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Undoubtedly there are all sorts of languages in the world, yet none of them is without meaning. If then I do not grasp the meaning of what someone is saying, I am a foreigner to the speaker, and he is a foreigner to me (1 Corinthians, 14: 10-11).

JOURNAL TOPICS

- **Overview of signs, speech and communication:** overview of sign; overview of speech; speech aspects; overview of communication and speech act; sense and signification in communication; intention in communication; speech intelligibility;
- **Types of sign, speech and interactional mechanisms in communication:** icons; indexes; symbols; speech act in everyday communication; mimic and gestures in communication; language for specific purposes; sense and signification in media communication; audio-visual language/pictorial language; language of music/language of dance; speech in institutional area; verbal language in cultural context; languages and communication within the European community;
- **(Literary) language and social conditioning:** ideology and language identity; language influences; morals and literary speech; collective mentality and literary image; (auto)biographic writings, between individual and social; voices, texts, representation;
- **Language, context, translation:** role of context in translation; types of translation.
- **Languages and literatures teaching and learning.**

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**TYPES OF SIGNS, SPEECH AND INTERACTIONAL
MECHANISMS IN COMMUNICATION**

PROCESS-EVENT SEMEME VERBAL NOUNS IN THE FRENCH LANGUAGE

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Abstract: *Verbs of action and their derivatives (verbal nouns) are in strong connection. The class of verbal nouns is characterized by a set of features that determine the link with the verbal ancestor. Although the process of verbal nouns' formation is similar for all the representatives, they are different in character. Some of them form the nucleus and the others form the periphery of the verbal noun class. The core representatives are the verbal nouns that render the meaning of process-event. These verbal nouns are analyzed in the present article.*

Keywords: *verbal noun, nucleus, periphery, process-event sememe, verb of action.*

The term *verbal noun* appeared not very long ago to refer to the nouns that have derived from the verbs of action. This is explained by the fact that these two classes have been studied separately. I believe that the verbal nouns should be analyzed only referred to the primary root it has derived from. This approach allows using some classifications of the verbs of action for the nouns that have been created. Still, the derived verbal nouns are different in character. There are nouns that form the core of the class, as they carry the meaning of action (causality [+/-], direction towards the object [+/-], processuality [+]) and the periphery of the class, as they carry partially the mentioned meanings.

It is worth mentioning a series of verbal nouns that form the nucleus of the verbal noun class and they carry the following sememes:

- process-event;
- daily activity;
- mental activity.

The article focuses on the verbal nouns that carry the process-event sememe. The nouns denote this type of sememe form the nucleus of the class; it means they are characterized by causality [+/-], direction towards the object [+/-] and processuality [+]. The number of these nouns in French is big. They are formed by means of affixation, the most common suffixes are:

- *age* (*sciage, tan(n)isage, pliage, bronzage, brassage* etc.);
- *ment* (*remplacement, commencement* etc.);
- *tion/sion* (*mécanisation, nationalisation, centralisation, condensation, compression*).

Diachronically, the nouns formed by means of adding suffix *-age* are of masculine gender. Some of the *-age* nouns are borrowed (*pulsation, condensation, compression*) and some are formed on the ground of the French language:

- *ajustage* – appeared in 1350 with the meaning ‘action d’ajuster les mesures, les monnaies’, derived from *ajuster* by adding the suffix - *age*, the last formed from *adjustamentum*;
- *vernissage* - appeared in 1849 with the meaning ‘action d’enduire de vernis’, formed from the verb *vernir* by adding the suffix - (*iss*)*age*, the last borrowed from English *varnishing day* [DHEF,TFLi].

In order to determine the semantic structure of the nouns that form the process–event sememe, I have applied the *semic analysis*, proposed by V. Kazakov (1973) and E. Koreakovtseva (1985). The conclusion that I have come to is that most of the analyzed nouns contain the archisememe *action* that proves that these nouns have maintained the verbal meaning:

- *tan(n)isage* - ‘action d’ajouter du tanin’;
- *tissage* - ‘action de tisser’;
- *raffinage* - ‘action de raffiner’;
- *brassage* - ‘action de mélanger des métaux’;
- *bronzage* - ‘action de bronzer’;
- *condensation* - ‘action de rendre plus dense’ [PL].

A number of nouns contained in their semantic structure the archisememes *opération*, *travail*, *rôle*, *mission*, *fonction*, that make the processuality [+] characteristic visible:

- *sciage* - ‘opération qui consiste à scier un matériau’;
- *raffinage* - ‘opération qui consiste à épurer le sucre, le pétrole, l’alcool, etc.’;
- *pliage* - ‘opération par laquelle on plie la feuille pour obtenir le format voulu’;
- *fraisage* - ‘travail des métaux à la fraise’;
- *ajustage* - ‘opération qui consiste à donner à une pièce une certaine dimension’;
- *ensilage* - ‘méthode de conservation des produits agricoles’ [PL].

There are nouns that carry a double meaning (that of action and of result). These characteristics make me conclude that the nouns have carried the genetic verbal meaning and, at the same time, developed one more:

- *chromage* - ‘action de chromer le résultat de cette action’. For example: *Le chromage de la gravure augmente considérablement sa durée* (*La Civilisation écrite*, 1939) [apud TFLi];
- *compression* - ‘action de comprimer, le résultat de cette action’. For example, Ex. *Mes pieds gonflés autant par la compression du cuir que par la chaleur* [TFLi].
- *râtelage* - ‘action de râtelier, le résultat de cette action’. For example: *Les râteliers-faneurs (...) sont susceptibles d’effectuer deux opérations différentes: le fanage et le râtelage* (*La Civilisation écrite*, 1939) [apud TFLi].

The diachronical analysis of the nouns that render the meaning of chemical, physical or any other processes proves that these nouns passed

through expansion and restriction of meaning, but they carried throughout centuries the primary meaning of action:

– *expansion of meaning*: *mécanisation* - appeared in 1870 with the meaning ‘le fait de rendre semblable à une machine’; in 1949 it has the meaning ‘emploi généralisé de la machine comme substitut’, formed from the verb *mécaniser* by adding the suffix *-tion*; *dorage* - appeared with the meaning ‘action de recouvrir d’or (un bijou, un objet, une surface)’ or ‘the result of this action’; in 1752 it has the meaning ‘action de dorer une pâtisserie’, formed from the verb *dorer* by adding the suffix *-age*; *matage* - appeared with the meaning ‘action de refouler une matière assez malléable’; in 1873 and 1876 it has the meaning ‘action de passer de la colle de parchemin sur une dorure’, formed from the verb *matir* by adding the suffix *-age* [DHEF, TFLi].

– *restriction of meaning*: *sciage* - appeared with the meanings ‘action de scier’, ‘travail de celui qui scie’ in 1294 (*soiage*); in 1368 it has the meaning ‘bois qui provient d’une pièce de bois refendue dans sa longueur’; in 1922 it has the meaning ‘action de débarrasser le diamant des gangues qui l’enveloppent’, formed from the verb *scier* by adding the suffix *-age*; *gerbage* - appeared with the meaning ‘action d’enlever les gerbes d’un champ’; in 1845 and 1890 it has the meaning ‘bois qui provient d’une pièce de bois refendue dans sa longueur’; in 1922 it has the meaning ‘action de mettre les céréales en gerbes’, formed from the verb *gerber* by adding the suffix *-age*; *parcage* - appeared with the meaning ‘endroit clos, enceinte’; in XIV and XV centuries it has the meaning ‘parc’; in 1611 it has the meaning ‘action de faire séjourner des moutons dans un parc’; in 1845 it has the meaning ‘action de placer des coquillages dans un parc pour les engraisser rapidement’; in 1949 it has the meaning ‘action de laisser en stationnement un véhicule automobile’, formed from the verb *parquer* by adding the suffix *-age* [DHEF, TFLi].

The verbal nouns’ period of development is from the XIIIth century till the XIXth century. The development of these nouns is as follows:

- the nouns that appeared in the XIIIth and the XIVth centuries are less numerous, their appearance is linked to the society’s shift from the an agricultural to an industrialized one: *pavage*, *brassage* etc.: *pavage* - appeared in 1331 with the concrete meaning ‘péage pour l’entretien de la chaussée’; in 1354 it has the meaning ‘travail du paveur’, formed from *paver*, by adding the suffix *-age*; *brassage* - appeared with the meaning ‘action de mélanger des métaux’; at the beginning and the end of the XIVth century it has the meaning ‘action de brasser de la bière’; in the XXth century it acquires the meaning ‘mélange’, ‘fusion’, formed from the verb *brasser* by adding the suffix *-age* [DHEF, TFLi].
- the nouns that appeared in the XVIIth and the XVIIIth centuries are less numerous (*adoucissage*, *bottelage* etc.). Some of the nouns from this subclass appeared in the French language earlier, but the meaning of

action is actualized in the above mentioned centuries: *adoucissage* appeared in 1723 with the meaning 'manière de rendre une couleur moins vive'; in 1842 it has the meaning 'sorte de poli qu'on donne aux métaux au moyen de la poussière de diverses substances', formed from *adoucir* by adding the suffix *-age*; *bottelage* – appeared in 1351 with the meaning 'droit payé sur le foin ou la paille'; in 1636 it has the meaning 'action de botteler du foin', formed from *debotteler* by adding the suffix *-age* [DHEF, TFLi];

- the greatest majority of nouns that represent process-event sememe developed in the XIXth century (*ensilage*, *fendage*, *gerbage*, *serfouissage*, *simililage*, etc.): *ensilage* – appeared in 1838, formed from the verb *ensiler* by adding the suffix *-age*; *fendage* – appeared in 1845, formed from the verb *fendre* by adding the suffix *-age*; *gerbage* – appeared with the meaning 'action d'enlever les gerbes d'un champ'; in 1845 and 1890 it has the meaning 'bois qui provient d'une pièce de bois refendue dans sa longueur'; in 1922 it has the meaning 'action de mettre les céréales en gerbes', formed from the verb *gerber* by adding the suffix *-age*; *serfouissage* – appeared in 1812 with the meaning 'péage pour l'entretien de la chaussée', formed from *serfourir* by adding the suffix *-age*; *simililage* – appeared in 1935 in Larousse, formed from the verb *similiser* by adding the suffix *-age* [DHEF, TFLi].

Conclusions

The number of verbal nouns under the process-event sememe is not big. A few of them have been borrowed, the greatest number of nouns have been created by adding the *-age* suffix. Diachronically, the most productive period of process-event sememe nouns is the XIXth century.

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LEXICOGRAPHICAL PRESENTATION OF THE CORE VERBAL NOUNS

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Abstract: *The present article throws light on the lexicographical presentation of the verbal nouns in a series of dictionaries of the French language. The analyzed definitions of the verbal nouns prove that there is no complex lexicographical presentation of the concept of action denoted by the verbal nouns. I propose a definition that may be good for scientific dictionaries, used by the majority of French language speakers and learners.*

Keywords: *verbal noun, definition, dictionary, French language, scientific dictionary.*

Notions are the elements that the mind works with. The study of different classes has at the basis the study of notions. In other words, each class, in the logical plan, has a corresponding notion. Each notion is materialized on the level of speech. The correlation between a notion and the materialized element is named *term*.

The notion of action that is materialized in the class of verbal noun is composed of *sphere* and *content* [3, p. 7]. The representatives of the verbal noun class (verbal nouns that render the meaning of process-event, everyday activities, mental activities) form the sphere of the notion. All these subclasses have common and peculiar features. These properties [3, p. 35] form the content of the notion. The notion of the noun of action can be represented graphically in the following way:

Notion of the Noun of Action		
	Verbal nouns express physical and everyday activities.	Verbal nouns express mental processes.
featuresCommon	Verbal nouns render the meaning of action; they have nominal features; they characterize both the nucleus and the periphery of the class etc.	
featuresIndivi	The nouns express every day or physical activities; their number is big; they characterize only the nucleus of the class.	The nouns express mental processes; their number is relatively big; they migrate to the periphery of the class etc.

