup kitchens. However, Wilson provides the audience with an artistic description of black American struggle during the Depression.

Despite the fact that both blacks and whites were experiencing overwhelming changes during the 1930s, black poverty was presented differently from white poverty in compelling ways. What is amplified in the play is the period of migration associated with urban attractions: Specifically, Lymon is captivated by the “good life” that Pittsburgh offers. In the same way, Avery is determined to leave the South behind.

Our essay also discusses a moral aspect of the play: it inspires the public to re-visit American history by proposing a different script where blacks hadn’t left their southern land, and it invites black Americans to give significance to their own heritage of slavery. According to Wilson’s statement in *In Their Own Words*, “blacks do not teach their kids . . . that at one time we were slaves.”(Savran, 1993: 281) Subsequently, this history must be told: “It is the crucial and central thing to our presence here in America.” (Elam, 2006: 78) To elaborate, the Charles family acknowledge the hardship of the past which the piano stands for. The family pictures engraved into the piano show loss and agony, but also craftsmanship and significant accomplishments.

The Piano Lesson relates to all of the essential aspects of African-American experience. Avery’s character suggests the value of religion in African-American spirit, “our saving grace,” whilst Berniece’s cry for help addresses the ongoing impact of African faith in “ancestor worship . . . ghosts, magic, and superstition.”(Elam, 2006:182). Wining Boy embodies the black culture of the blues, whereas Berniece’s care of her household supports the idea of women’s duty in the black family culture. Also, the dialect that the characters use is not only genuine but also a manifest to the exceptional gift African Americans have given and keep on giving the American English.

Wilson tries to get through to his audience, to encourage them to re-analyze their history and to give black audiences a voice to describe themselves. He employs *The Piano Lesson* as a form of social protest. Accordingly, the play grieves black suffering under slavery and the effect it casts over three generations of slaves, and it urges black Americans to value their ancestors’ history and also their own black legacy.

1.2 Family history and culture

Freedom doesn't make you free!

A closer overlook suggests that the Charles family in Wilson's play is almost an exact replica of the southern black life in the nineteenth and twentieth century. Undoubtedly, Wilson designed his characters to be illustrative for that history. Following the emancipation of the slaves in 1863, their majority went on occupying the land, renting from their previous owners as tenant-farmers. The earnings from their work were low, crops were often affected by bad weather, and the living expenses were synthetically amplified as it was primarily whites who held the stores where blacks would buy and sell their goods. Numerous laborers were pressed into debt by their former owners and subsisted in excruciating poverty.

As history points out, the guarantees of the Reconstruction Era were suspended, and the establishment of Jim Crow laws set apart whites and blacks supported the long lasting effect of southern racism. (Gale, 2000) Complementary, most blacks from the countryside headed North, as the advancement of industry in the last decades of the nineteenth century assured that workers would receive higher earnings, better work conditions, and higher living standards.

As seen in the play, the Charles family once belonged to the Sutters and worked their land as slaves. Even though independence was gained, they decided not to leave their land, and became farm laborers for the Sutters, renting farmland from their former owners and cultivating it for themselves. Eventually, a part of the family migrated towards North to Pittsburgh, Boy Willy being left behind.

Stubborn and eager to thrive, he wouldn't forsake his land. His dreams would soon come true: he would eventually own, rather than rent the land. Wilson shows his own concern about what the American civilization would look like if blacks remained on their lands in the South and developed ways to prosper and establish there. (Gale, 2000) His father's ambition to recover the piano can also be analyzed in Boy Willie's determination to stay and work the land for himself. Both of them trust that reclaiming the legacy of slavery – and remodeling it through work and affection – will change their ties to their family and past. (Gale, 2000)

The way Boy Charles understands it, the piano stands for "the story of our whole family and as long as Sutter had it . . . we was still in slavery." (Wilson, 1990: 45) In the same way, Boy Willie severs the link between owner and slave, in his attempt to turn into an owner himself, ironically on the same property his family has worked on.

The issue that the play focuses on is the fight over a piano. Boy Willie hopes of changing his luck, make his own destiny. Nevertheless, the very reason there is a battle to begin with, is because the story of the piano is so valuable: it triggers different reactions to the past in every family member. In this aspect, the title suggests that the piano lesson is one about past and suffering: history can be understood completely different and it revolves around the storyteller and the reason they are telling the story at all. Having this lesson figured out is substantial for understanding the race relationships in nowadays America and the division between black and white experiences throughout history.

As the play's main conflict derives from Boy Willie's desire to chance the past, it is only natural that it can be solutioned by Berniece's choice to revisit the past. Not having their mother around anymore, Berniece rejects her request to worship the ancestors (to play the piano calling upon spirits, honoring the blood that was given as sacrifice for it).

And yet, when all other efforts to get rid of the ghost fail, Berniece goes back to her mother's ritual practices in her attempt to save her brother and exorcise Sutter's ghost. She

sits down at the piano, starts to play and invokes the ancestors to ask for help. It is apparent that the piano lesson could also be seen as a lesson of urging African Americans to cherish family ties and to recognize their personal contribution to the heritage of slavery.

1.3 The piano – a southern heritage

Although conventionally Wilson's plays focus on African-American life in the twentieth century, they are all also targeted upon the experience of slavery.

The "whole solid past" cannot be dismissed, but confronted and dealt with. (Welty, 1972: 206) Boy Willie, part owner of the piano, is anxious to head back South again. It is significant for him to own that farm land on which generations before him had worked as slaves, as he sees it as his chance to regain the past and become somebody. As he confesses in front of his uncle Doaker, "I ain't got no advantages to offer nobody," but that if he would have had land, "something under his feet that belonged to him," he could "stand up taller" (Wilson, 1990: 91, 92). "I ain't gonna be no fool about no sentimental value," Boy Willie declares. (Wilson, 1990: 51). He cannot find any explanation for Berniece' refusal to play the piano despite it meaning the world to her, and even passing its story on to her daughter Maretha so she would "know where she at in the world" (Wilson, 1990: 91).

Berniece would do anything to hold on to the piano, have it dusted but never played, as a reminder of all the suffering and sacrifice her ancestors had to endure. She recalls her late mother playing the piano and telling her she can hear the ancestors reaching out to her as she played. Berniece also appears fearful of the ghost of Robert Sutter, the former slave owner of their family, and the one responsible for tearing the family apart, splitting them up to buy the piano for his wife. According to Nadel, "Sutter is like the undead, the vampire from some expressionist film, who has come to prey on the people who don't believe he's there." (Nadel, 1994:9) The original Boy Willie, one of the slaves in the family, is a very skilled woodcarver. Upon the separation from his beloved wife, daughter and son, he feels the need to carve their faces into the piano. Having accomplished that, he continues to fashion a pictorial history of the whole family onto the piano. In the end, Boy Charles, father of the present Boy Willie and Berniece, adventures into the Sutter home to reclaim the piano, by taking it away, believing it rightfully belongs to his family, as they had paid for it in blood and suffering. He considers that whoever is in possession the family's pictographs – and implicitly the stories of their past – can somehow control their spirits. Challenged and enraged by his act, vengeful whites find Boy Charles' hiding and burn him alive.

The play also envisions Boy Charles' ghost, which seeks revenge. Berniece considers that playing the piano will disturb the spirits, and Maretha will be destined to bear the burden of the past. Equally important, she believes that "Money can't buy what that piano cost. You can't sell your soul for money. It won't go with the buyer. It'll shrivel and shrink" (Wilson, 1990:50). But it is too late to protect Maretha from the ghosts of the past, as she has already seen Sutter's ghost. The hardships of the past, as well as its charm, are a vital part of all their lives and experience. Wilson carefully constructs the tense relationship between the two siblings, with each conflict including more and more details about the family history and raising his audience's discomfort of not foreseeing a positive outcome. Wining Boy, Doaker's older brother, worsens matters with his musical tribute to memory. All of a sudden Sutter's ghost makes his presence felt, and attracts many people who try their best to exorcise it, including Avery, a minister.

Despite all efforts, it is all in vain. Boy Willie fights with Sutter's ghost, but is forced aside. To Berniece it all becomes clear: she can only save her loved ones from the ghost by

playing the piano. Ignoring the past is no longer an option nor is giving the piano away. She has to take it up and “play” it; this way she makes it a part of her identity and she is connected with her past. She sits at the piano and starts playing a powerful song, with embedded incantations to her ancestors Berniece, Esther, Papa Boy Charles, and Mama Ola – the ones responsible for preventing the past from being ignored. (Bloom, 2009) In her incantation, Berniece begs them over and over again to save her family from its enemy. Her cry for help is heard, and Sutter’s ghost disappears. Coming full circle, the only way Berniece succeeds in liberating her family is by confronting the very past she had been trying to avoid her whole life. For the play to meet its didactic role, Wilson himself demands of the public not to censor any part of who they are if they want to be able to move on with their life. In conclusion of the play, Boy Willie heads for Mississippi pleased that Berniece had found a purpose for the piano, bringing music and meaning to the present. The piano’s song revives the experiences of the past, “transforming the ugly and awful, along with the beautiful and tender, into a joyous melody of hope.”(Bloom, 2009: 15)

1.4 Echoes of ancestry

Depicted in the final scene is Berniece’s decision to play the piano as a “rustling of wind blowing across two continents.”(Wilson, 1990:106) Wilson himself combines two distinct cultures in the play, the African and the American, and stresses upon the fact that this cultural blend is vital to the African-American identity. Ancestor worship is essential to African religious practices, and it is believed that the ancestor spirits can ruin or guide people’s lives, generate a chain of good or bad happenings, as there are good and bad spirits roaming the earth. As a matter of fact, even though ancestor worship means admiration for the dead, it is also a way of ensuring that spirits will continue to be generous and defend worshippers from evil forces. Disrespecting the spirits eliminates their protection and can go as far as being a cause for their wrath. The piano represents the Charles’ family totem: it documents Berniece and Boy Willie’s ancestor’s lives, and it is the sole existing link between past and present. The ancestors’ spirits come together in the piano, becoming one powerful force, exactly the reason for Berniece’s mother, Mama Ola, carefully polishing it, praying over it, and requesting that her daughter plays it. She takes care of it, keeping it clean and cultivates her connection to the ancestors by praying and playing it. Berniece’s refusal to play the piano after her mother’s death translates into her fear “don’t want to wake them spirits.” Consequently, “they never be walking around in this house.” (Wilson, 1990: 70) Moreover, the rejection to honor the piano the same way her mother did shows that she has abandoned her African heritage and dishonored her family history. In the end, Berniece understands that it was her ignoring her past that led to the torment of the Charles’ by Sutter’s ghost. As soon as she finally starts playing again and calls upon her ancestors’ spirits, it feels as if the ancestors themselves have spoken through her, restoring her place within the family. She declares once and for all that maintaining African cultural practices and honoring the history of slavery is of the utmost importance.

Mysticism is artfully associated with Wilson’s historical design and examination of African American life. In *The Piano Lesson* Wilson connects the past to the present for black Americans through the communication between the living and the dead. In essence, both dead and alive are bound together, and so, history is transferred. They are entitled with self-awareness, a real sense of their own dignity and identity, which offers them the courage and all means necessary to ensure the future on their own terms.

The spirits of the ancestors can offer protection from Sutter's ghost. Not only that, but they can also clear up the conflicting relationship between brother and sister, later securing that family bond; and, probably, aid Berniece in her quest for achieving self-consciousness. As exemplified in the play, both the ordinary and the symbolic roles of the piano provide the decoding of Wilson's framing of black American history as the bond between the living and their ancestors. Before all else, the piano works as an evocative instrument through which spoken history is passed on; and further, it serves as a holy ancestral shrine, uniting the realm of the living to that of the dead.

There lies an interdependent relation shown in the description of the bond between the two-reciprocally advantageous or self-destructive bond-and it must be continued for one's guarantee of maintaining the lineage. The ancestors are active representatives of the genealogy, and, in African American culture it was believed that after some time, most of the ancestors will take their place again in the world of the living by reincarnation into the same clan, completing in this fashion the cycle of life and death that establishing the survival of their own blood line. (Nadel, 1994) Moreover, any breach of this system can be disastrous. Exemplified in the play, the absence of ancestor communication through the piano ultimately jeopardizes the relationship between siblings, when Boy Willie tries to take the piano away from Doaker's home against Berniece's will. This action could have culminated in fratricide. In the same way, the loss of ritual connection also permits the intrusion of Doaker's home by Sutter's ghost, who has no problems in drawing near to the piano to play his own songs at it. Doaker and Berniece plead Avery to exorcise the ghost, but the act only infuriates Sutter, making him more powerful and determined to destroy anyone who gets in his way. The play presents Boy Willie taking his chances at killing the spirit, trying to fight it physically. But it is only when Berniece accepts her identity and place within the ancestor lineage, calling upon their protective powers, that the family can finally get rid of Sutter for good.

To summarize, the lineage bond predicated in *The Piano Lesson* becomes an allegory for the historical relations between black Americans and their history, and "kinship" (Nadel, 1994) translates into historical connection among all black Americans. Sutter's ghost represents the slave holder's historical viewpoint, as the dominant culture. In this respect, the banishment of Sutter is a testimony to historical self-description for blacks in America. Nonetheless, the act is also a petition for a distinct history and independent historical institutions, required by a cultural contrast between origins and historical outlook.

Conclusions

The significance of the piano in August Wilson's *The Piano Lesson* is braided within the culture of slavery. Wilson treats slavery as a vital historical period in the African American awareness and self-definition era. The past is never to be ignored or denied. Wilson believes in reminding blacks of their past and encourages them to celebrate it; as he notices that more and more African Americans detach themselves from the history of slavery, he urges them to confront it.

For Wilson, to be an African American is not equal with the color of one's skin: "It is more a state of mind and a way of viewing the world" (Abbotson, 2003: 90). Through *The Piano Lesson* he underlines the need for the African Americans to redefine their culture and not accept its negative white judgments.

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ASPECTS OF THE GOTHIC INFLUENCE IN CONTEMPORARY FASHION

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Abstract

Generally speaking, Gothic is a word associated with death, destruction and decay, making us think of melancholia and darkness, among other things. The contemporary Goth subculture was inspired by the Gothic literature in the 19th century, along with horror filmography. People tend to become Goths because they cannot associate themselves with the normal society we live in. Their beliefs and morals do not align to the normal standards, and seem they do not ‚fit in’ the present society. This paper has in view to emphasize some aspects of the manner in which the above- mentioned subculture manifests itself in the world of fashion, the Gothic movement embodying many styles, from the feminine line of gowns to the long tight and black jeans or either leather pants of male Goths.

Keywords:

Gothic subculture, fashion, darkness, exoticism, female Goth style, male Goth style

“Gothic” is an epithet with a strange history, evoking images of death, destruction and decay. From its origins in the 18th-century literature of terror to its contemporary manifestations in art, cinema and design, the gothic is associated with the powers of horror and the erotic macabre.⁴¹ (Valerie and Park, 2005)

When we talk about Goth subculture, we refer to a contemporary subculture. It appeared in the early 1980s in the United Kingdom, under the impact of Gothic music, being a part of the punk movement. The mentioned subculture was inspired by the Gothic literature in the 19th century, along with horror movies. The Goth musical genre circles various styles, with an accent on the sorrowful and mystical tendency towards sound and outlook.

The Goth movement is considered more of a social riot, a silent protest, than an expression of religion. The Goths do not belong to a specific religious cult, its members being of any beliefs and faiths, from Christianity to Buddhism, Islam, Judaism, or even Atheism.

The Gothic movement embodies many styles of fashion. The common Goth girl look usually consists of dark clothing with silvers accessories, the basic Gothic outfits portraying a romantic and morbid look. A subculture of Gothic fashion embraces the feminine line of gowns such as elegant long black dresses, tight corsets, an overall veil, tall boots, all of which should impersonate a dark black bride. The image of a romantic Goth takes us back

to the Old Victorian clothing from early 19 century, velvet, satin, lace, brocade being the common materials chosen by the romantic Goth. The colors of their gowns varies from black, to dark blue, deep purple, blood red. The romantic Goth look perfectly displays its fascination with medieval history, the Edwardian and Victorian era. .

When it comes to the Goths' hairstyle, diversity is the key. Girls tend to spike and dye their hair in various colors such as blue and black, streaks of purple, green or maybe even red. For the Goth, the use of the black eyeliner is a must. The make-up they choose is usually eye shaping, ending with a winged eyeliner. People from the Goth culture are very spontaneous and creative when it comes to their makeup. If not opt for the basic black eyeliner, they can always go for a more innovative way to show off their painting skills, the makeup varying from painted tear drops around the eye, or the „running make-up” look. For the interior corner of the eye, one might opt for a red contour, defining what they would call a „bloody eye”². (Gothic Pictures.org)

The Gothic guy does not align to a pre-established style category, every aspect being improvised and chosen personally. The fashion scene of this mysterious cult has always been based on the freedom of expression and individualism, hence its point in the first place, that being the rebellion against society and all the imposed norms and rules. One misjudged and underestimated aspect in analyzing the male Goths is the fact that they fall under the specter as being considered effeminated or girly- nothing could be more wrong. Of course, there is no gender exclusion or orientation that should be exclusively fitted into the alluring Goth scene.

Both genders that adhere to this fanciful lifestyle are considered to be delicate persons with a deep mind, profoundly passionate about their beliefs who tend to expose their frail side. In order to mend their broken souls, Goths turn to art and crafts, ingeniously materializing the vibes that echo in the soul of an inner artist.

Stepping in the neo-Gothic subculture, we may encounter different symbolic patterns, these representations having been extracted and adapted from many cultures. It is important to mention the Celtic symbols, the Pagan signs, but also the Germanic and Christian ones. One of the most used and most visible symbols in the Goth culture is the Pentacle or the Pentagram, which is a star with five sides inside a circle. Its meaning takes us to the five vital elements: air, water, earth, fire and spirit. The circle that contours the star is the representation of the closed circuit of life, symbolizing greatness and wholeness. Some adepts of the Goth culture choose to wear the reversed pentagram to symbolize death or even Satan. „Just because your kids are wearing dark clothing doesn't mean they're Satanists”³ (Richards, 1997)

The pentagram is worn by Pagans and Goths either with ornamental use, or even to show their relation with the world of „wicca”⁴ which is considered a branch of white magic. (Hot Gothic Stuff, 2004-2012)

The spider is as well another recurring motif on the Goths' amulets, the arachnid being the motif of a constant fear, the arachnophobia. In many other cultures, it portraits ingenuity, perseverance, fantasy, destiny, and occult powers.

If we search for the meaning of the spider in various legends, it is considered to be the initiator of rain or the story teller. Our lives are constructed just like the web. We need to be patient and careful, just like the spider is while weaving its web. In “Native American lore, the spider, personified as the Grandmother was the teacher and protector of esoteric wisdom”⁵(Avia Veneifica, 2005-2017).

In conclusion, Gothic fashion can be associated with mystery, darkness and exoticism. The most characteristic details of this style are related to black features and can be associated with the members of Gothic subculture. Lots of people know about this type of fashion, and consider it familiar, but very few are aware of the connotations of it.

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THE ACTORS OF THE LEARNING PROCESS AND THEIR LUDIC REPRESENTATION IN THE FOREIGN LANGUAGE TEXTBOOKS

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Abstract

Language and culture are closely related: learning a language necessarily includes a cultural dimension acquired not only through texts but also through images. Therefore, the textbook holds a decisive weight in the process of learning a language. It is the transmitter of the cultural models and values of a society because it can provide a kind of lived experience of a foreign culture.

Drawing from qualitative and quantitative analysis of a corpus which consists of eight textbooks, covering two foreign languages – French and English - two different age groups and school stages-the fifth and the ninth grades- our contribution discusses the presence of ludic activities within the Romanian foreign languages course books. So, in our paper, we will focus on answering the following questions: To what extent are the course books relevant to the idea of ludic issues? How do these ludic representations appear at both levels: image and discourse? What are the differences and resemblances from one age to another?