After having analyzed the notion of the verbal noun, I can assume that it is vague, as the representatives of the class can become state nouns [1]. On the other hand, speaking about the length of the verbal noun notion, it is infinite. This is explained by an undetermined number of this class

representatives. Determined by the context, the verbal nouns can either become state nouns (*agitation, attristement* etc.) or concrete nouns (*construction, dictation* etc.).

Notion is a logic synthesis that has a lingual shape, represented by a name. The assembly of the logic synthesis and the lingual shape is called term. Each term is explained in a certain definition. The definition of any verbal noun should be formed of the *defined* (that specifies the verbal noun) and the *defining* (explains the essence of the verbal noun). In different books of lexicography, a definition is perfect if it can guarantee, on the one hand, the understanding of the meaning of the words and, on the other hand, the correct use of the words in speech [2, p. 12].

The article focuses on different definitions of the verbal noun in a series of dictionaries of the French language (*Le Petit Larousse en couleurs, Dictionnaire de la Langue Française, Le Robert Micro, TFLi, Dictionnaire Larousse en ligne*). It is worth pointing to the fact that all the explanations of the verbal nouns are different. The greatest majority of dictionaries (*Le Petit Larousse en couleurs, Dictionnaire de la Langue Française, Le Robert Micro*) provide nominal and lexical definitions. Both the defined and the defining are introduced in the lexicographical presentation, but these definitions are not highly appreciated by severe lexicographers. They represent an approximation. These dictionaries refer, in most cases, to the verb in order to explain the verbal noun.

Le Petit Larousse en couleurs offers the following definitions: *tan(n)isage* - n.m., 'action de tanisser', *nom masculin* and *action* form the defined, but *action de tanisser* refers to the defining; *tissage* - n.m., 'ensemble d'opérations constituant la fabrication des tissus', *nom masculin* and *action* form the defined, but *ensemble d'opérations constituant la fabrication des tissus* refers to the defining; *pliage* - n.m., 'action de plier', *nom masculin* and *action* form the defined, but *action de plier* refers to the defining etc. *Dictionnaire de l'Académie, 8^{ème} édition* proposes the same structure of the verbal noun definition.

Dictionnaire de la Langue Française is more exact in defining the verbal noun. The defined contains the information the class and the meaning (action), the defining describes and explains the action peculiar for a certain noun: *pliage* - subst.m., 'action de plier'; *bronzage* - subst.m., 'action, fait de bronzer', 'ce résultat'; *négation* - subst.m., 'action de nier'; *compréhension* - subst.f., 'faculté de comprendre';

Le Robert Micro offers several types of definitions. These are nominal, lexical and enumerative: *construction* - n.f., 'action de construire' → 'assemblage', 'édification'; *balayage* - n.m., 'action de balayer' → 'nettoyage'; *réflexion* - n.f., 'retour de la pensée d'examiner une idée' → 'méditation' etc.; *ensilage* - n.m., 'dérivé d'ensiler'; *plantation* - n.f., 'dérivé de planter'; *savonnage* - n.m., 'dérivé de savonner'.

This dictionary is not a perfect one, as the defined and the defining are not specified till the end.

Some dictionaries propose complex definitions, as they combine the analytical type with the descriptive type. Here should be mentioned *Dictionnaire de l'Académie*, 9^{ème} édition; *Dictionnaire Larousse en ligne* (www.larousse.fr) and *Trésor de la Langue Française informatisé* (www.cnrtl.fr):

(a) *Dictionnaire de l'Académie*, 9^{ème} édition provides a complex definition with etymological references: *ajustage* - n.m., 'dérivé d'ajuster'; (mécan.) 'opération ayant pour but de donner à une pièce la forme précise et les dimensions exactes requises pour qu'elle s'assemble avec une autre, avec d'autres'; 'résultat de cette opération'; (monnaies) 'action de donner le poids légal'; 'résultat de cette action'; *décision* - (1) (apparu au XIV^e siècle) 'action de décider ou de se décider', résultat de cette action'; (2) (droit administratif) (emprunté du latin *decisio* au XVII^e) 'acte par lequel une autorité ou une juridiction compétente rend ses conclusions'; (3) (cybernétique) 'processus par lequel un système cybernétique répond à un nouvel environnement pour maintenir'; *chromage* - n.m., dérivé de *chromer* au XX^e siècle; (techn) 'action de chromer', 'résultat de cette action'; *chauffage* - n.m., dérivé de *chauffer* au XIII^e siècle; (1) 'action de chauffer', 'résultat de cette action'; (techn) 'chauffage industriel, permettant la transformation, la fusion, la cuisson de certaines matières'; (2) 'manière de chauffer' etc.

Dictionnaire Larousse en ligne and *Trésor de la Langue Française informatisé* describe the verbal noun from etymological and morphological points of view. In addition, *Trésor de la Langue Française informatisé* provides the frequency of usage of the noun in the literary works: *savonnage* - subst. masc. (1) 'lavage au savon', *savonnage d'un carrelage, d'un parquet; faire un petit savonnage; savonnage et rinçage du linge.* "Votre serviteur est encore venu aujourd'hui, pour refaire un *savonnage* à Diane qui est hérissée de puces" (G. Flaubert, *Correspondances*, 1865, p. 39); (2) (technol.) 'opération consistant à frotter l'une contre l'autre deux glaces entre lesquelles on a interposé de l'émeri en pâte, délayé dans l'eau'; (étymol. et hist.) (1) 1680 „blanchissage au savon" (Rich.); (2) 1875 (technol.) (Lar. 19^e). Dér. de *savonner**; suff. -*age**. Fréq. abs. littér. 23; *mécanisation* - subst. fem. (1) 'emploi intensif des machines pour remplacer les opérations manuelles dans la réalisation des travaux': "Les régions rurales sont presque désertes et le travail repose sur une *mécanisation* poussée à l'extrême" (Wolkowitsch, *Élev.*, 1966, p. 144); (1) (domaine milit.) 'dotation d'une unité en engins mécaniques servant au combat ou au transport': "Une *mécanisation* et une motorisation poussée de certains éléments mobiles" (Billotte, *Consid. strat.*, 1957, p. 4202); (étymol. et hist.) (1) 1870: 'le fait de rendre semblable à une machine' (Goncourt, *Journal*, p. 593); (2) 1949: 'emploi généralisé de la machine comme substitut de la force humaine' (Brunerie, *Industr. alim.*, p. 17). Dér. de *mécaniser**; suff. -*(a)tion**. Fréq. abs. littér. 17.

It is observed that the defined correlates with the defining. These definitions can be named scientific [2, p. 165], as they reflect the generalized

meaning of the term that is to be understood by everyone. Such dictionaries as those mentioned above may be classified as scientific dictionaries [*idem*, p. 166] as they explain the notion of the verbal noun clear enough from different perspectives.

The analysis of the dictionaries shows that the notion “noun of action” or “verbal noun” is implicit and it is not a part of the defining. I strongly believe that this notion should be included in the definition of any verbal noun to make the definition clearer and more logical. Moreover, as V. Bahnaru mentions all the derived words have to be explained in a similar way, the same type of definition should be applied for all the verbal nouns.

I would like to offer an example of verbal noun definition that takes into account the weak points of the greatest majority of dictionaries in reference to the verbal nouns. The notion of “the noun of action” is clearer in this case: *ajustage* – nom d'action, dérivé d'*ajuster* en 1350, formé par dérivation suffixale; (1) 'action d'ajuster', 'résultat de cette action'; (2) (mécanique) 'action d'adapter ensemble, par polissage, les différentes pièces d'un ensemble technologique (machine, instrument) ou autre, en vue de son fonctionnement'.

Conclusions

I have found therefore that the notion of the verbal noun is vague and infinite, that is why its definition is so problematic. The analyzed dictionaries do not specify the verbal noun; the explanation contains only the word “action” that makes users misunderstand the concept.

These dictionaries have at the basis either the empirical or the historical model of lexicographical presentation. I believe that the dictionaries compiled according to the empirical model should provide a complex definition of the verbal noun that is why the type of definition mentioned in this article may be used for the explanation of the verbal nouns in French. This is explained by the fact that mainly these dictionaries aim at satisfying the necessities of the greatest majority of users and they have to offer the most complex and scientific definitions.

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(LITERARY) LANGUAGE AND SOCIAL CONDITIONING

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TAPPING PARODY FOR THE SAKE OF SATIRE¹

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Abstract: *After having taken a bird's-eye view of parody as defined over the years by theorists thereof, and discussing the pros and cons of the "parody vs satire" stance, the present essay argues with Van Ghent (1953) and Chambers (2010) that parody can best be viewed as a technique. While Section 3 features "stiob" (Yurchak 2006) as the prototype of 'politically-correct' parody, Section 4 takes theory out into the field by anatomizing several specimens of 'politically-germane' parody.*

Keywords: *parody, satire, stiob(like), politically-correct/germane/incorrect, transcontextualization.*

1. Parody Revisited

With definitions running the whole wide gamut from the rather simplistic "narrative poem of moderate length using epic metre and language but with a trivial subject" [Householder, 1944, *apud* [9, p. 32], "an imitation of a work more or less closely modeled on the original, but so turned as to produce a ridiculous effect" (*The Oxford English Dictionary, apud* [9, p. 32]), "a burlesque or satirical imitation" (*Chambers English Dictionary, p. 1051*), "the imitative use of words, style, attitude, tone and ideas of an author in such a way as to make them ridiculous" (*Dictionary of Literary Terms and Literary Theory, p. 640*), through the more sophisticated "a work which reflects a fundamental aspect of art that is at the same time a symptom of historical processes which invalidate the normal authenticity of primary forms" [Kiremidjian, 1969, p. 241, *apud* [9, p. 36], "bitextual synthesis" [8, p. 171], "imitation with critical ironic distance, whose irony can cut both ways [9, p. 37], or "the comic refunctioning of preformed linguistic or artistic material" [13, p. 52], to the more trenchant "Technique of presentation [which] offers a field for the joyful exercise of perception and not a platform for derision" [15, p. 24], or even highly unorthodox "übertechnique" or "the art that plays with art" [3], parody looms larger than ever in both modern and contemporary research pursued by scholars in a vast array of academic disciplines.

Whether viewed as related to the burlesque, irony, metaphor, pastiche, plagiarism, quotation, satire or travesty, as a genre *per se* [9], [13] or merely as a device [14], [1] or technique [15], [3], parody never ceased to attract the interest of both professionals and laymen with a penchant for "transcontextualization" (cf [9]).

Finally, though taken by some theorists to be repetition that includes difference (cf [5]) or mark "difference rather than similarity" [9, p. 6], parody, on account of its imitating core features, tends to be defined more in terms of "what it is like" rather than "what it is unlike". The idea that brings us to the crux of the matter and our major focus in the next section can be

summarized in the following sentence: defining parody is not a question of what it is, but mainly of what it is not.

2. Parody vs Satire

While fully aware that facing us is a highly complex question which merits a full-fledged essay to itself, we shall attempt to confine the discussion in this section to the parody-vs-satire distinction, veering off the meandering course which parodic theorists usually steer, as the scope of the present research requires.

For openers, we deem appropriate to firmly state in which particular area our loyalties lie theory-wise. Thus, rather than claiming with Rose (1993) or Hutcheon (1985)² that parody, like satire, is a genre, we are more inclined to adhere to the stance adopted by Van Ghent (1953) and Chambers (2010), who convincingly argue that parody should best be viewed as a technique, or better still, as a device located halfway between technique and art proper, which professional parlance chose to label “*über*technique” (cf also Shklovsky’s (1990) “*über*-mechanism” label).

A further issue which needs to be addressed here is the relationship obtained between parody and satire. The vast majority of theorists who still consider parody to be a genre gravely compound the difficulty of telling apart by speaking both of satiric uses of parodic forms and of parodic employment of satiric texts.

It is Hutcheon – the reader will kindly remember – who best accounts for this confusion (see Note 2 *infra*). And it is she again who, we must give credit where it is due, even though equally adamant that parody should most conveniently be regarded as a genre *per se* – and with good reason too, we might add, for she further argues that “it has its own structural identity and its own hermeneutic function” [9, p. 9] – , makes the by far most crystal-clear distinction between the two³.

Now then, by correlating Hutcheon’s intra-vs-extramural-target theory above with Chambers’ “Untidy View of Parody in Modern Genre Land” [3, p. 230], which shows parody graphically located between non-parodic satire and the Imitations/Adaptations/Free Translations slot, we can now safely move a step nearer the focus of Section 3 below.

Along the same line of reasoning, with parody actively interacting with satire – hence no longer confined to an aesthetic context⁴ (see also Chambers’ classification of parodies into “specific” and “general”, presented in [3, p. 230] – and, in addition, with irony playing a key role in this “intricate textual interaction” (cf [9, p. 49], it follows from the above (see also Section 1 *supra*) that in parodic satire⁵ a shift in target is being effected, as transcontextualization proceeds, from the intramural to the extramural, more precisely from author or text to the socio-political milieu. Consequently, the “parodied background” [9, p. 31] is being accordingly converted from actual target of irony into a mere vehicle thereof⁶.

At this particular juncture, the question which most naturally springs to one's mind when following this particular train of thought is: what exactly acts as a catalyst for this shift of target effected in the mind of the parodist?

3. 'Politically-Correct' Parody

A multitude of factors can be brought to bear on the author of the parody in this respect. Topmost among them within a hypothetical hierarchy are psychological factors such as dissatisfaction with a whole range of issues. And, since, as Frye aptly infers, "In the sinister human world one individual pole is the tyrant-leader... The other pole is represented by the *pharmakos* or sacrificed victim" [6, p. 148], the critical distancing which parody implies turns out to be a real blessing in disguise for writers oppressed by a totalitarian regime, as well as their only mental escape from it. Add to that an equally critical distancing from its ironic purpose, and there we have the safest parodic strategy of putting political censorship to sleep, the 'politically-correct' parody⁷.

Socialist⁸ authoritative discourse, therefore, can be converted into the ideal target of politically-correct parody, with "stio**b**", a highly idiosyncratic parodic type thriving in late-Soviet socialism, acting as a perfect case in point. Yurchak, one of the finest analysts of this particular ironic aesthetics, argues that what sets stio**b** apart from cynicism, derision, sarcasm or other types of absurd humour is that it "required such a degree of *overidentification* with the object, person, or idea at which [it] was directed that it was often impossible to tell whether it was a form of sincere support, subtle ridicule, or a peculiar mixture of the two" ([16, p. 250], also [17, p. 84], *apud* [2, p. 181]).

The covert irony of this most deceptive parodic strategy came to assume an even subtler form in what Yurchak calls "inverted stio**b**" [17, p. 90-92], "directed not at Soviet communist ideological symbols *per se*, but at the now-dominant questioning of these symbols"⁹ [2, p. 189].

Since - without in the least defeating it - stio**b** would not signal its own ironic purpose, this idiosyncratic parodic type tended to overestimate the interpretive abilities of its audience, with the inverted version of stio**b** sometimes putting even highly educated people on their mettle. Nevertheless, the fact that, in the last analysis, it is considered to have "contributed significantly to the disenchantment of the dominant discourse and thus to socialism's sudden and spectacular end" [2, p. 213] speaks volumes for stio**b**'s huge impact, as an alternative to overt political critique, on the collective sensibility of a mainly well educated audience, as well as for its quasisatirical¹⁰ task of *castigando mores*, hence of reforming society, a feat which the oppositional, 'politically-incorrect', type of discourse is most frequently credited with¹¹.

4. Tapping Parody as Transcontextualizing Device: A Modest Proposal

While an in-depth anatomy of stio**b** and stio**b**like parody requires more extensive research, i.e. a study or a full-fledged book *per se* (see Note 1

supra), the last section of the present contribution submits to the reader's attention an equally subversive parodic species which defies classification with both irony-hiding politically-correct stioib and irony-flaunting politically-incorrecr parody as employed by mordant satire and which we accordingly labeled 'politically-germane' parody, whose intricate pattern of intertextuality, pregnant with more or less subtle sociocultural allusions which only a very well-educated target readership can hope to grasp, makes the sophisticated humour tapping it the most difficult to savour.

The three specimens below, together with their respective translations from German originate with the author of the present contribution and date back to her student days in Iași, when they would lift the spirits of many a room- or classmate. In addition, they have been singled out – from a larger series – as most apt to substantiate our claim that, though metaphorically based, intertextual humour does not subvert the mainly metonymic axis of narrative discourse, since it draws heavily on association¹² (for a detailed discussion of metaphor, metonymy and their relation to similarity- and continuity disorders, respectively, see [11]).

4.1. In Bucharest did Niculai
A stately pleasure-dome decree;
Where Dâmbovița swiftly ran
Past blocks-of-flats with desperate men
To drown in sunless sea.

(Parodied original: *In Xanadu did Kubla Khan/A stately pleasure-dome decree;/Where Alph, the sacred river ran/Through caverns measureless to man/Down to a sunless sea* - Coleridge, *Kubla Khan*; in [12, p. 256].

Endocentric socio-cultural gloss on target text: the derogatorily employed *Niculai* is a Moldavian spelling of *Nicolae* [Ceaușescu]. The “stately pleasure-dome” stands for the by now notorious *Casa Poporului* (“House of the People”), which came to be regarded as the very epitome of grandiose futility. Yet the real infamy was that while the communist dictator was pumping tons of money into this architectural monstrosity, the common “desperate men” living in drab four-storeyed blocks-of-flats were being reduced to silence and driven to dismay.

A meticulous analysis of further subversive associations, derived from cross-cultural discrepancies and opposing sets of metaphorical connotations on which irony is grounded¹³, yielded the following:

- (a) Ambivalent metaphors
- (1) the “pleasure-dome”

Coleridge's “sunny pleasure-dome with caves of ice”(30, 7) is the central exotic image conjuring an atmosphere both bright and sinister, and mainly taken to connote warmth and pleasure of art which cold forces constantly

threaten (cf [4, p. 110]. Even if intended by both Kubla Khan and Ceaușescu as a “miracle of rare device” (30, 6), in the original poem the pleasure-dome is presented as located in an earthly paradise, whereas nowadays’ Romanian reader of the transcontextualized version knows better than to take it at face value. To the latter, Casa Poporului has proved to be a genuinely Dickensian Bleak House, of which most of the decrees issued are not exactly pleasing, to say the least.

(2) the “sunless sea”, contrasted in the original poem to the “sunny dome”, is, in all probability, indicative of the dark, evil forces lurking underground, as well as in the human mind. Partly aided in taking effect by the very name of the Romanian sea (“The Black Sea”¹⁴), parodic transcontextualization semantically equates the sunless sea with the grim reality of a totalitarian regime with little prospect of any improvement.

(b) the Alph → Dâmbovița recontextualization

Whereas in Coleridge’s poem “mid these dancing rocks at once and ever/It [Alph] flung up momentarily the sacred river./Five miles meandering with a mazy motion/Through wood and dale [...]” (20, 4-7), all of which magnificently captures a dreamlike Xanadu, the all but sacred river Dâmbovița runs “past blocks-of-flats”, i.e. past the epitome of socialist Bucharest’s drab reality.

Compounding the irony of such blatant contrasts is the no less ironically-loaded similarity between the “caverns measureless to man” and the cavern-like blocks-of-flats which the late-socialist systematic shutting down of the power stations would plunge into darkness on a “nightly” basis.

(c) the Kubla Khan → Ceaușescu recontextualization

Though literally and figuratively worlds apart, the two political leaders seem to share a streak of megalomania most likely to spell disaster for their people.

In addition to the previously discussed symbols (“pleasure dome” and “sunless sea”) acting as cross-cultural bridges between parodic foreground and parodied background, macro contextual interpretation showcases still a third element connecting the two contexts, namely the dreamlike auctorial experience¹⁵, of which the effect on the author of the original was quite the reverse of that generated by what the author of the parody goes through. In plain English, the former’s was a reverie, while the latter’s looked more like a nightmare scenario.

Continuing in this macro contextual vein, a key element of Coleridge’s vision is the song of the Abyssinian maid called up by a magician¹⁶, viewed by many analysts as alluding to the Muses’ attempt to revive the poet’s inspiration. The Abyssinian maid singing enticingly in Coleridge’s vision can be appropriately recontextualized as the late socialist oligarchs constantly singing Ceaușescu’s praises and trying to “narcotise” him into believing that everything was well with Romania and its people were

perfectly happy with their lot. Like Coleridge, therefore, Ceaușescu lived in a dream, from which he unfortunately awoke “to his death”¹⁷.

4.2. (a) *Wer schreitet so spät durch Nacht und Wind?* (=Who walks so late into the night?)

Es ist Genosse Ioan mit seinem Rind (=It's comrade Ioan holding his beef tight);

Er hat das Fleischstück wohl in dem Arm (=He has the meat joint tucked under his arm),

Er faßt es sicher, er hält es warm (=He holds it tight, he keeps it warm).

(Parodied original: *Wer reitet so spät durch Nacht und Wind?/Es ist der Vater mit seinem Kind;/Er hat den Knaben wohl in dem Arm,/Er faßt es sicher, er halt ihn warm* - Goethe, *Erlkönig*, in [7, p. 98]).

Endocentric socio-cultural gloss on target text: comrade Ioan is the archetypal pre-Decembrist Romanian citizen (i.e. the one who had to cope with living conditions before December 1989) after the daily eight-hour work plus another five or six hours he spent standing in a long queue to buy his monthly meat, which he was fortunate enough to do – unlike the other hundred or so comrades who got wind of the happy event too late. In those days meat was considered a luxury item to be sold only once or twice a month.

Though *prima facie* a canonical case of politically-correct parody, when the whole background of Goethe's “Erlkönig” is kept in view, or better even, in perspective, facing us is a kind of “demonic” parody (cf [6, p. 148]), for, just as the last line of the ballad zooms in on the child lying dead in his father's arms¹⁸, killed by the elf-king, i.e. by a figment of his own imagination, so will comrade Ioan, the prototypical champion of utopian Communism, fall victim to his own beliefs.

(b) *Kommunistennachtlied* (=A Communist's Lullaby)

Über allen Betrieben (=There's a blank silence)

Ist Ruh (=Hovering over all companies),

In allen Fabriken (=In all the factories)

Spürest du den Aufstandshauch (=You can feel the wind of revolt);

Die Kommunisten arbeiten ohne Halt (=The communists keep working without a halt).

Warte nur, bald (=Just wait, pretty soon you)

Ruhest du auch (=Will be dead-silent too).

(Parodied original: *Über allen Gipfeln/Ist Ruh,/In allen Wipfeln/Spürest du/Kaum einen Hauch;/Die Vögelein schweigen im Walde./Warte nur, balde/Ruhest du auch* (Goethe, *Wandrer's Nachtlied*, in [7, p. 85]).

The subversive overt irony of the last four lines of this parodic specimen veers halfway towards politically-incorrect parody, as do “[...] with desperate men/To drown in sunless sea” in 4.1. *supra*. The key element connecting parodied background to parodic foreground is here the very last

line, “Ruhest du auch”, which they share and share alike, with the verb “ruhen” employed in both texts in its figurative meaning [=rest in peace, lie buried]. Nevertheless, while in Goethe’s poem the traveller is invited to put an end to his lifelong wanderings and finally rest in peace, i.e. die a natural death, in the quasi-demonic parody¹⁹ thereof, the communist’s lullaby is meant to set the political leaders’ fears at rest, with the ominous silence muffling the wind of revolt and foreshadowing the tragic end of the cruel dictators.