Keywords

discourse, image, ludic, representation, textbook

1. Terminological clarifications

One of the goals of a course book author is to make it attractive to the participants in the learning process, thus generating a starting point for a motivational and collaborative environment.

It is essential to highlight the different concepts derived from “ludic” in order to grasp its meaning and the semantic differences between these terms.

Larousse Dictionary defines the term as «relatif au jeu.»¹ We go further and give the definition of “game” quoting the same source: «activité non imposée à laquelle on s’adonne pour se divertir , en tirer un plaisir»¹

¹ *Le Petit Larousse Illustré*, Larousse, 21, Rue du Montparnasse 75283 Paris CEDEX 06, 2007, ISBN 978-2-03-582503-2. (Our translation:” which is related to the game”)

In language didactics, the game is « un événement de communication interactif à deux ou plusieurs participants pour développer une compétence.»²

For instance : « JOUE

Chaque élève met sur le bureau du prof un ou plusieurs objets personnels (un livre, une gomme, un mouchoir). Le professeur prend les objets un a un et les montre à toute la classe. Chaque élève doit reconnaître son objet.

Modèle : C'est **mon** stylo. Ce sont **mes** crayons. » ³(*Limba franceză*, Pentru clasa a V-a, editura RAO International Publishing Company, RAO Educațional, București, 1997, ISBN 973-576-132-7, p. 23)

What starts as a game turns out to be the learning of the possessive adjectives and the revision of the vocabulary related to personal/ school objects.

Caillois, quoted by Nicole De Grandmont, defines it as being «l'activité libre par excellence»⁴ and the textbook for the 5th grade⁵ clearly exemplifies it:

“Let’s play a game: What are you going to do with it?”

- one pupil goes out
- the others think of an object they need for the party
- they call the first pupil back in
- this pupil asks questions until he guesses the object

Example:

¹ *Le Petit Larousse Illustré*, Larousse, 21, Rue du Montparnasse 75283 Paris CEDEX 06, 2007, ISBN 978-2-03-582503-2 (Our translation: “a non-imposed activity that you do for fun, in order to enjoy it”)

² Cuq, Jean-Pierre, *Dictionnaire didactique du français langue étrangère et seconde*, Ed. Jean Pencreac’h, CLE International, S.E.J.E.R. Paris, 2003, p.106, ISBN: 209-033972-1. (Our translation: “an interactive communication event with two or more participants to develop a skill”)

³ Turcu, Aurelia, Minescu, Ilie, *Limba franceză*, Pentru clasa a V-a, editura RAO International Publishing Company, RAO Educațional, București, 1997, ISBN 973-576-132-7, p.23

⁴ De Grandmont, Nicole, *Jeu ludique: conseils et activités pratiques*, Logiques, Québec 1995, ISBN: 2893812570, p.15. (Our translation: “free activity par excellence”)

⁵ Achim, A., Capotă, L., Comișel, E., Dinu, F., Mastacan, A.; Popovici, R., Teodorescu, E., *Pathway to English*, English Agenda, Limba engleză, Manual pentru clasa a V-a, Editura Didactică și Pedagogică, R.A., 2013, ISBN 978-973-30-3381-3 p. 60)

‘Are you going to write with it?’	‘No, I’m not. ’
‘Are you going to decorate the room with it?’	‘Yes, I am. ’
‘Where are you going to put it?’	‘On the floor.’
‘Is it a Christmas tree?’	‘That’s it!’”
‘No, I’m not. ’	

This leads on to the ludic activity considered as « Une activité d’apprentissage [...] guidée par des règles de jeu et pratiquée pour le plaisir qu’elle procure. Elle permet une communication entre apprenants (collecte d’information, problèmes à résoudre, compétition, créativité, prise de décisions, etc.). Orientée vers un objectif d’apprentissage; elle permet aux apprenants d’utiliser de façon collaborative et réactive l’ensemble de leurs ressources verbales et communicatives »¹

So, by means of playing, students can develop their communication and grammar skills: “saying you intend to do something”/” going to + verb” structure. Another suggestive example in this sense is: **“Let’s play a game – In my trolley – Students get into groups of five. They sit in a circle.**

The first student starts by saying a sentence.

Example: In my trolley there are two bottles of lemonade.

The second student must repeat this and add a new item.

Example: In my trolley there are two bottles of lemonade and a packet of crisps.

Students say the sentence in turn, adding a new item each time.

If a student misses something or cannot add a new item, he/ she is out.”²

With this example, we can easily distinguish the components of what it has been previously defined as “ludic activity”: it is a learning activity because it aims at the communicative area of asking and talking about units of food, it involves both actors of the learning process: students and teacher, it is guided by game rules presented progressively and sustained by examples. As for the pleasure it provides, a playful activity is always a good strategy to keep students motivated and interested in a language class.

2. Corpus analysis and data statistics

The introduction of ludic activities in language class strengthens the bonds within a learning group and prepares students for social life. When using this strategy in class, the

¹ Cuq, Jean-Pierre, Gruca, Isabelle. *Cours de didactique du français langue étrangère et seconde*, Presses Universitaires de Grenoble, Grenoble, 2002, ISBN: 978-2-7061-1082-5, p. 160. (Our translation: “A learning activity [...] guided by game rules and practiced for the pleasure it provides. It allows communication between learners (gathering information, solving problems, competition, creativity, making decisions, etc.). Oriented towards a learning objective; it allows learners to collaboratively and reactively use all their verbal and communicative resources”)

² Achim, A., Capotă, L., Comișel, E., Dinu, F., Mastacan, A.; Popovici, R., Teodorescu, E., *Pathway to English*, English Agenda, Limba engleză, Manual pentru clasa a V-a, Editura Didactică și Pedagogică, R.A., 2013, ISBN 978-973-30-3381-3 p.111

teacher should set a learning objective that can be achieved otherwise there is no didactic activity and this is exactly what interests us.

Learners can acquire skills even during a craft activity because it teaches pupils to follow instructions but it also has an educative goal: to teach them the consequences if these instructions are not respected and the importance of doing things right:

“Let’s make a paper hat. These instructions are scrambled. Put them in the right order.

1	2	3	4	5	6	7	8	9
h								

- | | |
|---|--|
| <ul style="list-style-type: none"> a) Don’t put your sticky fingers on the hat b) Cut the paper c) Don’t play with the paint-brush d) Use glue e) Don’t use a penknife | <ul style="list-style-type: none"> f) Fold the paper g) Draw something h) Take a piece of paper i) Stick the edges |
|---|--|

Try to make your own paper hat at home.”¹

Of course, the images accompanying the instructions are very useful and they explain how to complete the craft.

Technology and social networks are at our disposal as regards educational games: “Play **Do an errand** with your classmates. Divide the class into groups. Each group writes a WhatsApp message asking a friend from another group to do an errand. The receiver of the message must “act ” accordingly and mime the errand.

E.g.: “HELP! Santa Claus is coming to dinner. I want to cook pizza and I don’t have any more cheese. Go and buy me some.! TX”

“Harry Potter needs a piece of chalk to finish a spell. Bring me some! ” etc.”²

This games are enjoyable vocabulary and speaking activities but also team building sessions as they require and ensure a close collaboration within the class group.

“Complete the crossword” is another language activity to review and consolidate the vocabulary concerning professions:

“Across:

1. a person who reports news for newspapers, radio or television
2. a person who is trained to travel in a spacecraft
3. an expert in biology
4. a person who designs, builds or maintains engines
5. a person who teaches, especially in schools
6. a person who trains to compete in sports

¹ Achim, A., Capotă, L., Comișel, E., Dinu, F., Mastacan, A.; Popovici, R., Teodorescu, E., *Pathway to English*, English Agenda, Limba engleză, Manual pentru clasa a V-a, Editura Didactică și Pedagogică, R.A., 2013, ISBN 978-973-30-3381-3 p. 123)

² Ioniță, Diana, Drulă, Simona, Dumitrescu, Corina, Gheorghe, Niki Paula, Giurgi, Adriana, Sârbu, Alina, *Limba modernă 1, Limba engleză*, Corint Logistic, 2017, ISBN 978-606-94044-2-3, p.60

7. a person who owns and manages a farm
8. a person employed to serve customers in a restaurant
9. a walker skilled in handling or repairing machines

Down: a member of the police force”¹

“The Chinese portrait”, allows everyone to present themselves in a fun and imaginative way. Each student draws up his/ her "Chinese portrait" on a sheet of paper, answering questions starting with "If I was ...":

« Si j'étais une fleur, je serais ...

- a) un animal→...
- b) une plante →...
- c) une planete→...
- d) une saison→...
- e) un fleuve→...
- f) un pays→...
- g) une ville→...
- h)une cathedrale [...]
- p) une mer→...»²

Reading dialogues generates the improvement of speaking skills for common situations in everyday life such as a telephone conversation. Furthermore, role-plays facilitate learners' understanding of the others' point of view and offer the possibility to live a specific situation and analyse it in its complexity.

« Je sais téléphoner

- Allô, c'est toi, Dan ? Ici, c'est Emil.

- Non, c'est le père de Dan. Ne quittez pas, je vous le passe.

- Bonjour, Emil, j'attendais ton coup de fil hier soir... allô !... je ne t'entends plus ! on nous a coupés !

- Allô ! Je t'entends très bien moi, que faire ?

- Rien à faire, je raccroche et je t'attends chez moi. »³

For learners with a high level of language knowledge, sonnets are subject to analysis and recitation; it is the example of Shakespeare's Sonnet 91:

“Some glory in their birth, some in their skill,
Some in their wealth, some in their body's force;
Some in their garments, though new-fangled ill;
Some in their hawks and hounds, some in their horse;
And every humour has his adjunct pleasure,
[...]

¹Comișel, Ecaterina; Pîrvu, Ileana, *Limba engleză, Front Runner, Limba modernă 2, Manual pentru clasa a IX-a*, editura Corint, București, 2008, ISBN 978-973-135-337-1, p. 52.

²Nasta, Dan Ion, Sima, Marioara, Știube, Tereza Lili, *Planète jeune, Limba modernă 1, Manual pentru clasa a IX-a*, editura Corint, București, 2008, ISBN 978-973-135-339-5, p. 59

³Botez, Aurora, Ciurel, Malvina, Mihai, Felicia, *Limba franceză, Manual pentru clasa a IX-a*, Editura Didactică și Pedagogică, R.A. București, 1995, ISBN 973-3239-5, p.71

Wretched in this alone, that thou mayst take
All this away, and me most wretched make.”¹

The textbooks chosen as analysis corpus furnished relevant results for our study. We conceived a statistics following two main categories of ludic activities: language activities (puzzles, crosswords, poems, sonnets, song lyrics) and communication activities (dialogues, role plays, comics, games). These are included in the discourse representation field.

There are also quantitative data about visual representations of playful activities, such as drawings, caricatures, comics.

Activity	Textbook			
	French Language		English Language	
	5 th grade	9 th grade	5 th grade	9 th grade
Language	64	12	13	8
Communication	113	40	108	23
Image	59	31	84	53
Total result	236	83	205	84

From a quantitative point of view, the textbooks used as corpus are sufficiently illustrated, but an updating of their contents, both textual and iconic, is essential. It is necessary that they respond to the new generation’s needs of communication. The drawings are simple, pretty, cheerful, sometimes very funny, in correlation with the age of the students. Their role is to represent characters, objects, actions, scenes of daily life.

It has also been noticed that the authors of these textbooks have a concern to respect and provide a maximum correspondence between the drawing and the text.

Conclusions

The results prove an already known situation: the ludic representation decreases with the learners’ age and the differences between French and English textbooks are quite slight. The main activities focus on communication. In most cases it is the learner’s task to create a dialogue, guided by his/ her partner: the teacher. Dialogues are given as examples for a further speaking activity where learners’ imagination prevails. Well known activities like miming, designing and even flash mobbing have a specific target: learning and having fun.

Images of dolls, lollipops, Disney world and Little Prince and his drawings in the 9th form textbooks show that playing is ageless. They reinforce this idea of playfulness and sometimes it is difficult to separate image from discourse as they are interconnected in communication tasks where the learner has to tell a story upon the given pictures. It is also

¹ Bălan, Rada, Carianopol, Miruna, Colibaba, Ștefan, Coșer, Cornelia, Foșăneanu, Viorica, Stan, Vanda; Vulcănescu, Rodica, Pathway to English, *English My Love*, Student’s Book, 9th grade, L1, Editura Didactică și Pedagogică, R.A., București, 2014, ISBN 978-606-31-0040-6, p.78.

the situation of comics which involve the student's participation in the reconstruction of the whole scene.

However, it should be emphasised that none of the textbooks specify the role of the teacher or at least of his interventions during the activities. The teachers is given a voice through the tasks it has to explain and this is to be taken into consideration.

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FEAR IN EDGAR ALLAN POE'S *THE MASQUE OF THE RED DEATH*

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Abstract

Poe was an American writer and critic, widely regarded as an essential figure of the nineteenth century Gothic literature, especially of dark romanticism – a literary subgenre of Romanticism, mirroring a traditional allure with the macabre, the irrational, the demonic and the grotesque. It was often related with Gothicism.

The Mask of the Red Death is a short story written in 1842, originally published as *The Mask of the Red Death: A Fantasy*. It is representative for the Gothic fiction, being often seen as an allegory about the fleeting nature of human life, and the imminent death. In *The Mask of the Red Death*, fear and anxiety are suggested by the deliberate use of colours: blue, purple, green, orange, white, violet, black with scarlet. The particular color ordering of the seven chambers in Prince Prospero's apartment has bewildered Poe's readers ever since *The Masque of the Red Death* appeared. We can associate fear with the clock motif, which represents the central symbol of the story, and the main item of anxiety and horror. The climax of fear is characterized by the appearance of The Red Death, the epidemic horror, that moved with terrifying rapidity through the abbey, leaving behind only terror, horror, and disgust.

Keywords

Gothic, Psychology, Fear, Death, Darkness and Decay

Edgar Allan Poe was born on January 19, 1809, in a boardinghouse on Carver Street, in Boston, near the Boston Common. He was taken in by John and Frances Allan, after his father abandoned the family, and his mother died. This caused him a traumatizing experience. He frequented the University of Virginia for one semester but left due to the lack of money, and also joined the Army in 1827 under a fictional name. Poe was chronically ill and died of tuberculosis at age 44. As an American writer and critic, he was widely regarded as an essential figure of the nineteenth century Gothic literature, especially of dark romanticism, a literary subgenre of Romanticism, mirroring a traditional allure with the macabre, the irrational, the demonic and the grotesque. It was often related with Gothicism.

"Gothic" denotes a historical phenomenon, a political and ideological construct, and represented excess and exaggeration and is attributed to archaic and pagan culture. The term "Gothic" can be extended into fields such as film, politics, fashionable style and architecture. The Gothic turns against real life using imagination to create alternative

versions of reality. The Gothic includes a dark, shaded atmosphere, foreboding tone and mysterious settings like ruins, dungeons, caves, abbeys, towers, castles, crypts, and catacombs. Underground passageways, shuttered windows, and trapdoors are the elements that affect innocent or naive characters: "Gothic signifies a writing of excess. It appears in the awful obscurity that haunted eighteenth-century rationality and morality" (Botting, 2005, p.1).

In literature, the Gothic includes English medieval poetry in the works of Chaucer and the major work of the Elizabethans and Jacobean drama. The history of Gothic fiction begins from 1764 with the publication of *The Castle of Otranto* by Horace Walpole, but the traditional gothic was disputed by early writers in the genre, such as Ann Radcliffe and M. G. Lewis. Horace Walpole, Ann Radcliffe, Matthew Lewis and their contemporaries were among the first to prominence the corruption, the sickness of families addicted to the maintenance of their status.

With reference to Edgar Allan Poe's work, he is the one who popularized the American short story with works such as *The Black Cat*, *The Cask of Amontillado*, *The Mask of the Red Death*, *The Pit and the Pendulum*, *The Fall of the House of Usher*, and *The Tell-Tale Heart*, which remain extremely influential today and have even provided source material for television dramas and films, including stage adaptations. He thus remained unknown for the large public with a larger part of his writings, and poems such as *The Raven*, *The Bells*, and *Annabel Lee* are universally recognized, and certain famous lines are widely used and quoted. Poe also wrote literary essays, one of the most influential being *The Philosophy of Composition*, in which he exemplifies his ideas about how good writers write, by using his own poem, *The Raven*. He described three literary theories as important factors for good writing: length, unity of effect and a logical method. Poe's literary career contains more than 350 poems, short stories, and critical reviews and essays, and his influence in creating an unprecedented American form of literature makes him a symbol for the contemporary literature and culture.

The Mask of the Red Death is a short story written in 1842, originally published as *The Mask of the Red Death: A Fantasy*. It is representative for the Gothic fiction, being often seen as an allegory about the fleeting nature of human life and imminent death. The story is about a threatening plague, known as the Red Death, which menaces the life of Prince Prospero, and many other wealthy nobles. In order to escape this disease, they are hiding in his abbey: "This was an extensive and magnificent structure, the creation of the prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers and welded the bolts" (Poe, 2001, p.3). As Dawn B. Sova pointed out, *The Masque of the Red Death* appears similar to Boccaccio's *Decameron*, written in 1353, in which a congregation of aristocrats try to escape a spiteful plague behind the walls of a secluded abbey. Even the futility of life is mentioned, as in Poe's work.

Regarding the structure of fear, Poe started to illustrate it even from the beginning, by naming his work *The Masque of the Red Death*, in which the "Red Death" represents the embodiment of the incurable, fatal, and deadly tuberculosis. He also describes the tragic and tedious symptoms of the disease: "There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body and especially upon the face of the victim" (Poe, 2001, p.3). This description of the symptoms of the disease which haunts the world of Poe's story, makes it clear that life itself has reached a crisis within the order of the individual and thereby destroys everything around.

We cannot talk about fear, without understanding it, and as Kurt Riezler described it in his essay, *The Social Psychology of Fear*:

Man's fear is fear of something or for something: of illness, loss of money, dishonor; for his health, family, social status...In the concrete case fear is never alone. We always hope, if only that the thing we are afraid of will not happen. Man faces great danger without fear if a strong desire, emotion, passion sways his heart" (Riezler, 1944, p. 489).

Fear is related to knowledge, and both have a social dimension, because fear is definite, exactly like death, and as a result, the fear of death is inevitable and preordained. We are destined to die, and nothing can stop it. Consequently, Poe analyzes the themes of madness, the passage of time, and the nature of death in this story, all being elements of fear, horror, and macabre. In his gothic fiction, he uses hyperbole and also repetition that may suggest the obsessive temperament of an anxious character, and his reliance on italics, dashes, and exclamations may underscore a madman's frenzy.

The atmosphere is also an echo of fear: Gothic, gloomy and mysterious, with supernatural forces, human evil, darkness and power. The evil force is duplicitous, with a bloody face and violent powers. The rise of this supernatural entity occurred as a consequence of the corrupt individuals, led by Prince Prospero: "Prince Prospero was happy and dauntless and sagacious...when his dominions were half depopulated" (Poe, 2001, p.3), selfish passions and moral issues are also presented. The atmosphere is also supported by artistic images, such as a narrow Gothic window, stained glass, a heavy tripod, whispering vows, "an assembly of phantasms".

First of all, in *The Mask of the Red Death*, fear and anxiety are suggested by the deliberate use of colours: blue, purple, green, orange, white, violet, black with scarlet. The particular colour ordering of the seven chambers in Prince Prospero's apartment has bewildered Poe's readers ever since *The Masque of the Red Death* appeared. He describes the colour pattern in an elaborate manner. For example, Walter Blair and H. H. Bell Jr. interpreted the colour scheme of the seven rooms as the seven ages of man, or the seven parts of Prince Prospero's life (Blair, 1944, p.238). Joseph Roppolo encounters the colours to be evocative of the life cycle: blue in the first chamber referring to birth and life, and black and red in the last apartment implying death (Roppolo, 1963, p.66).

The rooms are meant to accomplish several overlapping ideas. One idea is to defeat instability by transforming time into space – by embodying variety, transfiguration, and continuity. The second idea can be represented by Prospero's evolution, which is to allow his ego to expand to the fullest possible degree, so that everyone is trapped literally inside his castle: within his walls, within his mind, within his taste. It is in fact this desire for all the fullness one can get, this insatiable desire to be everywhere, which gives impetus to Poe's entire cosmology. The "hero" of *The Masque of the Red Death* is a hero of the grotesque that transforms itself not only into the universe but into God Himself. Another critic, Hubert Zapf, draws a parallel between the colour coding and a parodic reversal of the biblical act of creation, a symbolic explanation of human life (Zapf, 1989, p.214-215).

When reading the short story, we can easily make a few obvious statements – red, for example, is reminiscent of blood and black is traditionally associated with the funereal atmosphere and death. In *The Masque of the Red Death*, this puzzling colour scheme contributes effectively with other elements to calling into question the reader's photographic assumptions. This unitary image creates a chaotic setting and a shaded atmosphere, but paradoxically illustrates an aesthetic unity.

Fear can be also associated with the clock motif, which Poe described as: “a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang” (Poe, 2001, p.5). Paul Haspel considered that *The Mask of the Red Death* and the motif of the clock that interrupts the delight of Prince Prospero suggest an apocalyptic image that “overwhelms and brings down all of the rich and powerful people of an entire society, expresses Poe’s fears for the future of the American South” (Haspel, 2012, p.47). The ebony clock, that is so prominent in the black room, “functions less to provide access to the outside world than to prohibit it” (Baym, 1966, p.51). It represents the central symbol of the story, and the main item of anxiety and horror. Other critics presumed that the clock counts off periods of life, not hours. For example, Regan described the clock as a dominant image: “the controlling image of the story”(Regan, 1970, p.290). Another critic, Marie Bonaparte claimed that the giant clock acts out like the universal father Kronos (Bonaparte, 1971, p.518). For Prince Prospero and his guests, the clock represents the only thing that disturbs their celebration and activates their desperation and panic. It also illustrates an allegory of time irreversibility.

In the third place, the climax of fear is characterized by the appearance of The Red Death, the epidemic horror that moved with terrifying rapidity through the abbey, leaving behind only terror, horror, and disgust:

The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse...His vesture was dabbled in blood – and his broad brow, with all the features of the face, was besprinkled with the scarlet horror (Poe, 2001, p. 8).

The strange figure which appeared as a corpse is symbolic for the end of the short story, because it is the embodiment of death, terror, sadness, disillusion, the end of the masquerade, and the ending of dreams. Hammond commented that “the Red Death may be taken as a symbol for that materialistic rationalism so prevalent in Poe's time - rationalism which in his critical writings he likened to a creeping pestilence”(Hammond, 1999, p.77).

The masque is an accompaniment to the Prince's imagination. In the story, we do not read about things that happened; we read about things which were: “There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the ‘Red Death’” (Poe, 2001, p.251).

Another important attribute of fear is denoted by the end of the story: “And Darkness and Decay and the Red Death held illimitable dominion over all”(Poe, 2001, p. 9). With this unforgettably powerful description, Poe brings to an end one of his most nightmarish and haunting tales. The conclusion of the story is both equivocal and perturbing:

... the assertion that only through the death of a vital part of oneself can the creative artist free himself from earthly considerations. As a theory of life and art Poe's argument must seem to modern readers negative and incomplete, yet it is fully consistent with all that had gone before. (Hammond, 1999, p. 77)

This terrifying ending is reflected even from the beginning by the characters that reveal domestic perverseness and misappropriated power. On the one hand, the term “Decay” is attributed to a patriarchal society, a historical and social system folded upon the private and

psychological archetype of a cruel and damned masculine power. On the other hand, the term “Darkness” describes a standard atmosphere for the Gothic setting, and also suggests death, disturbing premonitions and alarming manifestations contribute to suspense and dark tone. We can find darkness within the Prince's behaviour, when he is among human beings, but also in the absence of force, in the negative attitude of the characters, in its power of ceasing and extending from one room to another.

Finally, fear is upheld by specific words, and phrases related to Gothic fiction, such as: pestilence, hideous, “redness and the horror of blood”, abbey, despair, bizarre, Gothic window, fantastic appearances, whispering vows, terror, horror, disgust, death, decay.

In the end, for Prince Prospero, the abbey in *The Masque of the Red Death* becomes the ultimate element of terror. Although the guests suffer greatly of fear, they die from the disease. Prospero dies because of the terror itself – his fright causing him to fall upon the blade he has dropped. The masque becomes what it already was, the masque not of Prince Prospero but of the Red Death.

Regarding the film adaptations, in 1964 the story was adapted by Roger Corman as a horror film, and was entitled *The Mask of the Red Death*, with Vincent Price in the role of Prince Prospero. The story takes place in medieval Italy, in which Prince Prospero is a Satanist, and The Red Death is portrayed by a mysterious, figure. The opening scene is described as “a somber, almost black-and-white photography in color, disrupted by the intrusion of the Death figure in a red cape, promising liberation to the village and offering a white rose, turned red by film magic to an old woman” (Torres, 2010, p.188). The symbolic colours of the chambers, in the movie are related to the White Death, the Yellow Death, the Golden Death, the Blue Death, the Violet Death and the Black Death. Here, fear is the central point of the story, like in every horror film, and the elements that suggest that are a “white rose dappled with blood”, a pair of dwarf dancers, a Satanic cult, poison, terrifying hallucinations, sacrifices, Satan, the wife of Satan, a “danse macabre” and so on.

Larry Brand directed a remake of the film in 1989, starring Adrian Paul as Prince Prospero, and the British actor, Patrick Macnee as the Red Death, or as Machiavel. It is also a horror production produced by Roger Corman, in which the Red Death is portrayed by a mysterious rider. The appearance of the rider is followed by a deadly plague that scars its victims and decimates the peasantry. Elements like dungeons, death, mystery, terror, and macabre are suggestive for an ambiance of fear and desolation. *The Masque of the Red Death* was also interpreted by Raúl García as an animated anthology named *Extraordinary Tales* in 2015. Another film version will be produced in 2020 by Huayi Brothers Media and CKF Pictures in China, starring Akira Kurosava.

The story has also been used on stage, as a promenade theatre performance entitled *The Mask of the Red Death (Play)*. In addition, the story has inspired an event related to the annual Halloween celebration, called *The Masquerade of the Red Death*, held in the area of Detroit, Michigan.

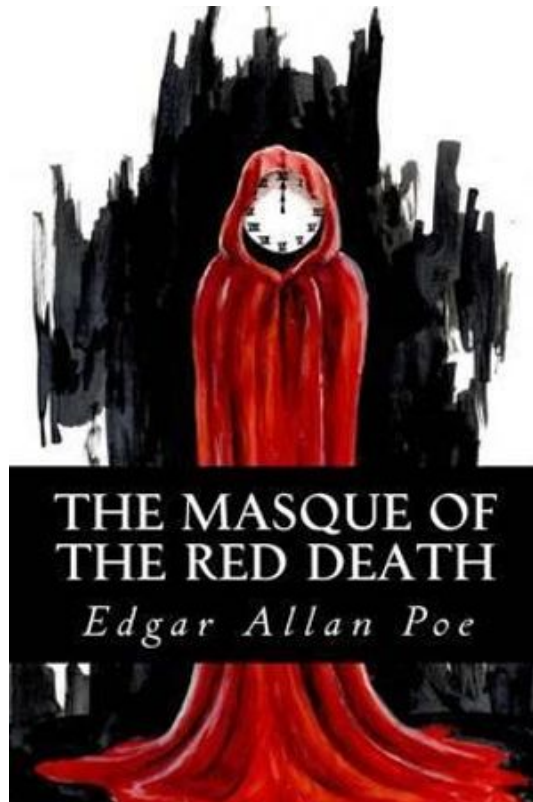


Figure 1. This is a picture published by Createspace Independent Publishing Platform

Conclusions

The Masque of the Red Death is an impressive work, complex in its visual imagery and symbolic resonance, in which the "Red Death" represents a key image for the Gothic genre, signifying the transhuman, the universal dimension. In *The Masque of the Red Death*, Poe adopts many conventions of traditional Gothic fiction, including the setting. The multiple single-toned rooms may illustrate the psychology of the human mind, showing different personality types. The imagery of blood and time throughout the short story suggests a dark, shaded atmosphere. The plague itself may represent typical attributes of human life and mortality, which would imply that death is something certain to happen, no one being excluded. Edgar Allan Poe's *The Mask of The Red Death* was considered a masterpiece of the Gothic genre, and one of the most representative works of the nineteenth century American literature, in which "fear" stands for a character.

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TRANSFER (RE)STRUCTURING IN THE TRANSLATION PROCESS

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Abstract

To produce a good translation, one needs not only fluency in the source language and in the target language, but also a good comprehension of the subject field, a sound knowledge of the theoretical background and of translation methods, strategies and procedures. Accordingly, the current paper aims to analyse mastery of military terminology, based on a comparable multilingual corpus. Translating individual words or short phrases, working with synonymic pairs and subtleties of nuances as well as understanding specialised terminology are a prerequisite of the translation process.

Keywords:

military terminology, translation strategy, synonyms

1. Introduction

The Oxford English Dictionary defines *translation* as “the process of translating words or text from one language into another” or “a written or spoken rendering of the meaning of a word or text in another language” [1]. Newmark frames translation as “taking the meaning from one text and integrating it into another language for a new and sometimes different readership” [2] (p. 55). Metaphorically speaking, translation represents the quest for knowledge, and it involves a lot of information mining work. Inquisitiveness is the source of all knowledge and the method employed for acquiring knowledge can be broadly termed *research*. As a form of research and craft work, translation is an academic activity which involves collecting, organising and evaluating data; making inferences and reaching conclusions. The purpose of any research is to find answers to questions using scientific methods. The purpose of any translation is to carry meaning across, not only from one language into another, but also from one readership/audience to another and from one culture into another.

2. The translation process

A translation is, more often than not, commissioned, it becomes a work assignment, but there are also cases when it is born out of curiosity and passion, and it is important in all fields of activity. Translation used to be associated with literary translation, however, it is not unusual these days, especially in the context of globalization, to regard translation as

applied to all fields of activity. It can be used in the field of applied economics, as an aid to economic policy; it helps solve various problems in the field of business and industry. It is also important for studying social relationships and finding answers to different questions. It is used in the world of tourism, of advertising, of official state or military documents and so on and so forth. Newmark also states that “translation, which is a dynamic reflection of human activities, can be divided into two categories, usually called literary and non-literary. [...] The first describes the sphere of the mind and of language, the second that of reality and the world” [2] (p. 57). Literary or not, a text has to be understood and deconstructed first in order to be translated.

2.1. Translation principles

Jakobson distinguishes between three main types of translation in the article entitled “On Linguistic Aspects of Translation”: *rewording* – the rendering of verbal signs through other verbal signs within the same language; *translation proper* – the rendering of verbal signs through other verbal signs from one language into another language and *transmutation* – the rendering of verbal signs through non-verbal signs [3]. Although the second type might be first and foremost associated with the rendering of a text from the source language into the target language, *translation proper* starts from *rewording* and involves *transmutation*. Furthermore, translation theorists and linguists have explicitly or implicitly agreed that there is no such thing as perfect equivalence between the original and its translated version. As Bassnett states: “Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of loss and gain in the translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process.” [4] (p. 38). It is not surprising, therefore, that theorists also endorse the concept of *untranslatability* and, in this respect, Catford makes a distinction between *linguistic* and *cultural untranslatability*. His choice of words is extremely suggestive. In his view, texts are not more or less translatable, instead “ST texts are more or less untranslatable” [5] (p. 93). Translation is a norm-governed process, but it also involves skills, craft, art, flexibility, research, hard work and creativity.

2.2. Translation out of context

Translation of military terms may be seen as either very simplistic, as it involves correspondence of similar terms which designate clear concepts and notions, or very complicated as it involves knowledge in the field and technical expertise. Sometimes the context clarifies things and enhances text comprehension, sometimes it hinders meaning, making the decoding harder due to multiple ramifications and text subtleties. The purpose of this paper is to put forth some examples which illustrate the fact that even when we compare single words or simple structures, we may come across difficulties in rendering their meaning in the target language. Although in this paper we have set out to compare and analyse individual units taken from comparable corpora, we do not deny or neglect the importance of larger contexts, linguistic and cultural alike as we do not diminish the noteworthiness of factors other than the linguistic ones. As Venuti states: “Over the past two decades, translation studies has undergone a phenomenal growth as an academic field. Linguistics-oriented approaches remain prevalent in the training of translators, where their formidable analytical tools are used to devise solutions to translation problems that arise primarily with pragmatic and technical texts. Corpus linguistics in particular has proven

useful in analyzing translated texts and in building databases to assist translators.” [6] (p. 1).

3. Corpus analysis

The corpus selected for this paper is represented by the “NATO Glossary of Abbreviations Used in NATO Documents and Publications”, [7] a document translated from English into French and Romanian. In the corpus selected, the terminology involved might be very clear for the military personnel, but this does not mean that it does not leave room for interpretation or analysis. Although many words and structures seem simplistic and are similar in both languages or even in all three languages, there are also interesting associations that are worth a critical, analytical eye and voicing. There are terms and term associations that for an outsider might be labelled as *translation ambiguities*. Firstly, because they are out of context and secondly because these translations were done by professionals in the field, who add their technical expertise to the linguistic experience.

3.1. Translation proper

Generally speaking, there were some recurrent patterns throughout the document: with regard to the technical words, taken out of context, we notice that many of them were translated through the process of translation proper or literal equivalence, such as: *amphibious operation / opération amphibie / operație amfibie; anti-air warfare / lutte antiaérienne / război antiaerian; basic military route network / réseau routier militaire de base / rețea rutieră militară de bază; communication zone / zone des communications / zonă de comunicație; light damage / dégât léger / avarie ușoară; post-flight inspection / vérification après le vol / inspecție după zbor.*

3.2. Ambiguous term associations

To a non-specialist, some term associations, particularly when taken out of context, might seem equivocal. We shall briefly illustrate our point by offering a few examples. *Final protective fire* – refers to a strategy, to a scheme of a military unit. To the uninitiated, it might seem disconcerting to associate the term *protective, intended to protect, to safeguard* with the term *fire, the shooting of projectiles from weapons*, the whole structure being preceded by the adjective *final*, that is *last* or *concluding*, which has been translated into Romanian as *foc continuu de baraj*. Paradoxically or not, the more metaphorical equivalent, *perdea de foc* (*fire curtain* – in back translation), seems to be clear. Sometimes the Romanian equivalent appears to be more ambiguous than its English counterpart, as in the case of *fire control*, the control of applications involving fire on a target, which has been translated as *conducerea focului*. Is *fire* in charge or is it led somewhere? Although the phrase *ad hoc* is in usage in the Romanian language, for the structure *ad hoc mouvement / mouvement improvisé* the translators preferred the structure *deplasare neplanificată*, which is structurally closer to the French translation. Apart from the unusual association between the Romanian terms *ad hoc* and *deplasare* (*movement*), another possible reason for choosing this term might be the fact that *ad hoc* refers to a particular circumstance, while *neplanificată* (*unplanned*) could be used in a more generalising manner.

In other cases, to avoid ambiguities, explanations were felt necessary in the Romanian translation: *preplanned air support / appui aérien à temps / sprijin de aviație programat* (*înainte de începerea operației* – *in advance of operations*); *neatlines / limite de coupure / linii care mărginesc harta* (*de contur* - *lines that bound the body of a map*); *ocean manifest / manifeste / lista încărcăturii transportate* (*list of loaded cargo*); *passage of lines / passage*

de lignes / trecere prin dispozitivul de luptă al unei unități proprii (amice) – (moving through another force's combat positions).

3.3. The midpoint

In many cases, the Romanian translation is closer to the French equivalent: *background count / effet parasite de fond / efect parazit de fond (parasite background effect); key terrain / position clé / poziție cheie (key position); killed in action / tué au combat / ucis în luptă (killed in battle); laid life / durée d'activation / durată de activare (activation time); lens coating / couche antireflet / lentile cu protecție antireflex (lenses with anti-reflex protection); mine disposal / déminage / deminare; mock-up / maquette / machetă.*

3.4. Pairs of synonyms

Favouring one synonymic term over its equivalent is another technique employed by the translators: *provisional unit / unité temporaire / unitate provizorie*. Although the French translation uses the term *temporaire* and since perfect synonymy is difficult to find, the Romanian translators have favoured the optimal English equivalent – *provizoriu (intended to last for a limited period of time and is then to be replaced)* over the term *temporar (short-lived, which lasts only for a certain period of time)*.

The translators of the document have sometimes chosen what we might call surprising synonymic pairing. According to Vilceanu “to put it crudely, synonymy is a fundamental relation establishing global equivalence between two or more lexical items, belonging to the same morphological category (speech part) and displaying a common semantic core, while also differing at the denotative and/or connotative level.” [8] (p. 12). Thus, the following pairs leave room for analysis: *alerting service / service d'alerte / serviciu de alarmare* (instead of the more common Romanian versions *alarmă* or *alertă* - the English equivalent of *alert*); *angle of view / angle de vue / unghi de privire (câmp al imaginii – field of view); artificial moonlight / clair de lune artificiel / lumină artificială difuză (diffuse artificial light)*.

3.5. Finding solutions

Not few are the cases when the translators came up with an ingenious rendering: *point of no return / point de nonretour / punct critic (critical point* instead of the literal equivalent *punct fără întoarcere*, which seems ambiguous and outdated); *marginal data / donnée marginale - renseignement marginal / legendă (date marginale)* – in this case, the translators have opted for both versions: the adaptations and the literal translation; *movement credit / crédit de mouvement / aprobare de deplasare* (a more formal and accurate version).

In other cases, the Romanian translation contains an explanation or some explanatory words: *air cargo / cargaison aérienne / încărcătură transportată pe calea aerului (cargo transported by air); aircraft cross-servicing / services mutuels pour aéronefs / servicii reciproce de întreținere tehnică pentru aeronave (mutual services for the aircraft technical maintenance); joiner / navire ralliant un convoi / navă raliată unui convoi (a merchant ship that joins a convoy); leaver (convoy leaver) / navire quittant – navire quittant un convoi / navă detașată (care părăsește un convoi – a ship that leaves a convoy); adjust fire / 1. prêt à régler; 2. réglage / 1. (pregătit pentru corectarea tragerii) 2. corectarea tragerii (to clarify things, the translators have provided two definitions for the same concept, following the model from the French version).*

These are some patterns that have been identified in the proposed corpus. Our endeavour is not to propose universal solutions, as it would be not only unrealistic but also

impossible. The solution lies in the hand of the translator and is subject to his/her skilfulness. "A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text - the appearance, in other words, that the translation is not in fact a translation, but the "original." [6] (p. 1).

Conclusions

Our brief analysis was intended to show that any translation is a laborious task, which involves taking several mandatory steps. Understanding single units could only be of help to the translation process on the whole, being situated at the basis of the pyramid. Whatever the purpose or the source of translation, it is difficult to come up with a universal solution. Instead, the translator has to select the optimal variant, to be flexible and creative, while focusing on the accuracy of his/her work. In contrast to the original, the translation has the upper hand; it is subject to multiple transformations, it can be processed and reprocessed.

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THE RECYCLE OF BUDDHA'S LEGEND: THE BUDDHIST INTERTEXT IN THE NOVEL *VARLAAM AND IOASAF*

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Abstract:

My paper is a comparative analysis of the novel *Varlaam and Ioasaf* and aims to underline the intertextual relations between the Buddha's legend and the above mentioned novel. This essay presents the evolution and the transformation of the Buddha's legend into a Christian novel and identifies the intertextual figures which determine the hypertextual relations between the novel of *Varlaam and Ioasaf* and the Buddhist literature dealing with Siddhartha's life. The analysis emphasizes the recycling process of the Buddha's legend during a long period of time, when the legend went from one national literature to another through the Middle East and finally reached Europe. My essay makes use of the comparative, narratological, intertextual and imagological methods in order to offer a holistic picture of the analysed novel.