5. Concluding Remarks

In order to keep things in perspective, let us recap briefly on what we **discussed** so far.

With a sequel in prospect on stiolike parody as idiosyncratically deployed in late-socialist East European countries, we charted in the first section of the present research the changes proposed by various analysts to the definition of parody over the years.

After going with a fine-tooth comb in Section 2 over the stances adopted by parody theorists on a by now notorious bone of contention, ‘parody vs satire’, we have come to claim with Van Ghent (1953) and Chambers (2010) that parody, unlike satire, should be best viewed as a technique, and not as a genre in itself.

Section 3 submitted to the reader a highly idiosyncratic parodic type called “stiob” [16], to which we additionally attached the label ‘politically-correct’ parody, so as to markedly contrast it to the ‘politically-incorrect’ type employing overt irony.

Finally, in Section 4, we investigated three specimens of ‘politically-germane’ parody, all of them originating with the author of the contribution, in that we painstakingly analyzed cross-cultural associations connecting parodied background to parodic foreground, with a minor focus on several details responsible for steering germane- towards politically-incorrect parody.

Notes

¹The present research is the first in a, hopefully, longer series exploring the protean power of stiolike parody deployed as one of the most efficient strategies for ridiculing late-socialist authoritative political ideology and discourse in Eastern Europe.

²Cf “Yet the obvious reason for the confusion of parody and satire, despite this major difference between them, is the fact that the two genres are often used together” [9, p. 43].

³Cf “The ethos of that act of repetition can vary, but its [=of the parody] “target” is always intramural in this sense. How, then, does parody come to be confused with satire, which is extramural (social, moral) in its ameliorative aim to hold up to ridicule the vices and follies of mankind, with an eye to their correction?” [9, p. 43].

⁴Cf “Both satire and parody imply critical distancing and therefore value judgments, but satire generally uses that distance to make a negative statement about that which is satirized [...] In modern parody, however, we have found that no such negative judgment is necessarily suggested in the ironic contrasting of texts. Parodic art both deviates from an aesthetic norm and includes that norm within itself as backgrounded material. Any real attack would be self-destructive” [9, p. 43-44], as well as Van Ghent’s contention that parody is not inherently satiric (cf [15, p. 24]).

⁵Since we already adhered to Chambers’ view of parody as technique, it seems only natural to utilize his terminology as well (cf, by way of contrast, Hutcheon’s “satiric parody” [9, p. 45]).

⁶Cf also [9, p. 43]: “Satire frequently uses parodic art forms for either expository or aggressive purposes [...], when it desires textual differentiation as its vehicle”.

⁷We are willing to take both the blame and the credit – if any – for this label we took the liberty to coin.

⁸Cf “Like fascism before it, socialism is normally described as a perverse remnant of modern authoritarianism “ [2, p. 180].

⁹“Inverted stioab” was mainly generated by a shift effected in the party-led authoritative discourse of the final perestroika stage around 1990 towards disputing the very foundations of the Soviet system (cf [2, p. 188]).

¹⁰Cf also Boyer and Yurchak’s claim that “The stioab aesthetics and sentiments of political withdrawal of late socialism are likewise uncannily similar in certain respects to the positionless and even “necrorealist” satirical sensibility of the American so-called “*South Park* generation”” [2, p. 184].

¹¹In late-socialist Romania “Divertis” came closest to this at first blush politically-correct parodic type originating from overidentification with the dominant form of discourse – both in their pre- and post-Decembrist performing years.

¹²The topic will be explored in fuller detail in a sequel to the present contribution.

¹³A most valuable insight into the similarity of metaphor to parody as well as in the compatibility of the latter with irony is provided by Hutcheon in [9, p. 33-34]: «Both [parody and metaphor] require that the decoder construct a second meaning through inferences about surface statements and supplement the foreground with acknowledgement and knowledge of a backgrounded context. Rather than argue, as does Wayne Booth, 1974, p. 177, *apud* [9]), that, although similar in structure to metaphor and therefore to parody, irony is “subtractive” in terms of strategy in its directing of the decoder away from the surface meaning, I would say that both levels of meaning must coexist structurally in irony, and that this similarity to parody on the formal level is what makes them so compatible».

¹⁴See derived figurative meaning: *black* [=having the darkest colour, like the sky at night when there is no light] → *black* [=making people feel unhappy or lose hope] (cf [18, p. 129]).

¹⁵Cf [12, Note 3, p. 255]: “In a manuscript note Coleridge confessed that his supposed sleep was actually an opium-induced reverie”. As for the *ad hoc* parodist, the series of parodies under examination, as previously intimated, date back to her student days, when Casa Poporului was merely a bleak prospect.

¹⁶Cf *A damsel with her dulcimer/In a vision once I saw/It was an Abyssinian maid,/And on a dulcimer she played;/Singing of Mount Abora* (30 [8]-40 [2]).

¹⁷Cf also *And ‘mid this tumult Kubla heard from far/Ancestral voices prophesying war* (20 [10]-30 [1]), recontextualizable in retrospect as the December 1989 revolution.

¹⁸Cf *In seinen Armen das Kind war tot* [7, p. 98].

¹⁹Cf also Frye's contention: "In the most concentrated form of the demonic parody the two [tyrant-leader and sacrificed victim] become the same" [6, p. 148].

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ARSENIE BOCA, CUVINTE VII.
A PRAGMATIC AND RHETORICAL-PRAGMATIC ANALYSIS

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Abstract: *In this analysis, we use "Cuvinte vii" Edition of father Arsenie Boca edited by Bishop Daniil Stoenescu Ph.D., printed at Deva, in 2006. The Edition includes, as stated by Bishop Daniil Stoenescu, in the edition's Foreword, titled "The Homilies" of Prislop, 137 Sunday and Holiday sermons, evangelic meditations and spiritual words of various sizes, written by Father Arsenie Boca, at "Sâmbăta de Sus" and Prislop Monasteries, between November 25, 1946 and March 27, 1950.*

Keywords: *a pragmatic analysis, a rhetorical analysis, grammatical characteristics, text, value.*

1. Grammatical Characteristics

1.1. Morphological Characteristics

Morphologically, the following characteristics of the text subject to analysis may be highlighted:

- (a) alternation of the pronominal value of the reflexive segment with the adjective value:

"Și însuși se apucă să scrie mandatul de exilare, dar de trei ori i se rupse penița și nu putu scrie" (p. 24) (pronominal value).

"Sensul religios și pozitiv al iubirii, legătura care-l unește înseși ideii de om, ca ființă integrală, nu e revelat" (p. 62) (adjective value).

"Însuși Mesia a fost descris cu de-amănuntul, și Sfintele Scripturi ale Profeților supraviețuiau inspirațiilor uciși, mărturie pe când va veni plinirea vremii" (p. 276) (adjective value).

- (b) use of *palatalised forms* of verbs:

"Durerea nu e obiect sănătos de meditație. De durere trebuie să scapi, să o depășești, să fii deasupra ei. Dar trebuie să vie cineva să te scoată din cercul tău chinuitor de îngust" (p. 26).

- (c) the use of the verb *a însemna* (=to signify) with the flexional suffix *-ez/-eaz* included in the flective:

"Această naștere a lui Dumnezeu în făptura sa e de fapt o renaștere a omului, - proces care a fost anunțat, pregătit și care a evoluat logic în istorie. Aceasta însemnează cuvintele: „La plinirea vremii" (p. 60).

"Iată ce însemnează: a te strămuta din tine în El" (p. 64).

“Aceasta însemnează că Iisus contează pe un miez original necontaminat, existent încă în fire, deși comprimat, dar capabil să-și recâștige dimensiunile și valoarea paradisiacă: miezul capabil de har” (p. 151).

“A renunța la ea, când ai putea-o face, însemnează a trăi prefigurarea modului viitor al naturii omenești: a trăi cu anticipație o metafizică însemnează a trăi una din concluziile religiei așa cum a trăit Iisus (cf. Ioan 2:6)” (p. 246).

“Mulți se tem de cuvântul destin, ca nu cumva să însemneze pre-destin, prin urmare să se trezească într-o doctrină fără libertatea voinței, deci fără conceptul specific creștin al responsabilității ultime” (p. 317).

- (d) postposition of the copulative verb, within the structure of the complex predicate with copulative operator:

“Într-una din cântările Bisericii, alcătuită după Psalmii lui David, preamărim pe Dumnezeu în cuvintele: „Sfânt *este* Domnul Dumnezeul nostru; înălțați pe Domnul Dumnezeul nostru, și vă închinați așternutului picioarelor Lui, că Sfânt *este*” (p. 16).

“Prin proorocul David ne poruncește să ne închinăm Crucii, așternutului picioarelor Lui, că sfânt *este*” (p. 16).

“Mare *e* cel ce crește fără să știe: ca bobul de grâu în strălucirea soarelui și bătaia vântului” (p. 147-148).

- (e) post-positioning of the passive operator *a fi* (=to be) in the passive construction¹:

“La plinirea vremii” trimis *a fost* de Dumnezeu îngerul Gavriil într-un oraș din Galileia, Nazaret, către Fecioara Maria, aducându-i vestea că, din Duhul Sfânt și puterea Celui Preaînalt, va concepe și va naște pe Mesia, Fiul lui Dumnezeu, pe care-L va chema Iisus.” (p. 60).

- (f) postposition of the auxiliary in the past perfect structure²:

“Lăsat-*am* întrebările să se ciocnească de toate stăvilarele tainei și să-și dovedească zădărnicia, izbindu-se de limitele îngăduitului” (p. 273).

- (g) the adjective with the function of predicative element at the absolute superlative comparison degree is followed by a consecutive adverbial sentence:

“Și bătaia *e așa de mare* cât sare pământul în bucăți” (p. 18-19).

¹Regarding the postposition of the auxiliary, in the old Romanian language, it is considered that „in Latin and in the first sentences of the Romanic languages, it was customary to place the accentuated word first and then the non-accentuated word” [2, p. 83].

²C. Frâncu considers that, in old religious texts, “the auxiliary of the past perfect is post-positioned at the beginning of the phrase or sentence, because the Romanian and Romanic old taxis did now allow the beginning of a syntactic structure with a non-accentuated element” [3, p. 113].

(h) the use of the *infinitive* (and not the conjunctive) after *verbal impersonal phrases*:

„Nu e greu *de-a înțelege* cum au ajuns lucrurile astfel” (p. 21).

„Cel mai bine ar fi *de-a avea* virtuțile fariseului, și încă întrecute, după cuvântul că: „de nu va prisosi dreptatea voastră pe cea a cărturarilor și a fariseilor, nu veți intra în împărăția lui Dumnezeu” - virtuți unite cu smerenia vameșului” (p. 28).

(i) use of the following forms of *future*³:

- the form with the auxiliary verb *a vrea* (=to want) in the present form, followed by the present infinitive of the verb to conjugate:

„Toți suntem condamnați la moarte și mai nimeni nu crede că *va muri*” (p. 124).

„Acum suntem ca noi, atunci *vom fi* ca El” (p. 124).

„Când tensiunea acestei cumpene de conștiință *va aduna* destulă energie, Providența *va aduce* dezlegările” (p. 127).

- the form with the auxiliary verb *a avea* (=to have) at imperfect followed by the present conjunctive of the verb to conjugate (=future in the past):

„Dacă Iisus știa cele ale veacului prin cele ale veșniciei - ca un Dumnezeu - sigur că știa și cele ale veșniciei prin veac, prin care *avea să treacă* personal, ca om” (p. 149).

- the form with the auxiliary verb *a vrea* (=to want) followed by the present infinitive of the verb to conjugate⁴:

„(...) marea minune a învierii din morți, e ceea ce mărturisim când zicem: „aștept învierea morților și viața veacului ce *va să vie*. Amin” (p. 106).