Keywords: Buddha, imagology, intertextuality, narratology, *Varlaam and Ioasaf*.

1. Introduction: The Evolution of the Intercultural Relations Between Asia and Europe

The East always represented an inexhaustable source of inspiration for Western cultures. The age, the complexity and the prestige of some civilizations such as: the Assyro-Babylonian, the Persian, the Indian or the Arab civilizations, were the decisive elements of the massive "import" of myths, gods, symbols, ideas, customs and technological innovations from Asia to Europe, since the dawn of history. The intercultural contacts between the two continents were generated on the one hand by political and military reasons, on the other hand by commercial interests; religious and spiritual quests could be added. Migrations and people transmutations represented other opportunities for intercultural exchanges. Historians and archaeologists observed that between Europe and the Orient intercultural contacts were established since Neolithic, Marija Gimbutas stated the following, regarding the above mentioned fact: "The end of the seventh millennium BC was characterized by an explosive development of arts and technology in the Balkan Peninsula and the centre of Anatolia. The bridge between the two continents was

represented by the Aegean islands”¹ (Gimbutas 1989: 56). Later on, in Antiquity and the Middle Ages, a large number of discoveries from different areas of life spread out from Asia to Europe: the alphabet (the inhabitants of the Old Europe – as Marija Gimbutas named the Prehistory of Europe – had their own writing systems which, unfortunately, didn’t stand and were gradually replaced by the alphabet of Semitic origin that has been used in Europe, and not only, for about 3000 years), irrigation systems, silk, paper, banknote, gunpowder, saddle, abacus, chess, china etc. The Europeans also imported from Asia many types of food, beverages and spices: sugar, yoghurt, pasta, tea, coffee, black pepper, cinnamon, cloves, cardamom etc. There were some major spiritual borrowings from the Orient as well; the ancient Greek civilization (and after that the Roman civilization) adopted a variety of Oriental gods and myths: Hera, Aphrodite, Cybele, Artemis, and after the birth of Christianity, this new religion spread fast in the Roman Empire and then all over Europe. Influences occurred vice versa too, from Europe to Asia, an eloquent example being the military expedition of Alexander the Great to conquer Asia: “The expedition of Alexander the Great in Punjab (327-325 BC) established a temporary Macedonian rule over the two satrapies founded in North-West, on this occasion was entailed the penetration of the Hellenistic culture” (Costian 1999: 25). Alexander was interested in exploring and researching the newly conquered territories in Northern India as well, in this respect he brought “historians and scholars who offered an interesting description of India and Taxila” (Martiş 1987: 64). The region of Gandhara, in the North-West of ancient India, was a melting pot, a receptacle of “the Persian, the Hellenistic-Roman, the Greco-Bactrian, the Kushan and the Indian civilizations” (Matei 2000: 142) and this was reflected eloquently in the regional art of Buddhist origin with Hellenistic features. Amita Bose researched and presented, *multum in parvo*, the relations established between Europeans and Indians and their consequences of international importance:

„Through the Arab countries Europe managed to taste the Indian spices. The temptation of the exotic flavors led Christopher Columbus to leave for India, expedition which led him to the discovery of the West Indies. The failure of Columbus to reach India was the foundation stone for the Spanish colonies in South America. The success of discovering the maritime route to India pertains to Vasco da Gama, a contemporary of Columbus” (Bhose 1998: 40).

The great geographical discoveries and the establishment of the colonial empires increased the cultural exchanges between the Asian and European peoples; the European influences became more and more pithy, determining the modernization of the Asian continent. Nevertheless for westerners the Orient, as Mihaela Gligor noted: “[...] always was a magic land, a land of legends and incredible fairy tales, having extraordinary landscapes and interesting people, a mysterious place full of wisdom and sanctity” (Gligor 2016: 21).

¹ All translations from Romanian sources are mine.

2. The Evolution of the Buddha's Legend in Christianity

Researchers set the biography of Siddhartha Gautama (563-483 BC) based on the archaeological evidences and the literary sources. Born (miraculously, according to legend) in a small kingdom located in current Nepal, Gautama was the only son of King Suddhodana and his wife Maya (who died seven days after birth). At the age of 28, this whole time having been locked away by his father in a luxurious palace to keep him away from life's hardships, Siddhartha, during some walks outside the palace, came across the reality of life and the problems of all human beings: suffering, bodily decay, illness and death. These "novelties" represented for the young prince subjects of meditation and, despite being married and having a little son (Rahula – whose name means *cuff*), Gautama left his palace under the cover of darkness, giving up his fortune and status, in order to search a path that led to the cessation of suffering. He encountered many ascetics and experienced numerous meditative and ascetic practices, going through a mortification process. But he realised that this kind of life was not proper for the cessation of suffering and gave up practising the mortification because he "was close to death" (Kohn 2009: 27). Siddhartha accepted again food, recovered, relinquishing those extreme practices, and adopted a middle way approach. After a long meditation, in a spring night, he attained *nirvana* under a tree (*Ficus religiosa*) in Bodhgaya and thus Siddhartha "attained, first, a knowledge of the nature of the human condition that would lead to salvation and, second, the certainty that he himself had attained liberation from the sorrows of that condition" (Carrithers 2001: 53). From now on Buddha started preaching the path to the cessation of suffering (*dukkha*), his first sermon took place in Sarnath (near Varanasi), in Deer Park, sermon which was based on *The Four Noble Truths* (*dukkha, samudaya, nirodha* and *marga*) and the explanation of *The Noble Eightfold Path*, concepts which represented "the basic beliefs of Buddhism" (Zamosky 2007: 23). Buddha continued his sermons and many people started following him, including Suddhodana and Rahula. At the age of eighty, Buddha entered *mahaparinirvana*.

After Buddha's death, his doctrine spread out over almost three quarters of Asia, from the Far East to the Middle East. Emperor Aśoka (268-232 BC) converted to Buddhism and sent missionaries outside India: Sri Lanka, Egypt, Syria and Macedonia, thus helping the spread of Buddha's teachings. In the countries of South-East Asia, Aśoka "was adopted as one of the main paradigms of Buddhist kingship and models of ideal governance and proper samgha-state relations" (Buswell and Lopez 2014: 71). After the decline of Maurya Empire, Buddhism had been decaying for many centuries because of the division of the Indian subcontinent, due to many invasions (Huns, Mongols, Turks or Arabs) and the destruction of some well-known Buddhist universities, such as Nalanda, which "was destroyed in the twelfth century by Muslim invaders who razed the buildings and burned its texts" (Keown and Prebish 2010: 540). As a consequence of these conflicts Buddhism faded away in India but flourished in other Asian countries: Tibet, Mongolia, Sri Lanka, Japan, and the South-East of Asia.

In the meantime, a dissemination of Buddhist literature took place, both philosophical and mythological texts. From India, the Buddhist literature followed an Eastern route towards the Far East and a Western route to the Middle East and Europe. Many legends of Buddhist origin were incorporated and adapted to the literature of the numerous peoples from the Middle East and were thus so much transformed that their Buddhist core could be hardly identified. Subsequently the Buddha's legend went through a major and long lasting transformation process during its journey from India to Europe, the Buddha entered in the Christian calendar as Iosaf. The recycling process of Buddha's

legend into the hagiographic novel *Varlaam and Ioasaf* was intricate and consisted in crossing many national literatures and different cultures.

This journey of Gautama's legend, across so many cultures, generated a radical transformation, only those who were well acquainted with the mythology and the history of the Indian subcontinent could easily identify the Buddhist core of the novel of *Varlaam and Ioasaf*.

Scholars established a route that the legend followed from India to Europe and they demonstrated that the first versions from outside India agglutinated in Iran, setting as primary version a recycle in Pahlavi which generated both the Arab and a presumed Syriac version. Persian, Hebrew and Georgian versions stemmed from the Arab version. Regarding the authorship of the Greek version, which is the source of all the European versions, there are many debates, as Dan Horia Mazilu noted in *Varlaam și Ioasaf. Istoria unei cărți*:

„The majority of manuscripts consider, as I already mentioned, John of Damascus being the author of the novel. [...] John Sinaïtes, another presumed author of the translation, will be replaced in the newer sources of that tradition with John of Damascus, too (this fact determined H.-G. Beck to believe that the mention of John Sinaïtes is due to an error of interpretation). There are some manuscripts which mention as author of the Greek text a Georgian monk: Euthymius, who would have translated and processed it after a version written in his native language” (Mazilu 1981: 30).

Nevertheless, most of the researchers consider John of Damascus as author of the Greek version. Regarding the evolution of the names of the two main characters of the novel, Amita Bhoose underlined the following: “[...] the name Bodhisattva was transformed into Ioasaf, in Greek, and into Budhasaf and Yudasaf, in Arab language. [...] Varlaam, the mentor of the young prince, appears in the Arab texts as Bilawhar. This name becomes Balahvar in Georgian and Barlaam in Greek” (Bhoose 1998: 5). Regarding the name of Suddhodana, Siddharta's father, it was transformed into Abenner in Greek or Avenir in Romanian language.

The hagiographic novel *Varlaam and Ioasaf* shares a number of topics with the legend of Buddha, especially in the beginning, where is presented the story of the birth and growth of the only son of the king. After the miraculous birth of the prince took place a gathering of astrologers and magicians who announced a bright future for the little prince as king and warrior or as spiritual lider. In order to set his son on the worldly path, Avenir (presented as a oppressor of Christians) isolated the little prince in a luxurious palace, where he lived a life of plenty. But Ioasaf is not satisfied with this way of life and, during his walks outside the palace, as Gautama did, he came across the cruel reality of life: illness, suffering, bodily decay and death. From now on Prince Ioasaf meditated on the transitory nature of life. The emergence of the Christian monk – Varlaam – changes the novel's action, and after the secret meetings and discussions with him, Ioasaf converts to Christianity. From this point the novel's action distances visibly from Buddha's legend. After many tricks and efforts of King Avenir and his subordinates to bring Prince Ioasaf back to polytheism, Ioasaf, actually, converted them to Christianity. At the end of the novel Ioasaf left his kingdom letting it under the governance of Varahia, an old adviser of his late father's, and he became a Christian monk joining Varlaam in the ascetic life. After the

death of Varlaam and Ioasaf, their relics were brought in India by Varahia, where: “many miracles and healings God has done at the move of the relics and a long time after that among His beloved followers” (Mihălcescu ed. 1943: 122).

From a narratological perspective, the analysed novel presents the facts in a heterodiegetic way, its narrator is an omniscient, extradiegetic one: “from outside the diegesis, not being a part of it” (Prince 2004: 51). The novel has an *exordium ex abrupto*, where the chronotop is briefly outlined:

„Once upon a time in India lived a glorious emperor called Avenir. He was pagan and he terribly oppressed his subjects who followed Jesus, since the Gospel had already been preached among Indians by the Apostle Thomas and many of them were Christians, dodging because of the persecutions” (Mihălcescu ed. 1943: 3).

The insertion of some parables in the text’s structure leaves the impression of a *roman à tiroirs*, and the story of the emperor who was advised at his son’s birth to keep him in a cave ten years in order to save his life is a *mise en abyme* of the whole novel. The location of the action is well settled, “India”, but the historical events are mixed up, the Emperor Avenir is described as an oppressor of Christians. From an imagological perspective, the image of Christians’ oppression seems to be borrowed from the history of the Roman Empire; this kind of attitude is not typical for the Indian culture which is well known for its spirit of tolerance. The Buddha’s legend was seriously recycled in Christianity, its evolution towards the hagiographic novel *Varlaam and Ioasaf*, despite being extensively researched, it was not entirely elucidated.

3. The Buddhist Intertext in the Hagiographic Novel *Varlaam and Ioasaf*

In *Cărțile populare în literatura românească*, Nicolae Cartoian underlined the similarities between the legend of the young Siddharta Gautama and the novel *Varlaam and Ioasaf*: “The existing similarities between *the novel of Ioasaf* and *the Buddha’s legend* are striking [...]” (Cartoian 1974: 296) and they are really obvious, from the very beginning of the novel. As I explained previously, the novel *Varlaam and Ioasaf* is a recycle of Buddha’s life, a conversion of Shakyamuni’s life in Christianity. The intertextual figures used by the author are: allusion, quotation, paraphrase and some references to the legend of the Indian prince.

The first references regard the location of the action (India) and the unexpected birth of the prince. Another reference regards the meeting of the astrologers and magicians after the prince’s birth in order to tell the emperor the fortune of his son, a reunion of this kind is mentioned in Buddha’s story as well. Magicians and astrologers’ interpretations represent a *nexus* between the two texts and generate Avenir’s decision to isolate his son. The segregation of the young prince, the discovery of the transient nature of life and the quest for a path which leads to the cessation of suffering are *koinoi topoi* for both the legend and the novel.

An allusion to the law of cause and effect or the law of *karma* (*action*) appears in Varlaam’s speech, revealing itself as a common place for Buddhism and Christianity, not taking into account some little differences related to the theist or non-theist aspect of the

two religions and the existence of next life or an infinite number of lives: “[...] this time is for work and the one that will come is for reward” (Mihălcescu ed. 1943: 32).

In Varlaam’s speech is also inserted an allusion to the caducity of life and to the importance of good deeds, detachment and faith:

„All things that you use to get yourself higher and to crown yourself as if they’ve never been immediately pass and you’ll be removed without your permission and your body will be closed in a small grave, being abandoned by all your loved ones and your relatives, all the beauties of this world will pass and instead of the present beauty and good smell will come the decay; your soul will be thrown in the depth of the Earth to the doom of Hell till the day of the Ressurrection, when joining again your body will be thrown away from God and will be given to the source of endless fire.” (*ibidem*: 38).

„Faith without deeds is dead as well as deeds without faith are dead” (*ibidem*: 39).

This allusion recalls the following *śloka* from Dhammapada:

„One thing is that which leads to (worldly) gain; quite another the way that leads to Nirvana. Thus comprehending, let the almsman, the disciple of the Buddha take no delight in respectful greetings, but devote himself to solitude” (*Dhammapada* 2010: 18).

„Similarly, his own good deeds receive him when he goes from this world to the other world as relatives receive a dear one on his return home” (*ibidem*: 41).

And it also recalls the following assertion of Śantideva, from *Bodhicaryāvatāra*: „Consider wealth as an unending misfortune because of the troubles of acquiring, protecting, and losing it. Those whose minds are attached to wealth on account of their distracted state have no opportunity for liberation from the suffering of mundane existence” (Śantideva 1997: 96).

In the novel are inserted paraphrases of some Christian parables (*The parable of the prodigal son* and *The parable of the lost sheep*) and some references to the gods of the Greek, Chaldean and Egyptian mythologies; the narrator analyzes their attributes from the Christian perspective. After this comparative analysis of the hagiographic novel *Varlaam and Ioasaf*, could be said that the intertextual features of the analysed novel are obvious, showing the filiation and the hypertextual existent relations between this novel and the legend of Buddha.

Conclusion

The genesis of the hagiographic novel *Varlaam and Ioasaf* was determined by the intensification of the intercultural relations between Orient and Occident, during what Europeans commonly refer to as Antiquity and the Middle Ages. The intricate route of Buddha's legend, from India to Europe, shows the interest of many peoples for the life and doings of the Indian sage and the recycle of this legend of Indian origin evinces the existing affinities between Buddhism and Christianity. After this comparative analysis I emphasized and analysed the intertextual figures used in the Romanian version of the novel: allusion, quotation, reference and paraphrase. Based on the legend of Buddha, as hypotext, the hagiographic novel *Varlaam and Ioasaf* proves some conspicuous intertextual features.

TERMINOLOGY OF OPPOSING CONJUNCTIONS

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Abstract

In this article we will analyze the terminology of opposing conjunctions.

The conjunction is a class of relational, inflexible, invariable and non-autonomous words that express coordination or subordination relationships between different parts of speech or between sentences. All these aspects that come from the definition of the opposing conjunction have been debated within this article.

With a pragmatic role, some fractal connectors can also work. The opposing conjunctions, being the most widely used discursive connection marks, develops many semantic and pragmatic values. The pragmatic values of the opposing conjunctions encountered at the fracture level, in the sentence or sentence type, are generally found at transfrastic level.

For example, the contradiction of expectations, signaled by the opposing connector, but is also rendered at a fractal level either in the factual, referential (Is nice but unrelated) plane, or in the discursive plane (I copied the last text - but I have left it). In such statements the assumption of the first part of the opposing relationship is contradicted by the connector but.

From the syntactic point of view, the conjunctions establish two main types of relationships: coordination and subordination between the syntactic units belonging to the same syntactic group and, depending on these types, the conjunctions are divided into coordinators and subordinates. Being an important element of cohesion within sentence or phrase, the conjunction participates in the semantic organization of the statement. Inside the same statement, but especially between statements, the conjuncture can also mark pragmatic, discursive relations, announcing a new theme of speech, argumentation, objection, etc.

Keywords:

opposing conjunctions; But; And; However

1. Introduction

The conjunction is the inflexible auxiliary speech part with which it binds: (Irimia 1997:43)

- two words in the sentence (by coordination)

Example: *The book is interesting and educative.*

- two sentences in a sentence (by coordination or subordination)

Example: *He teaches and works.*

The most common conjunctions are: *and neither, but, but, but, or, or, therefore, that, yes, yes, if, because, because, because, although*, etc. The connection between two sentences can also be made through the relative-interrogative pronouns (*which, who, what*) or by adverbs with relative value of conjunctions (*where, when, how*).

According to their form, the conjunctions are of two kinds:

- simple - formats, most of the time, in one word: neither, but, but, but, or, etc.,
- composed - are formed from two simple conjunctions or from a relative adverb and a conjunction: to, but to, but also, either. From the orthographic point of view, it must be taken into account that the compound conjunctions are written in one word: *therefore, only, because, because, though*.

1.1. *Conjunctive settlements*

„The connection between the two sentences can also be done by conjunctions (groups of two or more words that together act as conjunctions). There is always a conjunction or other part of speech between the words from which a conjunction is formed, which may have the conjugation function (a relative adverb or a relative pronoun)”. (Jordan 1978: 82)

The most commonly used conjunctive dwellings are: *because, to be able, without (even) to, even though, at least, even though, as if, as if, because because, instead of, while, while, (whenever, after, until, when, where, when, as, from, while, from where, to where, where, as if, as if, as if, under the pretext that, on the grounds that, etc.)*. (Graur 1973:33)

According to their function, the conjunctions are of two kinds:

1. Coordinating links;
2. Subordinate connections.

Conjunctions and coordinating conjunctive dwells connect the two parts of the sentence or between two sentences that are on the same plane, that is, they do not depend on each other. The relationship between two sentence parts or two sentences, expressed by coordinating conjunctions, is called a coordination report, and the sentencing or proposition parts are coordinating.

The main, conjunctive or coordinating conjunctive dwellings are: *neither, nor, nor, or, either, but, but, but, therefore, therefore, therefore*.

Coordinating conjunctions and connections are four ways:

- copulative (*and, as well, nor*) that binds two parts of homogeneous sentence or independent sentences, indicating the idea of association.

Example: *Mother needs to cook and wash*.

- disjunctive (*or, either,;*) express the idea of mutual exclusion.

Example: *Ionel eats or drinks*.

The conjunction is either used before both coordinated terms: either winter or summer; (*but, but, yes*) that express the opposition in different degrees. (G.A.L.R 2008: 77)

Example: *Mihai sings but does not dance*.

Conclusive (*so, therefore, in conclusion, therefore*) binds between them sentences of which one expresses the conclusion of the other.

Example: *I bought the ticket, so I go to the theater*.