³We believe that the analytical structure also receives a *future value* at a syntactical level (complex predicate) consisting of the semi-auxiliary modality verb *a avea* (=to have) in the 1st future form followed by a support verb in the present conjunctive: „Iisus a venit înaintea oamenilor cu propria Sa înviere din morți. Prin aceasta ne arată nouă, oamenilor, ce *vom avea să fim*” (p. 124). It seems that this analytical structure at a syntactical level with a future value is a constant in the religious texts signed by Father Arsenie Boca. To support the previous statement, we offer the example from *Cărarea Împărăției*, another religious writing of the author: „Lăsându-i Dumnezeu în voile lor, iată pe bătrânii poporului, ei, cei datori cu cunoștința, înscriindu-se la o datorie grea, pe care *vor avea să o ispășească* împreună: și rege și popor” (p. 57) (see, for this purpose, [5, p. 56]).

⁴C. Frâncu considers that the analytical structure at the flexion level formed of *a vrea* (=to want) + present conjunctive, frequent in the texts between 1521 and 1640, “also receives a future value” [3, p. 117]. For further examples of the future with this structure, in the church writings of Father Arsenie Boca, see [5, p. 56].

- use of verbs in *presumptive perfect mode*, with homonymous forms from a morphological point of view with those of future perfect, and⁵ perfect conjunctive:

"Desăvârșirea vorbea cu ei, iar ei migăleau în minte nimicuri omenești, mici invidii de mărime deșartă. Profund *se va fi amărât* Iisus" (p. 147).

"Când se va încheia perioada veacurilor, când și cei mai de pe urmă ucenici ai lui Iisus *vor fi trecut*, ca El, prin Ierusalim, - fiindcă alt loc nu-i va primi decât o Golgotă - atunci vom înțelege că mersul libertății ce ne-a adus-o Iisus avea, pentru noi, Sensul Noului Ierusalim" (p. 150)!

"Deși El era temelia întregului ritual ebraic, deși spre El conduceau toate umbrele, simbolurile și jertfele Templului, Iisus *va fi „găsit” și „strigat”* vrăjmașul și distrugătorul lor, de către victimele „umbrelor" (p. 324).

"- Poate că, impresionat de sufletul samarinenilor, pe care ocolindu-i iudeii nu l-au putut strica, Iisus *să-și fi însușit* numele sub care s-a ascuns în parabola Samarineanului milostiv" (p. 316).

1.2. Syntactic Characteristics

Syntactically, the following types of characteristics may be highlighted:

(a) Sentence Syntax

- the occurrence of the *complex verbal predicate with a modal operator* followed, most often, by a support verb at the *infinitive*, but sometimes by a support verb at the *conjunctive*, the two types of syntactical structures alternating, sometimes, in the same phrase:

"Pilda aceasta numai Dumnezeu o putea spune; căci limba omenească nicicând *n-a putut cuprinde* în mai puține cuvinte, mai simplu și mai profund toată tragedia omului, peste care El revarsă un ocean de iubire și înțelepciune" (p. 31).

"Tatăl i-a respectat partea de avere, deși o avea în dar. I-a respectat darul libertății, în baza căruia omul *poate sui* nebănuitele trepte ale desăvârșirii, dar *poate coborî* și până la cea mai grozavă desfigurare morală" (p. 31).

"Nici Fecioara Maria *n-a putut primi* faptul, așa, fără o puternică reacțiune critică" (p. 60).

"Numai sufletul, singurul lucru indivizibil în om, *poate să frângă* orice granițe și să-și cunoască înrudirea cu Cel Preaînalt" (p. 67).

"Cel invidiat *poate să scape* și să ocolească pe invidios, dar invidiosul *nu poate scăpa* de sine însuși" (p. 69-70).

(b) Phrase Syntax

- the frequency of *adverbial time sentences* introduced by the relative adverb *cum* (=how):

⁵Regarding the value of perfect presumptive of future perfect, C. Frâncu states that the future perfect form, beginning with the XVIth century "is used with a presumptive perfect value at the 3rd person singular and plural" [3, p. 117].

“Dar... *cum* au scăpat creștinii de sub grijă, de îndată ce au trecut din ilegalitate la libertate, la persoană juridică, viața morală a creștinilor începu să se destrame” (p. 20).

“*Cum* și-au primit averile înapoi - urmașii mucenicilor -, puțini au mai rămas care să nu se încovoie cu dragostea mai mult spre lumea aceasta” (p. 20).

- the frequent use, in the analysed text, of *adverbial time sentences* introduced by the adverbial phrase *de îndată ce* (=once):

“Deci *de îndată ce*-au ieșit de prin găurile pământului la larg, *de îndată ce*-au scăpat de prigoanele Cezarilor, cu un cuvânt *de îndată ce*-au ieșit din împrejurarea de jertfă a vieții, când adică nu mai era o primejdie a mărturisii creștinismul pe față, s-a întâmplat că și dragostea de Dumnezeu și grija de suflet, până la așa măsură răciseră, încât au început creștinii a se lua după un rătăcit” (p. 20).

“*De îndată ce* creștinismul, mai bine zis creștinii fură lăsați la larg, se înmulți și înclinarea de-a cădea din creștinism” (p. 20).

- the occurrence, in the text, of *adverbial time sentences* introduced by the relative adverb *când* (=when):

“*Când* viața aceasta e încurajată de statornicia bogăției, de negrija întâmplărilor, omul se strică” (p. 21).

“*Când* această lumină lăuntrică s-a aprins, atunci într-o clipă cunoști că, pentru om, descoperirea lui Dumnezeu într-însul, este propria lui descoperire” (p. 66).

“*Când* viața omului iese deafără din rătăcirile eului și-și găsește în suflet unitatea sa cu Dumnezeu, atunci conștiința veșniciei e un dat imediat al existenței, tot așa ca lumina într-o flăcăra” (p. 67).

- the relative adverb *când* (=when) may appear in the text in other types of *syntactical structures*:

- *când* (=when) *reverse*:

“Aproape se împlineau cei 12 ani de când începuse tabloul, *când* iată că găsește la Milano un om, care corespundea întocmai vederilor lui Leonardo” (p. 31).

- *când* (=when) - introductory element of an inherent subjective sentence, in the syntactic model: subjective sentence + impersonal and copulative verb *a fi* (=to be) + predicative sentence:

“*Când* un suflet omenesc trage cortina grea a eului și stă față în față cu iubirea veșnică, e ca și cum ai privi pe Maestru creând o lume nouă” (p. 67).

- the use of “*apposition subjective sentences*”⁶:

⁶Regarding the term “*apposition subjective sentences*”, see [3, p. 206]. The characteristic of these subjective sentences introduced by the relative pronoun is that

“Cine răstignește în sine cunoașterea lumii (care nici pentru lumea aceasta nu e toată bună), preferând cunoașterea care era în Iisus, „în care sunt ascunse toate comorile cunoaștinței și ale înțelepciunii” (Coloseni 2:3), *acela* pune viu ființa sa în fața lui Dumnezeu” (p. 145-146).

“Vreți să știți cine-i mai mare? Răspunsul e paradoxal: - cine-i mai mic în ochii săi, *acela-i* mai mare în ochii lui Dumnezeu” (p. 147).

“Cine-și iubește viața sa, sufletul său în lumea aceasta - fără a considera și cealaltă, sau chiar împotriva ei -, *acela* își va pierde sufletul (...)” (p. 269).

- the *oppositional adverbial sentence* is a sentence post-positioned that contains the regent verb:

“E și explicabil: prima ispită a întâlnit în față creștini adevărați, care se hotărâseră într-un fel cu viața aceasta: s-o jertfească pentru Dumnezeu; *pe când* ispita a doua, a triumfului, pentru care trebuie să fii înțelept s-o ocolești, a găsit în față o mare turmă de creștini figuranți” (p. 21).

- the frequent use of *the progressive measure adverbial sentence*:

“Iar *cu cât* viața se face mai necurată, cu atâta te-ntuneci dinspre Dumnezeu până la a-L tăgădui cu totul și a l te face vrăjmaș declarat” (p. 22).

“*Cu cât* orizontul tău e mai îngust, sau mai îngustat de durerea ta, cu atât neliniștea ta e mai mare, - și poate să fie mai mare ca a toată lumea” (p. 26).

“Observăm că, *cu cât* timpul adaugă veacuri după veacuri, creând perspectivă, cu atât Iisus e mai mare și mai apropiat de noi” (p. 298).

- the occurrence, in the text, of the *appositional sentences and phrases*:

“Să nu descurajeze mieii, văzând colții lupilor rânjind, fiindcă stă mărturie istoria: *lupii n-au putut mânca mieii!*” (p. 152).

“Iubirea de sine nu trece peste hotarele sale personale: *ceea ce e mai prețios într-însul se întunecă și adevărata lui ființă nu iese la iveală*” (p. 66).

“Mai întâi e toată învățătura Evangheliei: *tot ceea ce trebuie să știm despre noi și Dumnezeu spre asigurarea mântuirii noastre*” (p. 142).

2. Rhetorical Characteristics

Rhetorically, we highlight the use of the following types of *argumentative strategies*:

- (a) the *question from the anthyphora-argumentative strategy*

The answer is provided by the author right after the question, the speech being sometimes organised in the form of a dialogue, following the conversational model. In our view, in this text, the question has two discursive roles: firstly, it reflects the thoughts, concepts, representations of Father Arsenie Boca: the author addresses questions to himself and answers

“they are also reflected in the Regent through personal or demonstrative pronouns” [*ibidem*].

immediately himself to them (this kind of question followed by an answer is the specific rhetorical figure of speech of the religious discourse called *anthypophora*)⁷ and, secondly, the question may be one way in which the religious text in question creates a link between the transmitter of the religious speech and his recipient, the question being, in this case, *an addressing marker to the recipient*:

"- De ce L-a dat Dumnezeu pe Fiul Său, Iisus, spre jertfă, „și încă jertfă de cruce”?

- Pentru că singurul grai care mai poate răzbi până la inima oamenilor, s-a dovedit că nu mai rămâne altul, decât Jertfa Cuiva pentru ei” (p. 14).

"Oare de ce zice despre Cruce că e așternut numai al picioarelor Lui? - Fiindcă Iisus S-a răstignit pe Cruce nu cu ființa Sa dumnezeiască, ci cu firea omenească, Adam cel nou, ceea ce în graiul profetului e tot una cu picioarele lui Dumnezeu” (p. 16).

"Cea mai grea încercare a vieții este necazul morții. Cum stăm față de o asemenea încercare? Ar trebui să stăm și mai liniștiți ca față de cruce; fiindcă Mântuitorul, prin moartea Sa, a schimbat nu numai rostul crucii din ocară în slavă, ci a schimbat și rostul morții și l-a făcut bun” (p. 17).

"- De ce să fim smeriți?

- Fiindcă suntem mărginiți și neputincioși și trăim într-o lume plină de primejdii, călătorim pe-o mare, foarte adesea înfuriată, care-și strecoară viforul până în sufletele noastre” (p. 29).

"Ce au oamenii aceștia împotriva lui Iisus, că nici demonii nu l-au făcut atâta împotrivire câtă l-a făcut cenzura invidiei omului? - Cred că nu altceva decât complicitatea în păcat, coalizată împotriva virtuții și împotriva oricui care îndrăznește să iasă un pas măcar din această complicitate” (p. 68-69).

"Acei contemporani ai lui Iisus, otrăviți de răutate, reprezintă culmea invidiei omenești contra sublimului. Căci de ce a fost invidiat Iisus? - Din cauza minunilor Sale printre cei sărmani și oropsiți, cei dintâi chemați la mântuire” (p. 70).

"Să nu descurajeze nimeni; fiecare are măsura sa, pe care trebuie să o ajungă. Pe ce cunoaștem aceasta? - Pe cele ce ni se întâmplă; pe cele ce ne vin fiecăruia să le trecem, ținând seamă de aceste două porunci” (p. 126).