Conjunctions *and, neither, nor, or* can be used, between coordinated terms or before both terms: *today and tomorrow; and today, and tomorrow; not today or tomorrow; neither today nor tomorrow; today or tomorrow; either today or tomorrow; today or tomorrow; either today or tomorrow*.

Conjunctions and subordinate conjunctive dwellings establish relations of subordination between the words in the regression sentences and the subordinate sentences they introduce. The subordinate sentence can stand after the sentence it determines or before it.

After the subordination report he expresses, he subdivides into subordinate non-circumstantial conjunctions and circumstantial subordination conjunctions.

Non-circumstantial subordination conjunctions are those that introduce subordination non-circumstantial (subjective, predictive, attributive, complementary): *that, yes, if, how, how*.

Example: See if everyone has come.

The subordinate conjunctive conjunctions are those that link to the regent the circumstantial sentences of place (*where, where, where, anywhere*), of time (*when, after, from, until, ever*), of the way how, *how much, how much, final (so to), causal, conditional*, etc.

Example: *I like how you responded*.

2. TERMINOLOGY OF OPPOSING CONJUNCTIONS

„Depending on the syntactical-semantic ratio it marks, conjunctions and conjunctive dwellings can be adversary (or opposition) marking syntactic and semantic relations of opposition between the units they bind: but, but, but, yes, Instead, only, how much, than to, just that. Conjunctions *ci*, and (+ *no*) are classified separately by different authors and called conjunctive conjunctions”. (Ciompec 1974: 44)

The conjunction is a part of speechless speech which, like the preposition, does not fulfill any syntactic function independently. The role of the conjunction is to link the sentencing parties in coordination or subordination relationships (as the case may be). This link is made either between two parts of the same sentence or between two sentences.

„The "but" conjunction is the opposing coordinating conjunction. It cannot introduce subordinate sentences, but propositions that are in an antagonistic coordination relationship with other sentences in the sentence” (Coteanu 1985: 61).

The act of communication is a continuous process, the quality of which, in concrete situations, depends on several factors: the intellectual level of those involved in the communication, the time (sufficient or not) reserved for a particular subject, the importance given to the subject, etc. Depending on them and the communication situation, the people involved either do not follow the default language and logic rules.

Syntactic relations substitute, in the language plane, for relations between the objects (phenomena) of the surrounding reality. The act of communication is basically a chain of syntactic relations that the speaker notices or takes from the objective reality, based on a life experience and communication. If the speaker perceives and expresses these relations correctly, the message will be logical and truthful. Otherwise, it will be alogic and non-objective.

„The Coordination Report is established between grammatically independent syntactic units, which are on the same syntactic plane and are complemented as meaningless and independent of each other”. (Bejan 1977: 59)

These, depending on how they are organized syntactically, can be sentences (main), sentences or sentence parts subordinated to the same regent term, or parts of sentence and subordinate sentences, on the same syntactic plane. By the nature of the relationship between the independent units, there is copulative, adversarial, disjunctive and conclusive coordination, each manifested by specific means.

The specific means of expressing this report are quite few: the conjunctions and the conjunctive dwellings as well as, but also as well as, etc. Some of these may accompany both terms of the syntactic report, forming pairs. Of these, the conjuncture and the conjunctive dwellings as well as but also (except for dwellings as well as) can be used only

in constructions with correlative elements (adverbs or conjunctions). That is, it is not enough to use only the conjunction / occupation, but the entire structure to which it belongs is to be used. It is, therefore, the correlative couples both ... and; not only ... but also; not only ... but neither, nor ... the terms of which, dissociated, separate by comma. Due to the fact that these correlative couples are fixed structures, they do not allow the omission of one of the terms or its substitution with another. (Avram 1997: 71)

The adversarial coordination report assumes the existence of independent units that oppose, usually expressed through conjunctions, but, but, however, One of the most common mistakes in this sense is the tendency to create a false adversative report where, in fact, the terms are associated. These are constructions of the type: At the meeting were invited graduate students, but also their parents; It is known that bananas are very useful with their rich content of vitamins and minerals, but they also have quite a lot of calories.

„The conjuncture is an adversative one, expressing an opposition to the unit to which it is linked (for example, the Wolf seems to change, but the baffle ba). In these examples, however, there is only the conjunctive conjuncture, not the meaning that it should express. In other words, in this case the conjuncture does not perform its function”. (Guțu 1972:45)

In both examples, expression is quite confusing because of the connection between the two sentences. The presence of the conjunction, but creates the appearance that there is an opposing relationship between them. If we are to look more closely into their meaning, we will find that the two sentences are not in opposition, but in association, and therefore in copulative co-ordination (Parents and graduate students were invited to the meeting; bananas are useful through the content their rich vitamins and minerals and they have quite a lot of calories).

The coordination relationship has several means of expression (mentioned above), including the correlative couple not only, but also, with which this false adversative report should have been correctly expressed.

So it would be right:

1. a) At the meeting were invited not only graduate students, but also their parents.
- b) Graduate students and / or their parents were invited to the meeting.
2. a) It is known not only that bananas are very useful with their rich content of vitamins and minerals, but also that they have quite a lot of calories.
- b) It is known that bananas are very useful in their rich vitamin and mineral content and / and that they have quite a lot of calories.

We have to mention that, lately, the construction as well is perceived as obsolete, archaic; it is rarely used, being replaced with but. Probably, it's a kind of fashion launched by those arguing with the norm. (Jordan 2010:102)

Another mistake is made in the following example: Namely because of this dependence, the deputies, in reality, belong not only to the people, not to the interests of the country but to the interests of the party. In this statement the adversarial ratio between indirect indices coordinated to the people, the interests of the country, and the interests of the party is mistaken.

Things are a little embarrassed about how to express the word-to-speech. The adverb that precedes the first word in the string of coordinated terms (not the people) is a correlative of the adverb with which the couple forms (both ...).

As it is known, correlative couples do not admit any substitution of elements or their omission. Therefore, or it is necessary to restore the torque with which the copulative ratio

is expressed, or the correct ratio should be expressed by the specific conjunction *but*: (Jordan 2010:107)

a) It is precisely because of this dependence that Members belong not to the people, not to the interests of the country but to the interests of the party.

b) Namely because of this dependence, the deputies do not belong to the people, nor to the interests of the country but to the interests of the party.

In the first Romanian grammars of the eighteenth and nineteenth and first half of the twentieth century, the opposing conjunctions were only enumerated without describing the syntactic use. The monographic study devoted to the opposing and concessive ratio published by Gh.N. Dragomirescu, in 1939, launched many interesting ideas, unfortunately left unchecked by further research. The interest in connectors increases in the second half of the 20th century; Al. Niculescu (in a 1958 article, reiterated in Niculescu 1965) imposes a three-stage model in which the main Romanian conjunctive conjunctions are ranked according to a gradual opposition: weaker in his case and (close to a copulative value), stronger for the gift and yet.

The idea is taken from the Chapters on Conjunction and Coordination in the Grammar of the Academy, which speaks of the relative homogeneity of the classes. The ternary model was partly contradicted by some later contributions, which studied the opposing connectors differently, separating first the type but the connector *but*.

3. THE SYNTACTIC AND SEMANTIC RESTRICTIONS IMPOSED BY THE OCCURRENCE OF OPPOSING CONJUNCTIONS IN THE STATEMENT

From the syntactic point of view, the coordinating conjunctive conjunctions bind two units that can be the main propositions (tried but failed despite the effort), subordinate sentences dependent on the same regent (He did not come to school because he was cold and he felt bad), components of the sentence usually with the same syntactic function (I like cigarettes and beverages) or a non-propositional component and a sentence of the same kind depending on the same regent (I buy a ball and what do you want). In some cases, the coordinating conjunction appears at the beginning of a statement, also pointing to a previous statement (I do not want to extend the dilemma about what is undemocratic around us, but we recommend it where it is, as a beginning of wisdom).

In fact, coordinating conjunctions also bind conjunctions and conjunctions (Ultimately, the true truth is that since and although life does not make sense, she could have one.), sentences (Doctors are dissatisfied with the first article of the law according to which the medical cabinet is the unit with or without legal personality, prefixoids (I observed the extra- and intracellular space at the microscope).

As we can see, the opposing coordinating conjunctions can express relations both within the sentence and within the sentence, which distinguishes them from the subordination. The terms of the coordination report are usually homogeneous in terms of syntactic function (two direct complements, a direct complement and a direct complement, etc.). (Jordan 2010: 109)

Copulative, rarely disjunctive or opposing couplings may also coordinate syntactic units of a different nature. For example, Everyone and Everywhere enjoys this right. (subject + ccl); I'm leaving alone or with my brother. (elps + circumstantially sociable), Works who can and how can. (subjective + modal circumstance).

Conjunctions and opposing conjunctive dwellings (and, but, but only, but only) bind sentences, not parts of the sentence: *The children sang and the parents applauded.* vs. *Kids and parents.*

The contradictory conjunct, but compulsive concurrent with the semiverb of negation not involving a verb, even if it occurs in a context in which both verbs are not expressed, coordinates all sentences: *No Maria (came), but Ileana came,* as well *It does not leave but comes.*

It also connects but also connects two sentences and when only one verb is lexicalized, the two connected components correspond to different predictions: It is clever but superficial. It searches but does not find it.

Conjunctions and conclusive conjunctive dwellings (so, so, so) connect only sentences: He taught, so he knew. It is beautiful, so it is confident.

By linking syntactic units of the propositional type it approaches the conjunctions and the conjunctive dwellings that are oppressive and conclusive by the conjunctions and subordinate conjunctive dwellings. Unlike the other coordinating conjunctions that may appear between two or more terms (to present the project to a student or two or even more.), The conjunctive conjunctions but, but, but not only, occur in binary structures expresses the idea of opposition (The project will be presented not by one student, but by several.).

The opposing coordinating conjunctions are not associated with a semiadverb: We have arrived there and / but we have stayed a little. vs *We got there only and / but only for a while.* and no other coordinating conjunction: *I read, but I did not understand anything.* vs *I read and did not understand anything.* Exceptions are the conclusive conjunctions that can be associated with a coordinating conjunction: *He has worked a lot and therefore deserves this result.* (Jordan 2010:112)

The opposing coordinating conjunctions place the terms that bind them on the same syntactic plan, without imposing a certain grammatical (syntactic and morphological) regime. They remain neutral to these terms, staying at equal distance, as evidenced by, among other things, the possibility of intervening in some cases in their order without causing changes in sense (*Read and wrote a lot.*) He wrote a lot and read. He went to his mom or colleague. to his colleague or mother.).

From a semantic point of view, the co-ordinating conjunctive conjunctions are subject to restrictions imposed by the lexical units they connect. Thus, coordinating conjunctions do not usually associate terms belonging to different semantic classes (*I like beautiful and domestic dogs.*). In artistic language, however, combinations of different elements are allowed in a semantic sense to achieve certain stylistic effects. The style figure that exploits such associations is known as zeugma.

In the statement: *The young lady from my table, tall and brunette, Hungarian and green-dressed, of historical formation, and the television-making profession, showed me some new books in Cluj,* the semantic association between the ethical belonging of the character and a characteristic regarding the dress aspect is acceptable with the assumption of a stylistic intent.

In the current ad text, often unrecognizable combinations of different semantic elements, sometimes with different syntactic functions, are often recorded as a result of brief enumeration, requirements or offers: We hire sellers, sausage-meat profiles, experience and workbook. (Dobridor 1996: 79)

Also unreasonable is the association of some synonymous elements, as in the construction: Its intervention was short and concise.

As a cliché, the pleonastic construction and therefore is used frequently joking and familiar. The use of this cliché is ironized by the addition of a third synonymous term in: So, therefore, and therefore, we rely on the proverbial fortune of *nei Puiu*.

CONCLUSIONS

From a semantic point of view, the conjunction expresses relations between different parts of speech (nouns, verbs, adjectives) or between sentences. The conjunction is characterized by a very abstract and incomplete lexical content that is achieved in multiple meanings, determined largely by the contexts in which they occur.

This is why the reason why certain linguists attribute to the conjunction only the grammatical sense and not the lexical sense. The conjunction is a class without semantic autonomy.

From the morphological point of view, the conjunction can be defined as a class of inflexible, invariable words - regardless of the context in which they appear. Consequently, in their structure no distinctions of specific morphemes are distinguished. In fact, many of them, especially the primary one, are unanswerable and have a low aural body, are mono- or bisilabically: *or, and, but, but, or, but, if, that*, etc.

Through these formal peculiarities the conjunctions oppose all the flexible speech parts.

As a consequence of not expressing notions, the conjunction (like the preposition) is lacking syntactic autonomy, functioning as a simple grammar tool. It expresses two distinct types of relationships: coordination at sentence level or phrase or subordination at the sentence level. From this point of view the conjuncture presents itself as a rather inhomogeneous class.

Regarding the diagnostic context of the advertising conjunction, one can refer to two situations: the situation where certain studies formulate the possibilities of occurrence, but given that the variants were not reduced to the invariants did not formulate the contextual definition, and others who formulated the context diagnosis without formalizing it.

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BETWEEN AND BEYOND SHAKESPEARE'S LANGUAGE IN TRANSLATION

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Abstract

The paper explores the dimensions of Shakespeare's translation into Romanian, being concerned primarily with the nature of equivalence in translation and the difficulties of achieving it. In a wide variety of multicultural and multilingual settings, this paper argues that the translation of Shakespeare's texts requires an interdisciplinary approach, owing to the diverse languages in which it occurs and the unique characteristics of Shakespeare's language. The motivation for this research lies in the specificities associated with the translation of Shakespeare's texts, especially of "Romeo and Juliet" play into the Romanian language. Shakespeare's language is very complex and requires maximal precision at the level of phrasal structures and beyond, as well as the use of dead or original metaphors which complicate the understanding of it. Hence, the translator of Shakespeare's language must combine several stances in a systematic way, taking into consideration the linguistic and extra-linguistic dimensions governing meaning generation and transfer.

Keywords

equivalence, language, Shakespeare, translation.

1. Introduction

Shakespeare's language and the issue of translating it has aroused a steady interest in many scholars and translators, seeking the same goal, namely *full equivalence*. One can usually identify two different meanings of *translation* in common practice. One overarching framework is put forward by Catford, in which he argues that "translation is seen as the replacement of textual material in one language by equivalent textual material in another language" [1] (p.20). The key phrase in his definition is the *equivalent textual material*. Similarly, Savory claims that "translation is made up by an equivalent of thought that lies behind its different verbal expressions" [2]. The process of translating is explained in communication terms by Nida: "Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style" [3]. Venuti goes further by stating that meaning, in translation represents a contingent relation, and that translation cannot be investigated in accordance with the one-to-one correspondence or basic mathematics concepts of *semantic equivalence*. [4] (p.6).

2. Methodological considerations

The research methodology that we adopted consists of theoretical observation and qualitative methods. Consequently, we shall compile and analyse the most relevant theoretical assessments regarding the topic of translation of Shakespeare's language and of achieving *equivalence*. More particularly, synthesis, contrastive textual analysis and translation evaluation will be carried out. The corpus is made up of Shakespeare's "Romeo and Juliet"- The Balcony Scene, translated into Romanian by different translators in different timeframes. The main aim is to show the errors and difficulties encountered, based on process- and product-oriented perspectives, highlighting the importance of delivering an accurate and expressive target text.

3. Incapsulating translation definitions

The efforts in the field of translation studies are mixed with a fruitful practical activity within the field. For instance, Venuti comes up with a philosophical definition that presupposes the determinacy of meaning and ultimate translation. [5]. He also points to the centrality of the source text and the priority of meaning that neglects the dynamicity and creativity of translation. In the same climate of opinion, Olohan maintains that "translation is a process of finding a Target Language equivalent for an Source Language utterance". [6] (p.38). There is a change of expression from one language to the other because the meaning and message are rendered in the Target Language from the Source Language. Admittedly, the translator of Shakespeare's language has the obligation to seek for the closest equivalent in the Target Language in order to preserve the powerful poetic imagery, the musicality and rhythm of the Source Language. The translator is at the core of the action, taking control of the process for the text to be delivered properly and the source language characteristics to survive in translation. It is what Baker emphasises when equating *equivalence* to meaning transfer. [7] (p.45). Starting from this assumption, translators are faced with text as unit of meaning in the form of sets of words or sentences.

4. Sculpturing the text in translation

Aiming at investigating the Romanian translations of Shakespeare's "Romeo and Juliet", we shall primarily attempt to trace this specific type of texts (expressive, belonging to the dramatic genre) and its socio-linguistic features within the framework of a larger field of research, namely Text Typology.

One fundamental assumption is that that the translation of Shakespeare's "Romeo and Juliet" involves not only two different languages (English and Romanian), but also two different cultures which may display functional asymmetries, such as lexical and grammatical gaps alike. Working on the corpus, we spotted a few lines that are highly illustrative for translation equivalence, with reference to the Romanian versions delivered by Lăzărescu in 2009 (T1), [8], Anestin in 1908 (T2), [9], and Leca in 1907 (T3), [10].

The first example "It is the East" is taken from the Arden Shakespeare edition of "Romeo and Juliet", [11], Act II, Scene II, opening with Romeo's monologue: "What light through yonder window breaks/*It is the East*, and Juliet is the Sun."

Table 1. *It is the East* renderings

T1	<i>E răsăritul</i>	Back translation	<i>It is daylight</i>
T2	<i>Sunt zorile</i>		<i>It is dawn</i>
T3	<i>Răsare ziua</i>		<i>The day rises</i>

The first two versions in Romanian are closer, yet it is noteworthy that “daylight”/ “răsăritul” is specific to everyday use, whereas “dawn”/ “zorile” is more poetical, rendering the musicality of Shakespeare’s language better. All the three versions delivered by the Romanian translators preserve the original structure, but resort to the method of particularization. For instance, the 3rd version “The day rises” is a construction which can be regarded as a discursive creation because it is based on collocation. The translator used explication - a method of clarifying into the Target Text what is implicit in the Source Text, according to Kluka [12], in order to create an ideal image.

Another example is encountered in the second reply Juliet gives Romeo in the Balcony Scene II, Act II: “*I swear my love to you*”.

Table. 2. *I swear my love to you* renderings

T1	<i>Îți jur iubirea mea</i>	Back translation	<i>I swear my love to you</i>
T2	<i>Jură-mi că vei fi al meu</i>		<i>Swear that you'll be mine</i>
T3	<i>Să-mi juri că mă iubești</i>		<i>Swear that you love me</i>

In all the three versions, the translators resorted to modulation, but the impact is different. In the first translation “I swear my love to you”/“Îți jur iubirea mea”, Juliet is presented declaring her love to Romeo, while in the 3rd version, she asks Romeo to take a vow that he loves her. In the second version “Swear that you’ll be mine/ Jură-mi că vei fi al meu”, Juliet asks Romeo to be faithful.

The translator of Shakespeare’s language often has to use inter-language and intra-language compensations, as a rule to achieve an appropriate degree of completeness and accuracy in the translation process.

Conclusions

To sum up, based on the theoretical framework, Shakespeare’s language in translation is a form of art routine and continuous training of the translators. The analysis has showcased some translation differences and difficulties in translating “Romeo and Juliet”. By exposing some of the major implications of translating Shakespeare’s language, we hope to raise awareness of decision making in translation and product evaluation.

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PRECONSTRUCTED STRATEGIES IN POPULARIZATION DISCOURSE ANALYSIS

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Abstract

The discursive zone in which we place our research is that of cognitive linguistics, of prediscourse, which we define, according to M.-A. Paveau as “a set of collective prediscursive frameworks (knowledge, beliefs, practices), which give instructions for the production and interpretation of meaning in discourse” (Paveau 2006: 118, own translation), a concept closely related to that of preconstruction.

We are researching what the characteristics of these forms of preconstruction are, what they are referring to and what their role is in a certain type of discourse: that of scientific extension related to the economic field. Scientific discourse goes hand in hand with popularization discourse, so that communication becomes effective, the scientist's message undergoes a variety of language transformations in order to become widely accessible.