(b) *Rhetorical question - argumentative strategy*

⁷With respect to the role of *anthypophora* in Romanian contemporary sermons, see [1, p. 390-391].

Father Arsenie Boca uses, in the analysed text, *rhetorical questions* also called questions with “intrinsic argumentative value” [7, p. 114]:

“Cu cât invidiosul are parte de mai multe binefaceri, cu atât mai tare fierbe de ciudă, mai mult se supără și se mânie. Mulțumind pentru darurile primite și mai mult se cătrănește de purtarea binefăcătorului. *Ce fiară nu întrec ei prin răutatea năravului lor? Ce sălbătăciune nu depășesc ei prin cruzimea lor?*” (p. 69).

“Folosește a te smeri pe tine însuși, dar când te smerește altul mai mult folosește. *Când vom binecuvânta pe cei ce ne blastămă și ne vom ruga pentru cei ce ne fac nouă rău?*” (p. 281).

“Împărăția lui Dumnezeu e făgăduită copiilor, oamenilor ce o primesc fără discuție, ca și copiii, oamenilor ce au venit la Iisus ca copii. *Deci cum să nu se supere împăratul, când copiii sunt opriți de a veni la Iisus, când Iisus li-e interzis?*” (p. 290).

(c) *argumentative metaphor* – “prototype of rhetorical figure of speech” [8, p. 393]⁸:

“Trebuie, prin urmare, să lungim vederea până dincolo de zarea vieții acesteia, până în cealaltă împărăție, că altfel nu putem pricepe necazurile vieții acesteia, și, nepricepând-o pe aceasta prin cealaltă, n-o putem răbda” (p. 15).

“Este prin urmare o sete, o foame, o trebuință a sufletului, care nu se stâmpără cu nimic altceva decât numai cu Dumnezeu” (p. 18).

“În ei arde luminos, înainte, misiunea care le-a dat-o Dumnezeu, de-a fi sare făpturii și martorii lui Dumnezeu între oameni” (p. 22).

“Iată ucenic umblând liniștit pe marea înfuriată. Iată stâlp al Adeoărului, nemișcat de talazuri” (p. 24).

“Dar ce să înțelegem, căci toată odihna lui Iisus (care n-avea unde să-și plece capul și pe care - cum spune tradiția - nimenea nu L-a văzut vreodată râzând, dar plângând adesea), nu-i decât o cruce a iubirii, o sfâșiere de milă, o zguduire a sufletului de mila surorilor lui Lazăr, o sudoare de sânge ce picura ca apa și încă o zguduire de suflet, când Iuda avea să-L vândă” (p. 29).

“Până nu te-ai lepădat de tine ești o fântână seacă; iar dacă te-ai lepădat de tine și te-ai dedicat lui Iisus, El te-a schimbat în izvor de apă vie” (p. 64).

⁸Constantin Sălăvăstru includes the metaphor in the *semantic figures* and, among them, considers the metaphor as a “trop-model”, which could be associated with “modal concepts of the human regarding the universe, the self and the other, as these concepts have developed throughout history” [8, p. 393].

“Omul trebuie să fie statornic în adânc de cer ca să nu-l sperie neliniștile de la suprafața vieții” (p. 132).

“Aceasta e credința cât un grăunte de muștar. Aceasta ne-ar da să bănuim că, la temperaturile la care se alege *aurul ființei noastre* de *zgura acestei ființe*, în firea noastră apare modul divin de a fi, de-a voi și de-a gândi” (p. 308).

(d) *anthypophora* - *argumentative strategy*

Via the *anthypophora*, syntactical figure, the form of repetition which consists in the repetition of a word “regularly at the beginning of a discursive unit in order to reinforce a certain idea” [8, p. 392], father Arsenie Boca highlights, brings into the attention of the believer recipient - a certain belief:

“Iată focul în care se lămuresc credincioșii, iată firul de legătură cu înaintașii lor - mucenicii” (p. 21).

“Însemnează a-L face pe El inima ta; însemnează să ai un moment, o clipă în viața ta, în care te-ai întâlnit real cu Iisus, - clipă, pe care să nu-ți ajungă viața întreagă de-a-o desfășura între oameni (p. 64).

“În el își recunoaște omul ființa lui adevărată; în el află descoperirea deplină a lui Dumnezeu, contopirea Voinței supreme cu voința lui, contopirea iubirii veșnice cu iubirea lui. (...) În el ne apare întreaga lume omenească transfigurată de-o lumină dumnezeiască” (p. 66-67).

“Cel fără formă ne apare în forma florii și a rodului; Cel fără de margini ne îmbrățișează cu brațe de tată și merge cu noi alături ca un prieten” (p. 67).

“Dar sunt tineri, surzi și muți, dinspre cuvântul lui Dumnezeu, crezându-se, în părerea lor, perfect sănătoși: Surzi la sfatul părinților. Surzi la chemarea Bisericii. Surzi la glasul conștiinței” (p. 73).

“E știută lupta pe care o duceau fariseii împotriva lui Iisus, fiindcă Iisus scotea poporul de sub exploatarea fariseilor și cărturarilor. E știută și osânda pe care le-o vestea Iisus, „cărturarilor și fariseilor fățarnici” și „vaiurile” care-i așteptau (p. 107).

“Nu în zadar a zis Iisus, că mai mare bucurie se face în Cer pentru un păcătos care se întoarce, decât pentru 99 de „drepti”. Nu în zadar se zice că cea mai primejduită este mântuirea sfântului” (p. 129).

(e) *chiasmus*

Another rhetorical figure used by father Arsenie Boca, included in the category of *construction figures* or *metataxe*, also based as *anthypophora* on repetition is *chiasmus*:

"Iisus e Dumnezeu-Om și Omul-Dumnezeu. Exact atâta cât mai avem până la destinul nostru" (p. 144).

(f) *accumulation - argumentative strategy*

The author expresses his opinions, countless of times, by using the process of *accumulation*, which has, in the text subject to analysis, an argumentative function:

"CRUCEA: podoaba Bisericii, lauda lui Pavel, semnul Fiului Omului, semnul sfintei cruci, suferința noastră cea de toate zilele, crucea suferinței, harul crucii, - iată atâtea nume în legătură cu crucea" (p. 64).

"A încercat omul toate: bogăția, puterea, știința, păcatul, dar fericit nu l-a făcut nici una" (p. 127)!

"Tot binele, toată blândețea, toată bunătatea e un grăunte de energie divină în om, capabil să crească până la sensul și valoarea unei misiuni" (p. 152).

"Bogăția l-a făcut pe bogat egoist, materialist, nemilostiv, încolăcit de plăceri; nu s-a dezvoltat sufletește, nu și-a format chip nemuritor de a fi (p. 154).

"Trădătorul... Omul care a vândut pe Dumnezeu. Omul meschin, îngust, orbit, obsedat" (p. 256).

"Copiii odihnesc și refac omul. Chiar ei sunt o refacere a omului. Ei rezumă: gingășia și frumusețea, puritatea, nevinovăția și credința" (p. 274).

3. Pragmatic Characteristics

At a pragmatic level we identify the following characteristics in the analysed text:

(a) the use of the *author's indications, interpretations, with a persuasive role*:

"Ca și când ar fi vrut să-l corecteze de mai înainte în părerea ce-o avea tânărul despre bunătate sau chiar despre bunătatea sa. (Sunt oameni care se bat în piept că-s cinstiți. Așa o fi; dar să nu creadă că cinstea e numai atâta câtă o au ei. Cinstea și bunătatea câtă o avem noi e o măsură prea mică față de mărimea ei adevărată, cum sunt acestea numai la Dumnezeu)" (p. 9).

"De îndată ce creștinismul, mai bine zis creștinii fură lăsați la larg, se înmulți și înclinarea de-a cădea din creștinism. (Nu știi cum, dar parcă nu e nimic pe lume fără o rânduială: a venit și pentru aceștia o căpetenie, după care să se ia.)" (p. 20).

"Nașterea lui Dumnezeu între oameni, deși era făgăduită prin prooroci cu mii de ani în urmă, - ba în zilele lui Isaia (7:14) s-a spus lămurit că o fecioară-L va naște, rămânând totuși fecioară -, cu toate acestea, de n-am fi siguri de faptul petrecut: că Dumnezeu s-a unit cu firea omenească în persoana lui Iisus, mai că nici noi n-am putea primi." (p. 60).

"Încetând prigoanele, așa se stricaseră purtările creștinilor și așa se întindea tăgăduirea dumnezeirii Mântuitorului, încât - zice un istoric al vremii -, dacă Dumnezeu n-ar fi trimis pe sfinții Vasile, Grigorie și Ioan, ar fi trebuit să vie Hristos a doua oară. (Căci fărădelegile grăbesc Judecata).

"A făcut Iisus minuni - și oamenii cred că cele mai mari sunt cele care privesc sănătatea trupului - dar marea minune a învierii din morți, e ceea ce mărturisim când zicem: „aștept învierea morților și viața veacului ce va să vie. Amin" (p. 106).

"Nu-i vorbă - trebuie să înțelegi și aceasta - că din toate suferințele care turbură furios viața omenească, cea mai mare este ura, dușmănia și răzbunarea: unul și același diavol: boarea iadului între oameni" (p. 126-127).

"Necredincioșii, - spre rușinea noastră - își cred necredința lor mai tare decât credem noi credința noastră. (Să n-aveți nici o teamă: mintea, prin puterile sale numai, nu poate dovedi constrângător, nici că este, nici că nu este Dumnezeu)" (p. 143).

(b) the use of *presentation interjections*

In the text of the 137 Sunday and Holiday sermons included in *Cuvinte vii (Living Words)*, the prevalence of *presentation interjections* is natural, deictic words used exclusively in an ostensive manner: sermons are a type of religious speech meant to be *uttered* by the priest-transmitter in a suitable location, in front of the recipients-believers:

"*Iată* cum îl ridică dintr-o dată la o înțelegere mai adevărată despre bunătate. Mântuitorul știa sigur că tânărul nu-L cunoaște, ci-L socotește numai ca pre un Prooroc în Israel" (p. 9).

"*Iată* de ce prăznuind Crucea vorbim de înviere și a morții omorâre" (p. 17).

"Și așa *iată* că lumea întreagă se trudește toată noaptea și nu prinde minte deloc" (p. 18).

"*Iată* focul în care se lămuresc credincioșii, *iată* firul de legătură cu înaintașii lor - mucenicii" (p. 21).

"*Iată* prin urmare, că omul care se îndreaptă, fie el oricât de vameș și de păcătos, simte bucuria pe care n-o rănesc osânde, și nici el n-are om de osândit" (p. 25).

(c) the insertion in the text of the *quote, as a persuasive strategy*

The quotes are taken by the author either from Scripture or from various ecclesiastical hymns and meditations:

"Căci așa a iubit Dumnezeu lumea, încât pe Fiul Său Cel Unul-Născut L-a dat ca oricine crede în El să nu piară, ci să aibă viață veșnică" (Ioan 3:16) (p. 14).

"Într-una din cântările Bisericii, alcătuită după Psalmii lui David, preamărim pe Dumnezeu în cuvintele: „Sfânt este Domnul Dumnezeuul nostru; înălțați pe Domnul Dumnezeuul nostru, și vă închinați așternutului picioarelor Lui, că Sfânt este" (p. 16).

"Tot acest sfânt ne spune despre crucea încercărilor, că pentru trei pricini vin asupra noastră: 1. ca pedeapsă pentru păcatele făcute („pedeapsă” în graiul bătrânilor înseamnă învățare de minte); 2. pentru ferirea de cele ce

altfel le-am face; și 3. pentru întărirea virtuții. „Să nu spui că se poate câștiga virtutea fără neazuri: căci virtutea necercată în neazuri nu e întărită!” (Filocalia I, p. 236. 66)” (p. 16-17).