Keywords

Discourse analysis; popularization discourse; prediscourse; preconstructed elements; scientific discourse; stereotype; text/discourse.

1. Introduction

The general perspective of our research lies under the sign of discourse analysis. The theoretical descriptions are aimed on one hand to answer to the research questions and on the other hand to clarify throughout the definitions the key concepts around which the entire research is developing, such as: preconstructed elements, stereotype, cliché, non-literary discourse, economic discourse, popularization discourse, to mention only a few of them.

We find ourselves in an area governed by the methodological and theoretical perspectives of discourse analysts, more precisely of the representatives among the contemporary French discourse analysts: Dominique Maingueneau, Patrick Charaudeau, Michel Petit, Jean Michel Adam, Marie-Anne Paveau, Jean Dubois, to enumerate the ones whose theories are closer to our study.

The idea of this research develops on the background of discourse analysis, touches the cognition and the construction of knowledge and takes into account the forms of memory and memory call trying to identify the prediscourse. To do this, we focus on two main directions: a) pre-construction and b) the construction of popularization discourses based on economic issues.

There are several stages of work, but they are summarized as it follows: (i) A stage of identification of the forms of the discursive preconstructed elements and (ii) A stage of study of functioning of the mentioned forms. More concretely, the identification stage will take into account several types of discourse that are distinguished in the economic discursive field as: (a) academic and professional, b) advertising - specialized press and c) press for the general public. We presume that each type has preconstructed structures, those that fall under the category of mass knowledge, the main subject of which is put into speech as belonging to a specialized field, the current domain of economics.

We work on an issue that seems to be associated with shared forms, a common fact in communication, but we add an original part: the application made on a certain type of speech (the economic one) which includes in our view, three compartments: one for specialists, the other for the general public and another for non-specialists, unanimously recognized as non-specialists - the Null.

We start from the observation already made by linguists (e.g. Marie-Anne Paveau) of the existence of the discursive preconstructed elements for any type of discourse and hypothesize the existence of specific forms of these preconstructed elements within the economic discourse, to determine their parameters.

The analyzed corpus is formed by the book “L'économie pour toutes. Un livre pour les femmes, que les hommes feraient bien de lire”¹, from which we have used examples to illustrate the research.

2. Scientific discourse vs. popularization discourse

The scientific discourse or the specialist discourse refers to any sort of communication delivered by a specialist towards another specialist, communication of the same level, with actors of same rank. The messages they send to each other are decodable because they are using the same code, the same language, the terminology they have in common and are able to use. Daniel Jacobi (1985) calls this type of discourse “source, esoteric and legitimate discourse” (own translation).

The process of popularization is defined according to the major French dictionaries as an action to disseminate, to make available to the greatest number, the non-specialists, knowledge, ideas, technical and scientific products. In practice and especially in particular, this action can be translated as adaptation, reformulation of notions, of knowledge belonging to a specialized discourse in order to make them understandable to non-specialists. In addition, this reformulation generally consists of ridding the specialty discourse of specific difficulties and technical characters in order to make them accessible to the general public.

¹ *Economics for all. A book for women, which men should also read* [tr.n], written by Jezebel Coupey-Soubeyran and Marianne Rubistein, published in Paris in 2014.

This process of scientific popularization is “classically considered as an outward diffusion activity of scientific knowledge already produced and circulating within a smaller community” (Authier 1982: 34, own translation). To continue the same approach in their Dictionary of Discourse Analysis, Patrick Charaudeau and Dominique Maingueneau affirm the fact that, “In discourse analysis, the popularization discourses take place among the discourses of knowledge transmission, since their vocation is to put knowledge within the reach of non-specialists” (2002: 604, own translation), considering these types of discourse as “second discourse”, a sort of “discourse of disclosure”, which coexist in the communication within non-specialist scientific discourse, “source speech”, or primary.

In the PhD thesis we have chosen to base our theoretical support on different types of texts, some belonging to the scientific discourse (scientific articles in the domain of economics¹) and some belonging to the popularization discourse (two books in the same field²), so that we could arrive to some conclusions after studying the discursive phenomena in contrast.

3. Discourse strategies of preconstructed

With regard to communication strategies, much work has been done on discursive strategies, among which are the contributions of Patrick Charaudeau who considers that the notion of strategy is closely linked to “a contractual framework that ensures stability and predictability of behavior” (2002: 549) and develops by supporting itself on three rhetoric issues: the legitimation strategy, the credibility strategy and the capture strategy.

3.1. A new model of analysis: the preconstructed

Trying to define a concept that represents the keyword of our research, we find ourselves confronted with an all-encompassing hyperonym, which is superimposed on, or is related to a fullness of other terms designating prefabricated or implicit data, such as: *cliché stereotype, common place, received idea, cliché, doxa, topoi, prejudice, archetype, myth, banality, code, fixed form*, etc., quasi-synonyms or identifiable to this set of discursive or stylistic forms. The “fixed” characteristic represents exactly the common point between all the listed examples.

Taking advantage of a very rich heritage in the field, we follow closely the most recent discursive perspective, proposed by Marie-Anne Paveau, the linguist belonging to the French School of Discourse Analysis, which, through her book published in 2006, has succeeded the proposal of a new concept, *prediscourse*, a term that lies at the crossroads of cognitive science and discourse analysis. Closely related to this term, the author describes another notion that is connected to the explicit idea of a previous meaning: the *preconstructed*, notion taken from the theorization initiated by Paul Henry and then by Michel Pêcheux, according to which this notion is considered the theoretical beginning of the study of stereotypes.

¹ This type of corpus consists of 10 articles published (in 2014 and 2015) in the economic review *L'Actualité Économique*,

<http://expertise.hec.ca/actualiteeconomique/category/numeros-publies/>

² One is the book presented in the Introduction, and the other one is *L'Économie pour les Nuls*, Michel Musolino (3rd edition, 2015).

We take into account that any discourse is built on previous facts, on prior knowledge, although encyclopedic knowledge is not marked in language and speech. Before following the historical thread of the origins of the concept, what arouses attention is a very frequent use of the prefix *pre-*, in the key-concepts: prediscourse, pre-discursive, pre-linguistic, prelinguistic, pre-constructed and the list can easily continue. This prefix, marks an obvious anteriority in time or space, in our context this one designates “data previous to the speeches which are mobilized in their production” (Paveau 2006: 17, own translation), thus indicating a temporal anteriority in our case, rather than a spatial anteriority which, moreover, has no tangency with the notion of discourse. These earlier data are just prior information, accumulated and recorded before (without an identifiable landmark on the time axis) to produce the speech.

If we decompose the term *preconstructed*, the analysable product in question, we obtain the prefix *pre-*, treated in detail above, and the adjective derived from a constructed past participle. The latter, in establishing a relation of opposition, is also obviously referring to a kind of anterior discourse. In all types of stereotypes of the language, forms and contents are already constructed whose source is little or not identifiable. This obvious anterior relationship implies a certain degree of presupposition, though differentiating itself from pragmatic inference. The information is not drawn from a statement; the physical-cultural knowledge of the co-enunciators refers to the functioning of the collective unconscious.

After analyzing the specific corpus, we find that there is a large number of markers of lexicographisms in the chosen discourse, which, by the reformulation and restoration of meaning leads us to the adequacy and therefore to an anteriority of the speech. Markers use prediscourse, so there is a close relationship between lexicographism and preconstructed and still prediscourse.

3.2. Manifestations of the preconstructed elements

The ways the preconstructed appears in our corpus of study are numerous and various: stereotyped formulas, forms of evidence, discursive forms of call of memory, and lexicographisms, each of these categories having many more other branches. In the present section we are simply presenting them illustrated with very few examples from one corpus of study. The full Ph.D. thesis contains all the divisions described above with full theoretical support and with practical support, examples from all the texts in the corpus of study applied to the general part.

3.2.1. Stereotyped phrases/formulas as evidence of preconstructed

As far as the term *stereotype* is concerned, we retain the definition of Ruth Amossy and Anne Herschberg Pierrot: “term borrowed from everyday language” designating “the images in our head that mediate our relationship to the real. These are already-made representations, pre-existing cultural schemes through which each one filters the ambient reality” (2000: 26, own translation). Two ideas are very useful for our approach: the “preexisting” concept related to cultural patterns and “filtering the ambient reality”. We use them as it follows: “preexisting” is part of our perspective of prediscourse, of preconstructed, which presupposes anteriority (Paveau 2006: 38) “[...] the very phenomenon of fixation indicates anteriority, prefabrication implying the availability of a kind of “stock” often presented in the form of the list” (own translation).

This way, the conception of the stereotype can contribute to a conception of discourses, as M.-A. Paveau (2006, 57 and 118) assumes, based on a distribution of collective

precursory frameworks (knowledge, beliefs, practices, which give instructions for the production and interpretation of meaning in speech.

Expressive stereotypical expressions are of several types (according to Fournier 2010: 86):

- expressive phrases (literal stereotypical expressions, stereotyped metaphorical expressions, allusive stereotypical expressions, clichés);

The allusion refers to a common text, to a common culture, being used by speakers who know their origin and when they consider that their interlocutors also know them. Most often it is literary, Biblical or original reference in Greco-Roman mythology; sometimes there are allusions that refer to the historico-cultural domain, or even everyday life.

For example, in our corpus, the allusive stereotypical expression “In these lean times [...]” (2014: 90) means a period of poverty, deprivation, waiting for better days. The understanding of this expression is easy: during a period of scarcity the cows are lean because they eat little, while during a period of plenty the cows are fat. However, the example chosen is just another obvious Biblical allusion to the connoisseurs, going back further, to the Holy Scriptures, more specifically to chapter 41 in Genesis, in which it is presented a dream that Pharaoh had and which announced two successive periods, one of seven years of abundance, symbolized by seven fat cows, then another of seven years of famine, represented by seven lean cows. These are the cows that have remained the symbol found today in our expression.

The allusive stereotypical expressions thus refer to a common culture, referring meantime to preexisting elements in the discourse, therefore to the pre-construct.

- idiomatic phrases (Idioms)
- stereotyped utterances (proverbs, sayings, adages, apothegms, formulas of politeness, ritual formulas, routine and circumstantial phrases, received ideas, slogans).

The Treasure of the French Language defines the proverb as “short and pictorial sentence, of common use, which expresses a truth of experience or a council of wisdom and to which the speaker refers” or, again “sentence which contains a sentence and which expresses a general truth” (own translation), which, inserted into the discourse, has an autonomous character, of fixed sequence.

Indeed, as a proverb appreciated by economists asserts, “trees do not grow to the sky”. In other words, there comes a time when prices stop rising and the market turns around. (2014: 19). Trying to explain the inexplicable rise in prices, especially in the real estate market, the authors have chosen this proverb, which is appreciated by economists, to illustrate the fact that, at a given moment, prices stop rising and the market returns. It is an expression of the domain of the Stock Exchange, even having a continuation: “Trees do not grow to the sky...The Stock Exchange is made of the same wood”. It is an expression strongly used by the English / Americans, having as origin the German proverb “Bäume wachsen nicht in den Himmel”.

This proverb is used most often by bankers to describe the dangers of companies with an uptrend, but also by shareholders and stock marketers to show that stock prices can never go up forever, and that it may be wise to take profits. An investor must know how to take his winnings at the right time, taking into account that the ambient euphoria can not last forever.

Language automatism represents a problem that is still open to research and analysis. The fixed formulas have a place apart in the conversation “It would be wrong to think that only literary texts use expressive stereotypical phrases. On the contrary, they are present in all forms of discourse” (Fournier 2010: 89). Stereotyping phenomena are present for all

types of classifications in the analyzed works, and stereotyping phenomena are still present in the scientific popularization discourse.

3.2.2. *Lexicographisms – textual organizers of prediscourse*

When we analyze the preconstructed, among other things, we observe the forms, their classificatory arrangement as well as the study of the types of the prebuilt responsible for the presence of the lexicographism elements that we try to find. These markers are taken from the diagram suggested by Marie-Anne Paveau, and they are: “I call X or we call X”, “X is or X, it is”, “X is not, it is or X it is not, but”, “As X or X (and variant)”, “Legitimate pre-designations”. The research question is to see if and how the terms judged as belonging to the category of lexicographisms testify the presence of the prediscourse.

According to Marie-Anne Paveau's diagram, the markers of the subjective definition of lexicographisms are denominations that contain the root “call”, a type of definition containing the verb “is” or “it is”, or the same construction, to the negative “it is not” or “it is not, but”.

Following the grid of Marie-Anne Paveau and after a look at the corpus, we are already advancing the idea that the distribution in this corpus is as it follows: the examples with “I call” or “it is” predominate, while other constructions are not sufficiently recurrent. The author adds the constructions “As X or X (and variant)”, as “legitimizing pre-designations”: We have chosen not to present any examples from the corpus, as the translation would have affected the analyzed words.

Our approach is anchored from the theoretical point of view in the field of the analysis of the discourse, being bypassed on supporting concepts such as lexicographism, prediscourse, preconstructed leads to note on an exemplified basis that there are many markers of lexicographisms in the corpus represented by the economic discourse of speciality.

At the end of this analysis we can see that there is a large number of markers of lexicographisms in the chosen discourse, which, by the reformulation and restoration of meaning leads us to the adequacy and thus to an anteriority of the discourse. Markers use prediscourse, so there is a close relationship between lexicographism and preconstructed and still prediscourse.

We can also see that by reformulating and restoring meaning these markers lead us to the adequacy and therefore to an anteriority of the discourse. The analyzed markers use prediscourse, so there is a close relationship between lexicographism and preconstructed and still prediscourse.

Conclusions

These stereotypically strong expressions abound in the economic popularization discourse studied; however, they do not have the function of compensating for a lack of language, they do not represent a mark of failure of the speech, nor an incapacity to describe or to say the real one: on the contrary, it is a question of a language reinforced, full, completed and conferred with a cultural and emotional charge. These expressions offer stability to textual effects and form part of the collective memory of each particular context.

The impression of *déjà vu* produced by the stereotyped formulas, introduces the reader into a universe reconstructed by analogy “by referring to a body of conventional and long-standing knowledge, accredited by common knowledge” (Amossy & Rosen, 1982: 51). This common knowledge, generally shared, represented by collective wisdom, is the source of different categories of stereotyped expressions evaluated by the reader through possible attitudes of appreciation or depreciation.

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Social Sciences

THE EMERGENCE AND SPREAD OF PUBLIC DEBT - CONCEPTUAL APPROACHES

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Abstract

Any market-economy country that needs additional resources may call for public lending on the foreign or domestic market. This led to the formation and accumulation of public debt, which was caused by two important factors: on the one hand, the consolidated budget deficit at the end of the year and, on the other hand, the repayment of loans contracted by the state and having matured. In the case of Romania, with the specifics of the economies in transition, the formation of the public debt is still a factor generating the takeover of the non-performing assets by the state from the public enterprises.

Keywords

public debt, public debt, the public debt crisis

1. Introduction

In developing countries, public debt began to form from the second half of the 20th century, mainly from the 1970s to the 1980s. In the world, many states have been affected by broad social movements and national revolutions, as economies have developed poorly. The characteristics of these states refer to a predominantly agrarian economy with a rudimentary industry with low participation in world production and international trade with a significantly lower life expectancy than industrialized countries where the overall mortality rate and infant is high, the degree of illiteracy is also high, there are social and economic problems, as well as malnutrition and others.

Developing countries, in order to start their economic development, have been compelled to call for multinational public assistance, to borrow from banks, from suppliers or other generally external creditors, and attract foreign capital..

2. Causes of public debt

In the middle of the last century, the level of indebtedness for developing countries as compared to developed countries was increasing, but without major repercussions on social and economic outcomes. Against this backdrop, the growth and intensification of relations and transfers of resources to developing countries was raised, as their external debt reached around \$ 46 billion at the end of the 1970s, accounting for 70% of public lending who had

as creditors the United States of America, Japan and the developed countries of Western Europe (Germany, France, UK).

From the late 1970s to the end of 1980, the external debt of developing countries grew steadily to \$ 315 billion. However, with the increase in the level of public debt, a change in its structure was observed, in the sense that the share of debt from loans from private creditors increased (23%, from 30% to 53%) and proportionally the share of public debt resulting from loans contracted from public creditors decreased (Văcărel and Georgescu, 2006, p.489).

The cause of the 7-fold increase in the external public debt of developing countries from 1970-1980 was the difficult economic situation generated by the energy crisis. The rise in the price of crude oil recorded in 1973 and then in 1979 and 1980 also contributed much to the imbalance of external payments balances in developing countries that were importing fuels. In addition, the extra cost of imported crude oil by the developed countries was largely borne by developing countries, being passed on to them by increasing manufacturing costs.

Developing countries have called for substantial loans to bear the extra costs of oil-rich, as their own resources and the non-reimbursable foreign aid received were not enough, with the loans being obtained from private banks in the industrialized countries, other financial institutions and international bodies.

Not only the fuel-importing countries have used foreign public lending, but exporting countries like Algeria, Iraq, Iran, Nigeria have opted for them alongside exporting countries such as Brazil, Israel, Portugal, South Korea and others.

Loans contracted by developing countries were not aimed at the economic development themselves but were used to cover the trade balance deficit of the contracting states and therefore did not lead to significant economic growth although they did increase external debt.

The major oil-exporting countries have used the loans contracted for their own needs and investment abroad, but also to create aid funds for developing countries importing fuels and for the formation of deposits and their capitalization at banks various from abroad. Since private banks were in possession of important amounts of money from their own resources and from oil-exporting countries, they provided loans to both developed and developing and socialist countries.

At this rate, the total external debt in the capital-importing countries continued to grow at a slower pace than in the previous decade, reaching \$ 1413 billion by the end of 1990, comprised of 82.9 % of long-term loans and 17.1% short-term loans (Văcărel and Georgescu, 2006, p.490).

As noted above, during the 1970-80 period, due to the global economic crisis and the unfavorable international economic context, the Central and Eastern European states (Hungary, Poland, Yugoslavia, the German Democratic Republic, Romania) accrued significant debts to foreigners.

Given the instability of external prices, foreign exchange rates, rising foreign credits, uncontrolled fluctuations, tightening of borrowing conditions imposed by international financial institutions, Romania ceased appealing for new loans on the foreign market, so in April 1989 it was forbidden to state institutions, banking units and state, cooperative and public units to contract credits from abroad. At the same time, measures were taken to honor commitments to external creditors and to liquidate the country's debt ahead of schedule. From 1975 to March 1989, the Romanian state paid around \$ 21 billion of loans,

which generated interest that amounted to 7 billion US dollars (Văcărel and Georgescu, 2006, p.491).

The State Loan is another significant factor that influences the emergence of public debt. It presents itself as a defining form of public credit, highlighting the relations of redistribution of the resources of Romania and, implicitly, of GDP or national wealth, taking into account the principles of reimbursement and of interest payments, in order to satisfy of public needs that occur between the state and the natural or legal persons as parties that subscribe to the loan (Filip, 2002, p. 261).

The public loan implies the existence of special credit conditions: reimbursement term, guarantee, interest rate, facility and others, even if the purpose of this loan is non-productive or productive. If the public loan is non-productive, the interest is borne by taxes and duties, instead, in the case of a productive loan, it will be ultimately incurred on the basis of the newly created value of the productive use of the loan.

Public lending titles give the holder the status of lender for the state, and even if they do not have their own value, they circulate on the financial market as if they were of such value. Debt securities give the holder the right to receive interest on the part of the state, which is borne entirely by budgetary resources, the public borrowing titles thus representing a double fictitious capital, thus intervening in the redistribution relations of GDP (Manolescu, 1997, p.241).

If budget revenues cannot fully cover public expenditures in one year, the state will make use of domestic or foreign borrowing to finance the resulting deficit. However, because sometimes the budget deficit gets large, and the level of public credit is limited, the state can also resort to resources from the central bank. The bank provides the state with the required loan by issuing money on the market without cover. Budget borrowing has become chronic in the postwar era, with many countries facing serious public finances.

In the first part of the 1990s, according to data from the International Monetary Fund (Văcărel, 2002, p.493), out of 24 developed countries included in a study, only 4 recorded the surplus state budget and the other 20 deficits.

According to the same study, out of 75 developing countries, only 24 recorded surpluses and 51 budget deficits, with the budget balance varying between + 67.63% in Singapore and -38.95% in Sierra Leone. Concerning the 11 states in transition included in this study, all recorded budget deficits ranging from -0.11% in the Czech Republic to -31.98% in Bulgaria.

Therefore, over the period under review, there was a more frequent budget imbalance in the three groups of states at the central level than the existence of budgetary balances. Of the total countries surveyed, three quarters had deficits and only a quarter surplus.

To cover deficits, European transition states and developed and developing countries in Asia or the Middle East have generally turned to internal resources and less to external resources. But for the developing countries in the western hemisphere and Africa, the external resources were the main ones. Inside internal resources, in many cases, there is also the money-giving assistance provided by the monetary authority to cover deficits and which is the generator of inflation (Văcărel, 2002, p.494).

Situations in which the State makes use of loans to cover public expenditure are grouped into two main directions: the emergence of a cash requirement during the year in the implementation of the budget on the one hand and the need to balance the budget over the entire budgetary year .

In the first situation, state borrowings are contracted in the short term and aim to cover temporarily the house gaps as a result of the non-synchronization of the proceeds (budget revenues) with the payments to be made.

In the second most representative situation, borrowing involves a medium or long term repayment term as the state faces the problem of spending higher than the amount of ordinary current income that can be earned at one year budget, resulting in a deficit to be covered by the loans (Filip, 2002, p. 262).

Although state loans represent the public financial resource on which it is focused, the state has other options for balancing the budget such as: increasing the current revenues to covering the budgetary expenditures to be made or, conversely, reducing the budget expenditures until it is included in the budget revenues currently available. These two solutions are difficult to apply because they involve a negative economic and social impact, and the government has to opt for borrowing to finance budget deficits.

3. Effects of public debt in various states

Public debt has become an acute and deeply debated issue in the early 1980s with the chain-triggering of the debt crisis in many states, through the cessation of external debt payments. In this context, the emergence and confrontation of such crises both in the 1980s and 1994-2003, both debtor and creditor countries were determined to pay more attention to issues related to public debt management.

At the beginning of the 1980s, the whole world was aware of dramatic scenarios that were based on the external debt crisis in several indebted states, with the predominantly Central American and South American states, problems that are still unresolved and are of great interest. Heavily industrialized countries with a rising economy place all excess capital to poorly developed or developing countries. Each direction of such capital flows is in line with the pace of the world economy, that is, according to the economic interests of the highly industrialized countries.

Looking more closely at events around the world, it has been noticed since the 1960s, especially since the first oil shock, the purpose for which the developed countries have provided important loans to borrowing countries, especially Latin American countries. Developed countries were the first to be involved in external lending, so they could pay for the investments of oil-exporting countries. An intense recycling activity of Eurodollars and petrodollars was initiated. These Eurodollars registered in the 1960s a multiplication that led to the collapse of the Bretton Woods system and the free movement of capital internationally (Călin, 2006, p.20).

Particular importance should be attached to the way funds are used by borrowing countries. Public debt managers need to know in detail all the issues that the heavily indebted countries have faced over time to avoid repeating their mistakes. The grave problem generated by the badly-developed debt policy encountered by a number of states must be a tough lesson for countries that have started to borrow at a rhythm.

In countries where liquidity was purchased through external loans, the false impression was created that these sedentary foreign funds would involve making investments to increase production and employment. But in most cases where states have borrowed massively on the foreign market, there has been an increase in trade imbalances, rather than a small economic advance. The fundamental problem of the debtor countries is that as they accumulate more loans from the creditor countries, they are becoming more and more dependent on them.

Developed states are interested in lending to countries in need for their own reasons and not in their desire to contribute to their economic development. Among these own considerations we can identify the following: strengthening our own control over the economies of the states they borrow; use cheaper labor, create new outlets for own products; expanding the area of influence; the location of military bases with the promise of providing protection for the respective states, etc.

Due to the difficulties caused by the public debt crises recorded in the past decades in indebted states and emerging economies, greater attention has been paid to this issue. There is a risk that a crisis, which apparently does not affect the world economy, will spread its effects to both the underdeveloped or developing countries and all economies. There are two significant examples in this respect: the experience of the 1929 stock market crash and the world crisis of 1929-1933 underlying the founding of the International Monetary Fund (Călin, 2006, p.21). These crises gave rise to the responsibility of both parties involved in signing the loan agreement. This raises the question of whether only the debtor states are responsible for the degree of economic development, their level of indebtedness and the confrontations with economic crises of various dimensions.

Two IMF economists question the moral hazard effect that may be caused by funding such as those provided by the International Monetary Fund. They stated in the study: "Do the loans provided by the IMF to countries in a financial crisis risk encouraging lenders and borrowers to adopt behaviors that emphasize the possibility of such a crisis? Financial analysts have made it clear that IMF funding could lead banks and other international financial institutions to take excessive risks. These institutions have apparently tended to borrow without being sufficiently concerned about the risks they might face in the event of problems, depending on the International Monetary Fund's interventions." (Lane and Philips, 2002).

Recognizing the serious repercussions that states experiencing a foreign public debt crisis may have on the stability of the financial system at an international level, the highly industrialized states have imposed on them, through the 1991 Washington agreement, to comply with tough requirements and restrictions, formulated by Williamson (Williamson, 1990) as follows:

- budget austerity: involves limiting public spending to avoid inflation and deficits;
- tax reform: increasing the number of taxpayers, lowering high tax rates and generalizing the application of value added tax;
- orthodox monetary policy: there must be a real interest rate to attract foreign capital;
- competitive exchange rate: it implies the devaluation of the national currency, thus making exports attractive;
- liberalization: reducing barriers to trade tariffs in order to increase international trade and ensure the free movement of capital;
- competitiveness: involves attracting foreign direct investment to ensure development finance, thus ensuring that foreign investors have the same rights as those of domestic investors;
- privatization: refers to the sale of a state's assets in order to assure public finances and to support the development of private enterprises;
- reduction of subsidies: suppression of subsidies for agriculture, consumption or other sectors and free market pricing;
- deregulation: eliminating all rules that hinder economic initiative and free competition;
- ownership: provides support for property ownership with the aim of encouraging the private creation of wealth.

Such a policy induces the countries concerned a focus on the implementation of liberal policies. All of the above mentioned requirements are based on increasing the private initiative and diminishing state intervention in the economy. But the implementation of such a policy has proved to be not as effective in all economic branches, as was the example of Romania that has signed such agreements with international financial institutions.

Taking into account that such agreements aim firstly at achieving levels of very small annual budget deficits (for example, the Maastricht Treaty provides for a limit of only 3% of GDP), for a transition or undergoing economy the achievement of such objectives requires huge efforts to be made, to the detriment of public spending leading to an increase in the standard of living of the population.

Oscar Ugarteche (Ugarteche, 1997, p. 145-147), economist, analyzing the results obtained by the indebted countries following the application of the requirements imposed by international bodies, said: "All Latin American countries have applied structural adjustment policies based on the neoclassical theory of market efficiency and its distortion caused by State interference. The manner in which change has been implemented goes from a state-led development to a market-driven development, is attributed to the pressures of international bodies. The reality clearly shows that open policies have failed, with deficits of the growing trade balance being covered, on the one hand by short-term capital, through stock-market investments, short-term loans and, on the other hand, by capital term attracted from privatizations. There is no clear evidence that the real rate of investment will increase as a result of the result of many foreign investments. The criticisms of the neoclassical regime put into practice in the region vary, but the state's problem remains at the center. As long as the role of the State is not rehabilitated and we let the market determine the economy, the economic results will be uncertain. A perverse logic exists in the market (...). Deregulation is carried out in an economy that is not entirely liberal, but which is even capitalist with multinational demined markets. (...). The process of internationalization of capital was introduced in Latin America in the 1990s through privatizations and private sector loans. As a result, the public sector pays the debt to allow the private sector to pay off. (...) A country cannot develop without a strengthening of the internal market that has to go hand in hand with equity in the repertoire of revenue. This, the neoclassical model does not take it anywhere. "

Therefore, the Washington accord required the implementation of liberal policies that have proven to be a hindrance to the development of indebted states, increasing inequalities and poverty among the population of these states (Berr, 2003), and has not solved their problems.

Economist Eric Toussaint (Toussaint, 2003) has formulated a series of measures to be adopted in the financial practice of a borrowed country:

- conducting an audit of public debt;
- the application of legal procedures, both at national and international level, to recover unlawfully accumulated wealth;
- the implementation of strict control measures on foreign exchange operations and capital flows to defend against large capital outflows within the state, as well as against speculative attacks;
- implementing a redistributive tax reform: setting capital income tax, setting an exceptional tax on rich wealth, reducing indirect taxes, reducing the value added tax on basic products and services;
- ensuring the minimum guaranteed income;

- national defense and strengthening of the social security system;
- increase in wages and pensions;
- maintaining the state's strategic sectors of the economy of general interest - oil, energy, communications, etc.

Conclusions

The main factors that led to the formation and accumulation of public debt are represented, on the one hand, the consolidated budget deficit at the end of the year, and, on the other hand, the repayment of loans that were contracted by the state and matured.

Situations in which the State makes use of loans to cover public expenditure are grouped into two main directions: the emergence of a cash requirement during the year in the implementation of the budget on the one hand and the need to balance the budget over the entire budgetary year.

In the first situation, state borrowings are contracted in the short term and aim to cover temporarily the house gaps as a result of the non-synchronization of the proceeds (budget revenues) with the payments to be made.

In the second most representative situation, borrowing involves a medium or long term repayment term as the state faces the problem of spending higher than the amount of ordinary current income that can be earned at one year budget, resulting in a deficit to be covered by the loans.

Due to the difficulties caused by the public debt crises recorded in the past decades in indebted states and emerging economies, greater attention has been paid to this issue. There is a risk that a crisis, which apparently does not affect the world economy, will spread its effects to both the underdeveloped or developing countries and all economies.

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DEVELOPING A QUALITY MANAGEMENT STRUCTURE FOR EDUCATIONAL SYSTEM

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Abstract

Quality Assurance Strategies (QAS) operational in continuing to build the European dimension of Romanian education is an important aspect for the development of a quality structures designed to streamline teaching. The blockage sources specific to Romanian education come from the lack of organizational variants, deficient or insufficient material and human resources, and management requiring multiple changes. Thus, the training and improvement of teachers and managers will focus on the formation and development of the individual, on European competences and values through the awareness of quality assurance and the use of rational design strategies, the organization of conditions, the creation of an optimal climate, the use of communication, involving students themselves in leadership, activating them. The study aims to develop a potential quality management structure for the education system based on the theoretical assumptions of quality management centered on those strategies, structures, techniques and operations through which the educational institution demonstrates that it evaluates its performances of assuring and improving the quality of education and has information systems that prove the learning outcomes. Conclusions offered may lead to the design and development and development of a complete structure of the quality assurance system in education.

Keywords

Quality management; Potential structure; Quality assurance strategies; Quality standards; Performance

1. Introduction

In the educational system, the quality is related to the degree of satisfaction achieved by the efficiency of the educational offer, established by preserving preset standards and excellent results of the direct or indirect participants in the learning process and depends on the structure of the system operation, engaged in the social decisions of the educational policy. For a good adaptation and integration in a European or world-wide labor market based on knowledge, a globalized information society culture is necessary to implement a quality assurance policy.

Quality management is achieved through the development of quality assurance strategies and procedures, procedures for initiating, monitoring and periodic review of programs and activities undertaken, objective and transparent procedures for assessing learning outcomes, periodic evaluation procedures for the quality of the teaching staff, accessibility of adequate resources systematic updating of the internal quality assurance database, transparency of public interest information on the study programs, the certificates, diplomas and qualifications offered, the functionality of the quality assurance structures according to current legislation.

Quality assurance is tied to and depends directly on the values and expectations of three very important variables: learners, employers and society in general, with an emphasis on education and training. Promoting long-lasting, ground-breaking learning by stimulating a culture of stimulating lifelong learning engagement among young people.

Effective education management aims at recruiting suitable people, as good training and continuous improvement make it possible to fulfill the mission of the school on the basis of its fundamental values, understanding the unity between stimulating the students in the didactic contextual context and what is being done at a broad educational level, towards long life learning (as in [1]).

Organization management must provide evidence for the development and implementation of the quality management system (QMS). For this purpose it is necessary to meet the requirements of the SR EN ISO 9001: 2008¹ standard regarding:

- Communicating in the organization the importance of defining and meeting customer requirements;
- Establishing quality policy; this policy must be in accordance with the objectives of the organization and must be implemented in the organization;
- setting quality objectives (including quality requirements for services offered);
- SMC planning;
- requirements on responsibility, authority and communication;
- conducting SMC analysis conducted by top management;
- Ensure that resources are available for the organization's quality objectives (as in [2]).

The educational system is the specialized framework in which education takes place. In a narrow sense, it represents the entirety of formal, pre-school, primary, secondary and higher education institutions, on different education and training cycles, according to the finality and structures adopted at the level of educational policy. These branches the pedagogical values into the system's inputs and outputs. Thus, the inputs imply the pedagogical exigencies (ideal, goal) and the supportive (resources, methodologies, organizational forms), and the outputs are the results of the activities. In the broad sense, the educational system includes, besides formal institutions and non-formal education institutions, as well as other agents or social actors with whom the school establishes contractual or consensual collaboration, thus being conceived as an "open school"². Both approaches reflect a complex institutional reality that must be understood at the level of its functional structures.

¹ [https://ro.wikipedia.org/wiki/Sistem_de_management_al_calității_și_ASRO\(2006\),_SR_EN_ISO_9000_2006._Sisteme_de_management_al_calității._Principii_și_vocabulary](https://ro.wikipedia.org/wiki/Sistem_de_management_al_calității_și_ASRO(2006),_SR_EN_ISO_9000_2006._Sisteme_de_management_al_calității._Principii_și_vocabulary)

² Potolea, D., Neacșu, I., Iucu, R.B., Pânișoară, I.O., 2008 a, Pregătirea psihopedagogică, Editura Polirom, București, p 30

2. Literature review

Among the important thematic concerns, specific to the "quality in education" paradigm, are¹:

- Taxonomies (50's) - Theory and Practice of Objectives;
- modern curriculum theory (1970s);
- Structural reforms of education systems (60s-80s);
- Institutional-organizational and evaluative development (1990s);
- remodeling the teaching-learning-evaluation triad (1980s-90s);
- the quality paradigm offensive (2000s);
- innovative-creative instrumentalisation (end of the 20th and beginning of the 21st century);
- strategic management (1980s-90s);
- Total Quality Management (1990-2000).

As resolutions of the educational reforms that have taken place over the last decades in Europe and around the world on this theme, the following have proved to be: vocational training and employment, the principles of European cooperation in the field of quality assurance, space European qualifications, non-formal education, outdoor education, school-based values based on effective management, quality management and the formation of the younger generation, the main competencies needed to integrate into active life and knowledge strategies, lifelong learning - LLL. The main meetings were held in Lisbon (2000), Copenhagen (2004), Bruxelles (2005, 2006) and Berlin (2006).

The main reference documents for quality assurance in the field of education are the standards². In Romania, according to ARACIP, the documents on the basis of which quality design, assurance and evaluation are carried out are the Quality Manual and the Institutional Development Plan (PDI). The Quality Assessment and Quality Assurance Committee (CEAC) draws up the Internal Quality Assessment Strategy based on the ARACIP documents issued in this sector³ and on the Institutional Development Project (PDI). The legal framework for the functioning of CEAC is made up of Law no. 87/2006 for approval of O.U.G. no. 75/2005 on quality assurance, art. 11 and 12, Regulations for the organization and operation of pre-university education establishments approved by O.MEdC. no. 4925/2005, Strategy of decentralization of pre-university education approved by Memorandum in the Government Meeting of 20 December 2005.

The quality assessment system aims to improve the quality of the entire school activity, to provide information and to evaluate the satisfaction of significant interest groups (pupils, parents, teachers, local community), to review and optimize educational policies and strategies at school level. Quality assurance processes are the planning and implementation of learning activities (curricular and extracurricular), the provision of resources for planned learning activities and the organization of learning situations, the work of teachers in class, school and community, learning and learning outcomes, The strategic and operational management of the school unit, ensuring communication with the key educational actors (pupils and parents) and with the whole community, as well as ensuring community

¹ Potolea, D., Neacșu, I., Iucu, R.B., Pânișoară, I.O., *Pregătirea psihopedagogică*, Editura Polirom, București, 2008, pp 47-48

² Sisteme de management al calității ISO 9000:2001

³ „Strategia ARACIP”; „Ghidul Comisiei pentru Evaluarea și Asigurarea Calității în Unitățile de Învățământ Preuniversitar – partea a II-a” etc.

participation in school life and school life in community life, complex assessment of the whole "school life".

The internal quality evaluation (self-evaluation) procedure involves selecting the domain (s) (if the evaluation does not cover all areas of the law), diagnosing the level of achievement, judging the level of achievement, identifying weaknesses and targets for remedial interventions / development, the creation of a working group, the modification / optimization of the institutional development project and the associated operational plans, the development / optimization / remediation activities, reevaluating.

The quality improvement procedures and procedures follow the following steps:

1. Select the relevant scope and criterion (s), "Accreditation Standards and Periodic Valuation Standards" (GD 21 / 18.01.2007 or Art. 10 of GEO no.75 / 12.07.2005 approved with additions and modifications by LAW No 87/2006);
2. Perform performance indicators and perform a diagnosis of performance level;
3. Analyze the level of achievement;
4. Identify strengths, weaknesses and targets for remediation / development interventions
5. A working group for the implementation of the improvement measures is set up (The internal evaluation is coordinated and carried out by CEAC. For the improvement areas one can be another team, they can be responsible, depending on the role played in the organization - responsible for methodological committee, curricular area, etc., implementing the improvement program);
6. Modify / optimize / complete POIs and operational plans;
7. The development / optimization / remediation activities for the selected field are carried out;
8. The evaluation tool is reapplied.

3. Developing theoretical hypotheses of research

Analyzing the documents issued during the Quality Management meetings, these are as necessary as possible for the development of national management and quality assurance systems. Romania's alignment and real and functional integration from an educational point of view is a hypothesis of Romania's correlation from a theoretical and methodological point of view with what is happening now in the European Union and in the world. A delay in the perception and conception of management and quality assurance systems, subsumed values and related methodologies would make it extremely difficult not only for integration but also for mutual understanding

As a result, principles such as the Quality Management Principles of the International Organization for Standardization (ISO), the principles of excellence proposed by the European Foundation for Quality Management (EFQM), the principles of quality education as defined by the Spanish Quality Assurance Act, etc.

Starting from the principles of ISO and EFQM quality, Romanian experts have developed a strategy which is based on the latest developments in the quality management theory and practice and on the European programmatic documents in this field (as in [6]).

In this respect, the following directions were set for a quality education¹¹:

- is centered on clients and beneficiaries of educational services;
- results oriented, performance, added value;

¹ Potolea, D., Neacșu, I., Iucu, R.B., Pânișoară, I.O., *Pregătirea psihopedagogică*, Editura Polirom, București, 2008, p 48

- respects individual autonomy;
- promoted by educational leaders;
- ensures the involvement of all educational actors, the development of competences;
- builds on innovation, creativity, research, diversification, new information and communication technologies (ICT);
- addresses the educational system from a unitary, global perspective;
- aims at permanent learning;
- is based on interdependence between education actors, providers and beneficiaries

The provided criteria have been operationalized in indicators in line with existing good practices and the structure of quality models currently applied (ISO, EFQM, CQAF-VET). The indicator is defined in law as a measure of the achievement of an activity carried out by an education-providing organization. For each indicator, level descriptors were formulated. These descriptors, associated with reference standards, define a level of educational performance for indicators. As a result, indicators (as defined in the operating standards) become in benchmarks, performance indicators.