”Cu Iisus apare în lume o nouă generație de oameni, neamul lui Iisus, care nu se naște după legile firii numai, ci, peste ele se suprapune o naștere spirituală, generația spirituală a lui Iisus. „Noul neam duhovnicesc, cel al lui Iisus, nu-i un neam care se naște pe pământ, după legile lumii animale, un neam neîncetat ispitit de poftete inferioare. Desfacerea de odinioară a omului de Dumnezeu, înseamnă pentru om pierderea integrității, a neprihănirii, pierderea chipului androgin, care constituie chipul său ceresc, pacificat de ispitele lăuntrice. Hristos se naște din Fecioara, ca să sfințească din nou alcătuirea feminină și s-o unească principiului masculin, ca bărbatul și femeia să devină androgini, cum a fost Iisus” (I. Böehme, „Misterium magnum” C.v. cit. de Berdiaeff) (p. 61).

”Sfântul Ioan Gurădeaur a avut odată, apărând văduva, cuvintele acestea: „Iarăși se tulbură Irodiada, iarăși cere pe tipsie capul lui Ioan...” (p. 22)!

”Toți murmurau și ziceau: a intrat să poposească la un om păcătos” (Luca 19:7) (p. 25).

”Oricine voiește să vină după Mine să se lepede de sine, să-și ia crucea sa în fiecare zi și să-Mi urmeze Mie” (Marcu 8:34, Luca 9:23) (p. 64)!

”Învățătura desăvârșită a lepădării de sine o avem deci de la: „Cel ce, în chipul lui Dumnezeu fiind, n-a ținut ca la o pradă la egalitatea Sa cu Dumnezeu, ci S-a golit pe Sine, a luat chip de rob, făcându-Se asemenea oamenilor și la înfățișare dovedindu-Se ca un om. S-a smerit pe Sine, ascultător făcându-Se până la moarte - și încă moarte de cruce” (Filipeni 2:6-8) (p. 67).

”Obişnuit atunci te lupti cu Dumnezeu când nu-L cunoști. Atunci I te împotrivesți când te crezi cineva. „Dacă ești om, în viața ta trebuie să te lupti cu Dumnezeu, precum s-a luptat și Iacov. Ferice de tine dacă Dumnezeu va câștiga lupta. Și vai, dacă vei învinge tu pe Dumnezeu, - căci vei rămânea singur pe câmpul de luptă - și atunci nu tu ai învins, ci moartea” (Nicolae Velimirovici, „Cugetări despre bine și rău”, p. 135) (p. 107).

(d) the use of *structures with emphatic role*: “split or cleaved sentences”⁹:

”Ceea ce e greu de priceput e aceasta: cum e cu putință ca Tatăl omului să se facă Fiul omului, Fiul fiului Său” (p. 60).

(e) the use of *the dialogue structured speech, of live communication*:

”- „Învățătorule bune, ce să fac să moștenesc viața cea veșnică?” Mântuitorul îi întrerupe întrebarea: „Ce mă numești «bun» - singur Dumnezeu e bun” (p. 9).

”Prefectul începu cu ademeniri, zicând:

- Uite, n-ai vrea tu să fii în mărire, asemenea împăratului? O vei putea avea dacă vei mărturisi și tu credința împăratului.

⁹M. Metzeltin believes that sentences called by him “split or cleaved sentences” are “strategies of emphasis at a syntactical level” [6, p. 156]. The item emphasised by father Arsenie Boca is the noun or pronoun with the syntactical function of subject which is placed after the copulative verb *a fi* (=to be), within the split sentence (see, to that effect, for details and other examples, [5, p. 79]).

Sf. Vasile îi răspunde:

- *Amândoi suntem creați după chipul și asemănarea lui Dumnezeu deci sunt asemenea împăratului. În ce privește mărirea, aceasta se va vedea numai în viața viitoare*" (p. 23).

"Mergând Iisus spre Ierusalim, cineva L-a întrebat:

„Doamne, oare puțini sunt cei ce se mântuiesc?”

Și a răspuns Iisus tuturor:

„Nevoiți-vă să intrați pe poarta cea strâmtă (- și cu chinuri, cum zice o pogribanie -), că mulți vor căuta să intre și nu vor putea” (p. 259).

In the text, various types of *discursive markers* are used:

(a) markers for *the increase of the recipient's attention*

It is obvious that the structure of the text implies the presence of a potential recipient. Arsenie Boca involves the recipient-believer in the speech through *markers* that are aimed directly to him/her and which are used in the text, in order to attract and engage the recipient in the speech and to initiate a virtual dialogue with him/her:

"O mică pildă: altfel sunt judecățile unui tată care-și ia la rost copiii, decât e socoteala copiilor" (p. 15).

"E și explicabil: prima ispită a întâlnit în față creștini adevărați, care se hotărâseră într-un fel cu viața aceasta: s-o jertfească pentru Dumnezeu: pe când ispita a doua, a triumfului, pentru care trebuie să fii înțelept s-o ocolești, a găsit în față o mare turmă de creștini figuranți" (p. 21).

"Dar parcă era un făcut: toți cei ce s-au lepădat de Hristos nu se mulțumeau numai cu lepădarea lor ci urmăreau și lepădarea altora; iar dacă aceia se împotriveau, vrajba era gata și începea prigoana" (p. 21).

"Se vede limpede că Domnul îi are în vedere și pe cârtitori, căci și lor le bate răspunsul, pentru că de-ar fi vorbit Iisus numai cu Zacheu, i-ar fi zis acestuia așa: că și tu, fiu al lui Avraam ești; dar nezacând așa, se vede că le împărăștia acestora țepetele osândelor" (p. 25).

"Avem două conștiințe paralele: e fapt important acesta și aproape necunoscut. *Subliniem*: „conștiința religioasă” și „conștiința eului” (p. 167).

(b) Discursive marker *deci* (=so)

The discursive marker *deci* (=so) has, in the text of the sermons, evangelic meditations and spiritual words contained in the *Cuvinte vii (Living Words)* edition, a thematic role, having the pragmatic role to *synthesize* what has been stated previously, in the speech. The discursive marker *deci* (=so) has the pragmatic function to link the current speech (marked by *deci* (=so)) with the previous speech¹⁰:

¹⁰Regarding the pragmatic *thematic* function of the discursive marker *deci* (=so), in another writing with a religious theme of father Arsenie Boca, *Cărarea Împărăției*, see [5, p. 74].

“La nimeni până aci n-a cerut Iisus să-și vândă averile! Tânărul voia mai mult decât intrarea în viață, de pe urma împlinirii poruncilor. „Vrei să fii desăvârșit?” - împlinește sfaturile! Pe cuvântul acesta se întemeiază călugăria! *Deci* iată ce făgăduință dau călugării: că împlinesc mai mult decât poruncile; se făgăduiesc să împlinescă sfaturile: al sărăciei, al viețuirii curate și al urmării Mântuitorului, ascultători făcându-se lui Dumnezeu și povățuitorilor lor” (p. 9-10).

“De-acum creștinul stă liniștit pe conducerea lui Dumnezeu și vede că orice cruce a vieții sale este o mărturie a iubirii părintești a lui Dumnezeu; orice cruce e o treaptă a desăvârșirii. *Deci* dacă ne împărtășim cu Sfânta Jertfă a Domnului, ne împărtășim cu Taina Iubirii supreme a lui Dumnezeu, împărtășire, care, printre alte daruri, are și pe acesta: că ne ridică de la înțelegerea pruncească a vieții la înțelegerea pe care o avea Iisus, în temeiul căreia Îi suntem următori convinși și liniștiți, oricât de neliniștită ar fi marea vieții de aici” (p. 15).

“Prin sfintele Sale patimi, Iisus a schimbat ocară în slavă, încât Apostolul Pavel nu găsea alt cuvânt în care să se laude decât în Crucea Domnului, muștrând pe cei ce sunt vrăjmașii crucii. *Deci* lemnul crucii a fost prevestit prin prooroci, prin Moise și prin David. Prin proorocul David ne poruncește să ne închinăm Crucii, așternutului picioarelor Lui, că sfânt este” (p. 16).

“Dar iată că s-a făcut. S-a făcut istoric și de-atunci se face mistic în toți cei ce-L primesc pe Dumnezeu și se nasc de sus a doua oară. *Deci* când sufletul, când făptura noastră întreagă se face curată, când ajungem pe căile ascezei și ale iubirii, la starea de fecioară, se întâmplă și pentru noi plinirea vremii, a nașterii lui Iisus în făptura noastră (p. 60).

(c) The discursive markers *de aceea* (=therefore), *iar* (=and), *drept aceea* (=thus) - markers of the connection of various parts of speech

The discursive markers *de aceea* (=therefore), *iar* (=and), *drept aceea* (=thus) have, in the text of Sunday and Holiday sermons, evangelic meditations and spiritual words included in *Cuvinte vii* edition, the usual role of any discursive marker: *the relation* between various parts of speech:

“Durerea este, că deși noi Îl cunoaștem și știm cui credem, noi nu lăsăm nimic din ale noastre și totuși ne ținem că-I urmăm Lui. *De aceea* întunerecul necunoaștinței de Dumnezeu și de noi înșine s-a întărit, și tot mai grea se face noaptea fără de Dumnezeu” (p. 18).

“Dacă Iisus ne-a răscumpărat din moarte veșnică cu prețul vieții, noi de asemenea câștigăm viața Lui lepădând pe-a noastră, dacă vremea o va cere. *De aceea* sunt îngăduite încercările fiindcă numai ele „coc” sămânța pe pământ a „dumnezeilor după dar” (p. 143).

“Un creștinism fără recunoașterea lui Iisus ca Dumnezeu și Stăpân al lumii, nu-ți obligă viața la a o face mai curată. *Iar* cu cât viața se face mai

necurată, cu atâta te-ntuneci dinspre Dumnezeu până la a-L tăgădui cu totul și a I te face vrăjmaș declarat” (p. 22).

”Fără Iisus, Cel ce susține lumea cu mâna (cum arată unele icoane), fără Iisus, zic, sau împotriva Lui chiar, te afli în tulburare crescândă până la sinucidere. - Și e cel mai mare păcat de pe lume” (p. 29).

”În cele din urmă au osândit la moarte pe Dătătorul vieții; au bătut cu biciul pe izbăvitorul oamenilor, și au judecat la moarte pe Judecătorul lumii” (Sfântul Vasile cel Mare, „Despre invidie”, P.G.31.377-C. trad. I. Coman). *Iar Iisus și pentru aceștia s-a rugat Tatălui de iertare*” (p. 70).

”E tocmai vremea, descoperită și lui Pavel, a lepădării de credință, a lepădării libertății spiritului, vremea pierderii libertății, noaptea întunecării spiritului. E cufundarea veacului în noaptea lucrurilor din afară. - *Iar El va veni a doua oară la miezul acestei nopți*” (p. 149).

”Dacă e o creștere naturală, după fire, naturală e și creșterea mai presus de fire, căci adevărata dimensiune a desăvârșirii smerenia este. *Drept aceea*, dacă nu puteți înțelege împărăția lui Dumnezeu, cel puțin primiți-o ca un copil, în care nu se întâmplă nici o răvășire dialectică (p. 148).

”Ieremia proorocul se întreba în durere: „Cui i-ai mai făcut, Doamne, ce ne-ai făcut nouă?” Cu toate acestea istoria nu i-a învățat nimic pe contemporanii lui Iisus. *Drept aceea* Ierusalimul se va pustii din nou” (p. 191).

”Cărturarii moderni au simplificat tot aparatul religiei, depășind cu totul pe cărturarul antic, care a vorbit cu Iisus. Aceștia au rămas cu un Dumnezeu abstract, care nu le mai cere nimic, nici măcar recunoașterea existenței. *Drept aceea* se mulțumesc foarte bine cu un Dumnezeu pe care îl deduc ei, creat de ei chiar, un Dumnezeu al lor, fie absolut inaccesibil, fie chiar gelos pe propria Sa creație care, în ordinea existenței are, fie valoarea de postulat (presupunere ce se impune cu necesitate logică), fie valoarea de pură fantezie” (p. 322).