As a theoretically open model for improvement, the education system marks the importance of the global approach to education, offering through its flexible structures a new methodological opening to expand fundamental and operational research to highlight the social role of the school in the system and the learning process.

4. Developing a potential quality management structure for the educational system

The ways by which the fulfillment of the reference standards approved by G.D. 1534/2008 requires a particularly elaborate work in the field of Quality Management, observing the criteria for quality assurance strategies and procedures, and having institutional sub-domains (as in [7]). Performance indicators include: the existence and application of institutional self-evaluation procedures (I1), the existence and application of internal quality assurance procedures (I2) and the professional development of staff (I3).

Table.1. The ways in which the fulfillment of benchmarks is explained

Quality Descriptors	The fulfillment of the conditions is proven by:
<p>I1</p> <ul style="list-style-type: none"> • Existence of own / adapted self-evaluation of the own activity for the domains and criteria stipulated by the law. • Involving community members in self-evaluation procedures. • Using community initiatives to optimize self-evaluation procedures for the development project and associated operational plans. • The existence of systematic procedures for assessing the satisfaction of educators, parents and other significant members of the community with regard to the results of self-evaluation. 	<p>Direct observation of the way the internal evaluation is carried out</p> <p>Questioning the CEAC coordinator, school leadership</p> <p>Direct observation of the use of the procedure for the systematic</p>

<ul style="list-style-type: none"> • Promoting systematically (by displaying, mentioning in school documents and in teaching, learning, evaluation and extracurricular activities) the key values of the school organization. • Existence of organizational culture analysis procedures. 	<p>assessment of staff satisfaction and the measures taken in this respect</p>
<p>I2</p> <ul style="list-style-type: none"> • The existence of strategic targets and specific quality improvement activities in programmatic documents. • Existence of written procedures for fundamental processes at the level of the school unit. • Knowing the procedures for basic processes at school level by most students and parents. • Applying the procedures for the fundamental processes at the level of the school unit by all teachers. • Initiation by the school management of quality assurance and quality improvement activities and procedures based on the results of self-evaluation and external evaluations. • Consultation of the Parents' Committee / Association on how to review the development project and the educational offer, as well as on improving quality. • The existence of a written or, where appropriate, public response to all requests from parents, educators, teachers and their representative structures at the level of the school unit. • Participation of the school unit in national / European quality / excellence awards. 	<p>Questioning a CA member, school staff on fundamental procedures</p> <p>Discussions with the Parents' Representative</p> <p>Discussions with employees at local or regional level</p>
<p>I3</p> <ul style="list-style-type: none"> • Existence of procedures for monitoring the application in the didactic activity of the results of participation in programs of continuous training and professional development. • Using the feed-back received from educators, parents and school staff in optimizing strategies and plans for professional development. • To base the staff development strategy on the results of observing and monitoring the current activity, using criteria, methods and tools known by those involved. • Financial support for the participation of teaching and management staff in training and professional development programs in the country and abroad 	<p>Questioning school leadership, staff Lesson Assistance - How to apply the results of participation to continuous training</p> <p>Direct observation of how school management systematically monitors these issues</p>

Source: the author's own concept based on H.G. 1534/2008

Analyzing the performance indicators and ways to demonstrate compliance, a potential quality management structure for the educational system as part of the Organizational Management may have the following composition¹:

- Design - a stage that involves quality identification and planning, oriented on the setting of quality objectives and their operationalization at the level of educational processes, taking into account the resources involved in the achievement of the objectives. Planning is a very important component, requiring a "strategic vision," with goals, objectives, strategic targets and actions as accurate as possible to demonstrate compliance with performance indicators. Quality management and development requires a clear and transparent quality assurance system with optimal distribution of responsibilities and appropriate delegations. Potential clients are also now established and their needs are established to develop a varied and complex educational offer to gain trust among beneficiaries through the quality and diversified services offered.
- Analyze – is a stage in maintaining quality standards, measuring, responsible, continually evaluating, offering criticism and constructive self-criticism to successfully meet the quality requirements throughout the process. Analyzing services that did not work well, preventing undesirable situations, evaluating results in real time, comparing them with the proposed objectives, and acting accordingly.
- Policy – is a stage focused on ensuring the confidence of fulfilling the quality criteria and standards by offering the highest quality services. There are insurance poles both internally, gaining the trust of existing and external clients by expanding with a new client. The extent to which the services provided meet the needs of the beneficiaries and determine the possible risks to quality assurance is observed (as in [8]).
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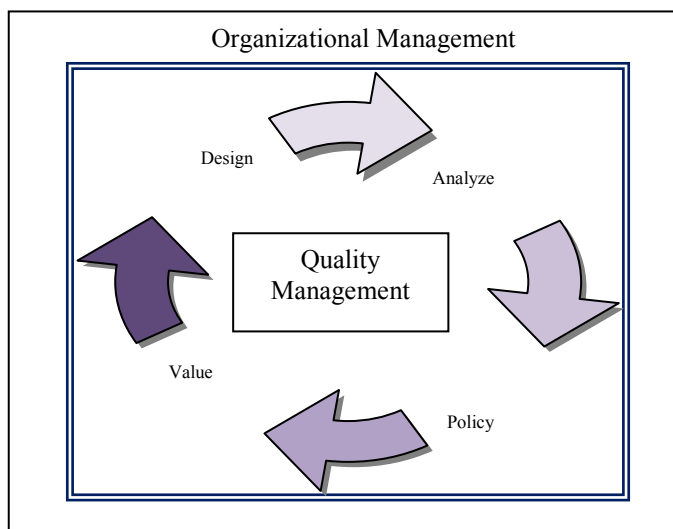


Image 1. Quality Management like part of Organizational Management
Source: the author's own concept according with literature review

¹ Ghidul managementului calității în învățământul profesional tehnic. Available online: https://mecc.gov.md/sites/default/files/anexa_1_integral.pdf [accessed on accessed on 15 November 2018]

- Value – is the stage tilted to innovation, improvement. Tenders to added value by establishing sectors that require a level of performance superior to the one previously achieved. There may be changes in approach, either curricular or new standards, and cycling again to keep it up to a higher level.

Conclusions and further developments

The "quality paradigm in education" becomes easy to apply if it is operated with designated quality representations as concepts integrated with reality if there are prerequisites for interdependence between the curriculum and the factors involved in the process. As a hypothetical representation, quality analysis models will be based on associations, experiences, values, skills, and reasoning. With different structures, the models used to produce, diagnose, assure, control and monitor quality are currently incomplete, evolutionary. The quality management structure for the educational system can be analyzed and improved at all levels of education.

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POPULATION AGEING EFFECTS ON THE MAIN DRIVERS OF ECONOMIC GROWTH IN ROMANIA

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Abstract

After the 1990, a noticeable shift in population trends began taking effect in Romania, culminating with a reversal of trends established under socialist rule in both demographic and economic areas. At the demographic level, Romania witnessed a reversal of birth rates, a constant and steady rise in longevity, coupled with a massive outflow of the population. From the economic point of view, changes happened fast, and the results culminated in a decline of production means, a noticeable shift in saved capital culminating in a decline in investments. The inferred assumption in our research is that there is a correlation between demographic phenomenon and house hold savings, gross capital formation, manufacturing and services, as a percentage of GDP. The research methodology utilized consists of statistical analysis, on datasets obtained from official records. The expected results will display a significant link between demographic changes and growth factors, underlining future expectation regarding economic trends.

Keywords

Population aging; gross savings; gross capital formation; manufacturing; services; GDP

1. Introduction

In today's globalized economy, growth is a defining factor of progress in a multipolar and connected world, thus understanding the effects of the aging population on the main drivers of economic growth has become a necessity. The past decades have brought many changes on a number of levels that are producing effects nowadays and will continue to expand in the future. At the foundation of these changes lies a phenomenon known as demographic aging, which is also accompanied by a decline in population numbers, generating weaken of the economic growth [1]. Since the fall of socialism in Romania, a number of transition periods have resulted in rapid changes on a macroeconomic level, most of which proved to be detrimental to sustainable development over the long run. Romania witnessed a fast transition to a market economy after the '90, having to adapt to multiple demands from the outside, thus production of goods shifted to services. This

aspect is seen as both a positive, and a negative one, with a depreciating infrastructure and declining savings rates, and transition to a more reliable model of production will prove more difficult.

This paper analyses the effects of population aging on the main drivers of economic growth, through gross savings and gross capital formation, which derives from saving and finances investments in the real economy. The expected results are a decline in savings resulting in a decreasing in investing in capital assets in the real economy, as % of GDP of manufacturing.

2. Theoretical framework

Demographic changes influence the behavior of individuals on the long term, due, in part, to the fact that individuals are likely to change their habits regarding saving. Also, with increasing life expectancy, behavioral changes tend to maintain a similar distribution of future consumption. Thus, the rate of return on capital accumulated by saving tends to decrease due to longer distribution of financial resources [2].

Savings rates tend to fall for pensioners, as accumulated savings become the source of their spending's [3]. Prettnner [4] considered that the effects of aging in many publications are exaggerated, because people later in life tend to save more and thus have more resources available for investment. Thus, due to longevity, capital will run to key areas that produce wealth and growth such as research and development (R&D) investments [4]. Thus, a gain in life expectancy will increase savings and saving time, this may positively influence investment, particularly in the field of R&D, which is viewed unanimously as a driver of economic growth [5]. Also, Boersch-Supan and Stahl [6] have showed that individuals, after retirement, tend to reduce their consumption, while the saving rate remains positive.

Also, according to Feldstein [7], the lengthening of the retirement period caused by changes in the preferences of individuals who choose to remain active participants in the labor market, in some cases for a longer period of time, tends to positively affect personal savings due to accumulated capital.

Boersch-Supan, Ludwig and Winter [2] highlighted the need to increase private sector savings with the hope of covering the additional resources needed as a result of the increase in life expectancy. Individuals need to adapt their initial consumption and savings to the low retirement benefits, due to the erosion of contributions as a result of both lower labor force participation and low returns on financial instruments.

Moreover, population aging and increasing dependency rates lead to pressure on private investments, disruptions in the labor supply and increases in government spending that could lead to greater pressure on public pension systems [8].

The growing need for private investment will be reflected by changes in the rate of working capital turnover and the rate of technological progress [9]. Capital markets will be flooded by new assets and will grow in size shifting the importance of institutional investors, such as private pension funds and investment funds which will play a significant role. Another aspect is the fall in labor supply that may lead to a decrease in capital accumulation per worker [10]. In the scenario where the workforce undergoes faster changes than the asset depreciation rate along with technological progress, net investments could become negative and capital would slowly be consumed.

Empirical research into the relationship between investments and the age structure of a population was presented by Prettnner [4], which concluded that, regardless the economy is

an open one (involved in international trade) or a closed economy, the effects on investment rates and saving rates will vary according to the age structure of the population.

Harrod-Domar's economic growth model [11] suggests that, on an economy where savings are very low, participants will choose the short-term consumption in return for long-term investment (Figure 1). The starvation of investments can lead to future bottlenecks and shortcomings.

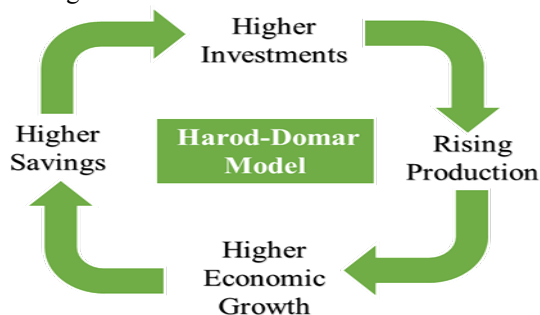


Figure. 1. Harrod-Domar Growth Model.

Source: Own creation, based on the Harrod-Domar Growth Model

Private consumption of goods and services has a considerable influence on macroeconomic demand, therefore the structure of demand for goods and services is crucial to defining both output and labor needs. Private consumption is directly influenced by the age composition of a country's population, while a generation goes from one stage to another, changes in the production sectors can be observed [12]. Easterlin [13] analyzed the positive relationship between demographic change, as a result of the increase in the proportion of the elderly, and national health expenditure, where it showed that the aging of the population tends to exert a small influence on the annual growth rate of expenditures.

This results led to the inclusion of life expectancy variables in economic growth models with a decline in the accuracy of results over longer periods of time.

3. Materials and methods

Since the 1990, Romania's demographic landscape has been transformed in the span of only a few decades, undergoing a steady decline due to a series of factors, population aging being obvious. At a macroeconomic level, a noticeable decline started to occur in the area of manufacturing goods, overtaken by services provided [14].

The datasets used in the statistical analysis have been collected from official sources from Eurostat [15] and World Bank Databases [16], between the period from 1990 to 2017.

4. Results and discussion

To help attain a more comprehensive analysis of the “demographic winter” that Romania is currently traversing and to help with the understanding of economic indicators, a broad view of the main age groups is required. This will help in understanding one of the root causes of a slowing down in growth that might occur in the near future due to demographic changes.

4.1. Demographic changes

In Romania, between 1992 and 2018, (Figure 2) a notable decrease occurred in two of the three age groups, namely 0-14 years and 15-64 years.

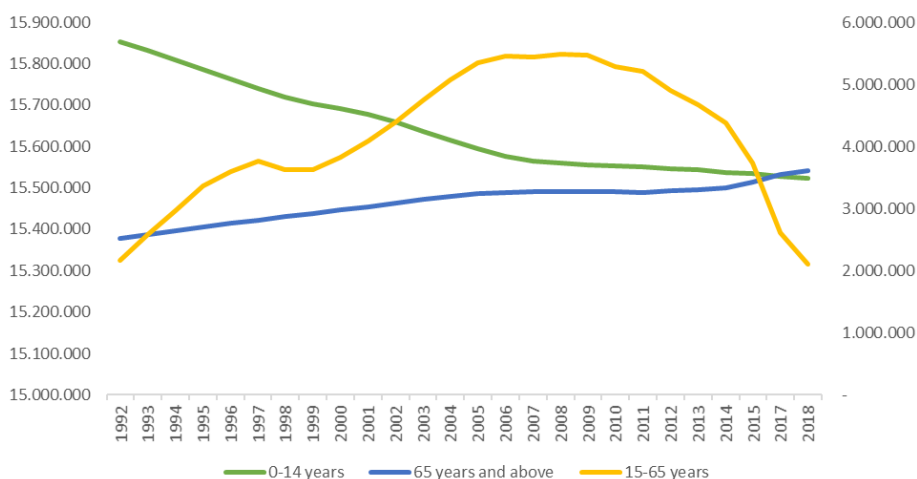


Figure 2. Romania's demographic changes 1
 Source: Own creation, based on [15].

Demographers often look at the “death cross”, which signals a reversal in trends where, due to declining birth rates, the population age 0-14 years is shrinking, and due to longevity and a higher life expectancy, the segment of the population age 65 years and older is overtaking the first group, signaling a fundamental reversal of trends, culminating in an accelerated decline and aging of a population. The age group 0-14 years has declined from 5.6 Million in 1992 to 3,4 Million in 2018, and the age group of 65 years and above has seen an increase from 2,5 Million in 1992 to 3,6 Million in 2018.

The age group between 15 and 65, which is the core growth engine of an economy, represents the active age population. This group, as can be seen in Figure 2, has underwent on two main periods, one of steady growth between 1992 and 2008, when it grew from 15,3 Million in 1992 to 15,8 Million in 2008, following a rapid period of decline, where the active segment of the population dropped to 15,5 Million in 2015 and 15,3 Million in 2018.

4.2. Economic changes

One of the main indicators of sustained economic development is the gross savings as % of GDP that represents the part of the income set aside by the population (Figure 3).

Between 1990 and 1998, the gross savings rate declined from 20.7% to 11.35%. In 1999, the gross savings rate started to climb at a rapid pace to 19.18% in 2002, followed by a small correction to 15.23% in 2005. Between 2006 and 2012 the gross savings rate reached a peak to 24.5%, followed by a decline, reaching 21.03% in 2017.

Gross capital formation, as % of GDP, followed a similar path to the gross savings rate, being directly influenced by it. Between 1990 and 1993, we can observe an increase in gross capital formation from 19.8% to 17.9% in 1993. Between 1994 and 1996, an upwards trend started emerging due to credit expansion reaching 23.2%, this trend continued to a peak of 37.4% in 2008 (Figure 3), this trend started declining in accordance with the decline in gross savings, reacting faster. These aspects are important, since with a decline in the active age population, a decline in gross savings is becoming more apparent, leading to a decline in gross capital formation and slowing down economic growth.

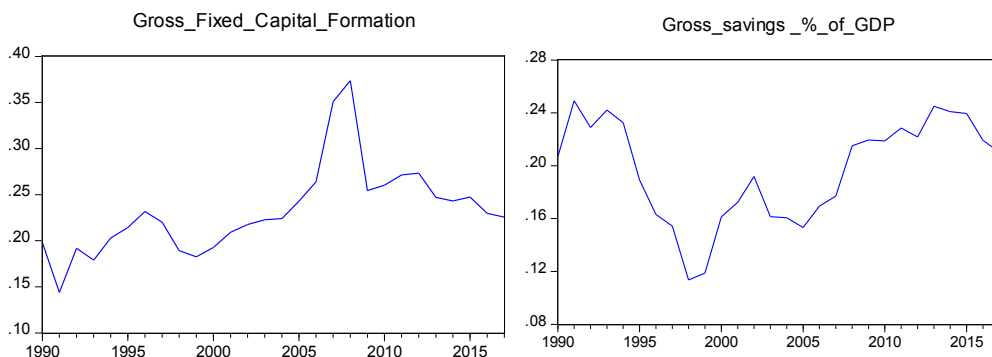


Figure 3. Gross fixed capital formation and Gross savings as % of GDP.
 Source: Own creation, based on World Bank Data



Figure 4. Manufacturing and Services, value added as % of GDP.
 Source: Own creation, based on [16].

Due to these changes at a macroeconomic level, manufacturing as value added as % of GDP began a rapid decline, further eroding the production of goods at a national level, where value added by manufacturing declined from 31.7% in 1991 to 19.3% in 1999, increased slightly to 24.8% in 2011, and subsequently declined to a low of 20.2% in 2016. Interestingly to note is that during the financial crisis of 2008 there was an increase in production, underlining the resilience of production under the business cycle. The services as value added to GDP was opposite to manufacturing, registering a gradual increase from 32.6% in 1991, to a peak of 56.2% in 2017. As can be noted from Figure 4, between 2007 and 2011, services declined from 46.5 % in 2007, to 42.6% in 2011, due to the business cycle.

It is important to note that, over the long run, as population is declining, a further decline in savings will occur, causing a reducing of investments that will fuel a stronger decline in production and growth. This problem is becoming apparent within developed

economies in Asia and Europe, where, due to aging, a shift of capital is taking place from goods production to services, based on growth model causing a drain savings and investments.

Conclusions

Population is one of the main factors fueling economic growth next to land and capital, with the understanding that capital is produced by the labor of individuals, as a population declines, capital tends to decline causing a slowing down of growth through investments that represent the backbone of the economy. Romania's population since the 1990 is declining slowly, with projections showing that it will reach 15 Million inhabitants by 2070 [8]. This phenomenon will decrease savings as older individuals tend to spend more on medical services and health care, with great implications for pension expenditures too [17]. Also, an increase in dependency rates for the old will cause younger generation to save less, the gross savings rate declining further, causing a slowing down in lending to business, thus diminishing investments. On these backgrounds, a lot of strategies are needed in order to counteract these multi-level problems.

The future research will rely on main strategies in Romania in order to face the aging phenomenon and its implications on the economy.

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