(d) the markers *căci* (=for) and *că* (=that) - discursive markers that introduce text sequences with an *explanatory character* 47

Discursive markers *căci* (=for) and *că* (=that) fulfil two pragmatic functions in the analysed text: firstly, they introduce information with a clear explanatory character and secondly, they relate the explanatory sequence to the previous speech:

”Dar virtuțile fariseice tulbură împotriva lor pe Dumnezeu. *Căci* virtuțile din ambiție și din „slavă”, e limpede că nu sunt din har” (p. 28).

”Da, Dumnezeu stă în afară de eul nostru și așteaptă cu nerăbdare să-I deschidem ușa ferecată. *Căci* acest eu al nostru nu poate să-și găsească sensul suprem, sufletul, și să se unească liber cu Dumnezeu - decât prin iubire singura care-l saltă peste piedica din sine și-l strămută în Dumnezeu” (p. 66).

“Tot așa, pe lângă orice răstignit al vieții acesteia, puțini mai rămân pentru el către Dumnezeu, și printre cei puțini, e Maica Domnului. - *Căci*, spre a ajunge la refacerea noastră, trebuie să trecem prin multe răstigniri, și avem trebuință de o inimă de mamă pentru noi către Dumnezeu” (p. 121).

“Dacă ar răsplăti tot binele imediat, ar însemna că sufletul există numai în lumea aceasta, cu alte cuvinte sufletul n-ar fi nemuritor; deci Dumnezeu trebuie să se achite urgent de îndatorirea ce i-a făcut-o omul. *Că* Dumnezeu uneori pedepsește răul și uneori răsplătește binele, e ca să știe omul că răul se pedepsește și binele se răsplătește” (p. 190).

(e) markers of *organization*, and *ordering* of the events within the speech

Father Arsenie Boca uses various **markerts** with the role of structuring the speech:

“Păcatele au urmările cele mai felurite asupra omului: 1. *Pe unii* păcatele-i smeresc, îi rușinează înaintea lui Dumnezeu și-i hotărâsc la îndreptare. 2. *Pe alții*, mai înrăiți în ele, îi sălbătăcesc cu totul. 3. *Dar pe alții* îi împing până la nebunia fără întoarcere” (p. 28).

“Iisus ne impune un alt mod de-a-L cunoaște; și ne povățuiește simplu, divin de simplu: să ne pierdem sufletul pentru El, căci numai așa-L vom câștiga. Numai așa va învia sufletul nostru. *Cu alte cuvinte*, în fața lui Iisus, să nu ne mai ținem de zidul chinezesc al mărginirii noastre, decât ca de un puternic motiv de smerenie” (p. 145).

“Primul mucenic al Creștinismului! Faptul că Biserica îi prăznuiește pomenirea la Crăciun și nu la Paști, - cum ni s-ar părea mai firesc, după ordinea în care s-au întâmplat lucrurile ne face să ne gândim și la alte semnificații: 1. La concepția Bisericii despre mucenicie, 2. la nașterea mărturisitorilor în împărăția evidenței divine, 3. la noul curaj al urmării și asemănării cu Iisus” (p. 303).

(f) the discursive marker *sau* (*or*) with an emphasis discursive value (*or* emphatical):

“Deci trufia cu virtuți, fiind o virtute în pielea goală, *sau* își dă seama de goliciunea sa și cere acoperemânt smerenia (sau dulama lui Dumnezeu cum o numește sfântul Isaac Șirul), cum ne asigură toți sfinții Părinți” (p. 28-29).

(g) discursive marker *deci* (=so)¹¹:

“Ce au oamenii aceștia împotriva lui Iisus, că nici demonii nu I-au făcut atâta împotrivire câtă I-a făcut cenzura invidiei omului? - Cred că nu altceva decât complicitatea în păcat, coalizată împotriva virtuții și împotriva oricui care îndrăznește să iasă un pas măcar din această

¹¹Between *pragmatic connectors*, the authors of *the Romanian grammar*, Academy's Publishing House, new edition, also recall the connector *or* which “introduces from a pragmatic point of view the second premise of an argument, decisive for conclusion” [4, p. 730].

complicitate. *Or*, Iisus ieșise – nici n-a fost vreodată în complicitate cu păcatul” (p. 68-69).

Conclusions

The grammatical and rhetorical - pragmatic characteristics of the text subject to analysis highlight the influence that the reading of old religious texts has on the church writings' contemporary speech of Father Arsenie Boca.

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PRESCRIPTIVE DOMINANTS OF THE PRESENT OCCASIONAL THEOLOGICAL DISCOURSE. PARAENESIS.

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Abstract: *The religious discourse is theorized and analyzed in this article as a way of particular expression, as an occasional sermon, circumstantial discourse, which involves numerous influencing forces by its own construction: through the enunciation device, through the materials used (types of arguments) and the architecture of the construction (the way the arguments are organized), through the other verbal, nonverbal and paraverbal means which mobilize the argumentation. Dressing “the mode of organization”¹ of the argumentative speech, we try to capture exactly how the religious occasional discourse builds the dominant prescriptive-incentive tonality and how the argumentative process,*

which influences the audience behavior, would “melt” certain “instruction acts” in its construction. The present work has, at a structural level, a theoretical and an applicative part. The latter is based on a small corpus of paraenesis, which were personally recorded, transcribed from audio-video format, according to the conventions of transcription of pieces of spoken language, indicated in Hoarță Cărăușu Luminița (coord.). “Corpus de limbă română vorbită actuală nedialectală”. Iași: Editura Universității „Alexandru Ioan Cuza”, 2013, p. 60-70.

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The paraenesis, more than the other homiletic genres, wants to be a speech with a profound moral content, but with a special formative character which engages the audience cognitively, affectively and from an action point of view (must be „moving”, „persuasive”, the emphasis being on promoting values or praising certain acts which become examples) thereby becoming deeply persuasive: “...scopul special al parenezei este să extindă binefacerile propovăduirii și la alte momente liturgice, în afară de Sfânta Liturghie cum ar fi Săvârșirea Sfintelor Taine și a Ierurgiilor, în Biserică, la casele credincioșilor, în țarine sau alte locuri. Parenezele pot produce uneori efecte mai mari decât în cazul celorlalte forme ale predicii din cauza scurtimei și al zborului înalt retoric care le este propriu” [9, p. 182]. Although we use the term “paraenesis” according to Vasile Gordon’s study, for the discourses we are considering for analysis, it is necessary to mention that for the secular language, terms such as “allocution” and “exhortation” become synonyms for what is defined in the homiletic literature as paraenetic discourse. Some important clarifications are required regarding the studies which have defined the paraenesis with a view to establish it as a literary category in the biblical studies on early Christianity. Philip L. Tite opens certain prospects to a full understanding of the genre highlighting the reductionist vision of previous studies. What we want to point out as being relevant for this study are several features of the paraenesis as the author characterizes it, a dynamic genre, in which both the protreptic and the paraenetic function coexist; it is a moral discourse with a general definition which reads like this in his study: “Moral discourse intended to persuade or dissuade a course of action or direction in life” [26, p. 132] through various procedures (in the study mentioned, “literary features”) such as the use of imperative and of a certain hortative devices, which ensures the dominant hortative tonality (as reprimand or exhortation); by prescriptive indicators (“... the hortative or prescriptive nature of paraenesis is the defining element, when placed within moral context of discourse” [*idem*, p. 126]) backed by specific strategies: as quote, rhetorical interrogation, example, eulogies, but also other surrogates of the imperative “...the hortative and moral dimensions of such features is determinative of the presence of paraenesis”

[*idem*, p. 121]. As homiletic genre of Orthodox worship, “pareneza adeseori produce efecte mai mari decât celelalte feluri de cuvântări bisericești, fiindcă în împrejurări ocazionale, de regulă oamenii sunt mișcați și dispuși a primi învățături și îndemnuri salutare, și cuvântarea fiind scurtă și mișcătoare, e ascultată cu luare aminte și plăcere și ținută minte mai lesne” [3, p. 152]. It targets “prefacerea morală a vieții ascultătorilor, de unde vine și dificultatea sporită în abordarea sa, în comparație cu predica obișnuită” [4, p. 161]. Exhortative or counseling, consoling or comforting the paraenetic sermons, that we will analyze, almost always take on missionary garb, persuasive through permanent adaptation, according to the event, to the spiritual state of those present: “...în context actual, discursul teologic trebuie... să nu mai fie doar un instrument pastoral, ci și unul misionar. Se simte o acută nevoie de limbaj teologic capabil să cuprindă răspunsuri la multe întrebări care au început să se nască” [30, p. 130].

Around the moral ideas proposed are grouped practical exhortations, which represent the subject of the present paper, because, through sequences of this type, this homiletic genre becomes particular by comparison with other homiletic genres: “În general, pareneza are același scop cu al celorlalte genuri omiletice, formulat astfel: luminarea minții, încălzirea inimii și înduplecarea voinței (potrivit celor trei mari funcțiuni ale sufletului). Toate acestea în vederea unei tot mai mari apropieri a credinciosului de Biserică, spre mântuire. Prin specificul lor, parenezele țin, mai mult însă, de latura volițională a persoanei. Îndemnurile, caracteristice acestui gen omiletic urmăresc influențarea voinței ascultătorului spre săvârșirea faptelor virtuozose” [10, p. 42].

All “mijloace ale înduplecării voiei” [3, p. 88] and of “combatere a pasiunilor omenești, a pretextelor, a desvinuirilor morale” [*idem*, p. 97] make up the architecture of the discourse which has as its foundation the conditions for both producing and receiving the discourse.

1. Theoretical Preliminaries of Pragmatic Analysis of the Corpus

Attempts at semiotic analysis of the discourse have established theoretical premises which have revealed the functionality and manifestation of dynamic discursive units towards the formation of the discourse as a whole. In this regard, Charles Morris’s [17] contribution is clearly significant and is even today regarded as a first step in clarifying the role of discursiveness: the priority of the analysis of discursive acts through the prism of efficiency in action. Based on the tendency of diversification of various language specializations, Charles Morris reaches the forms in which it is concretized: *types of discourse* [18, p. 125]¹. Charles Morris proposes a typology of discourse in which the performative dimension is well represented, and the types of discourse are delimited according to two criteria which concern the sphere of the practical act: the mode of signifying and the mode of use. The

mode of signifying refers to the ability of signs to make available to the receiver a description of the object or the given situation (thus the prescriptive indicates to the receiver a desirable mode of behavior). The mode of use refers to the relationship between sequence of discourse and the attainment of the goal of the action (the way in which the message affects the receiver in the sense of the intention of the sender of the communication). At the intersection of these two criteria, the religious discourse appears as a kind of discourse bounded by prescriptive mode of signification and incitive mode of use.

For the occasional religious discourse analysis that we propose in the present paper we begin with two other essential clarifications made by the same author, namely:

A. The categories of signs that the author enumerates do not divide into equal proportions in the concrete discursive acts. In addition, the proportion of these types of signs is not the essential aspect of the analysis of the discourse, but must be informed by what is emphasized in the communication relationship; every type of discourse noted by the author is defined by the mode in which one of the dimensions (prescriptive, appreciative, designative) becomes “semn dominant” [*idem*, p. 73]² (this gives the tone of discourse). For example, in the occasional religious discourse the emphasis falls on the prescriptive aspect, therefore, according to the table, the dominant tone is prescriptive-incentive.

We are committed, in this paper, to analyze the mechanisms by which the dominant prescriptive-incentive is realized in the occasional religious discourse, theorizing that “langage en acte” as action and interaction equally, as “dire” (to transmit to the other specific information) and “faire” (to act on the other party, on the world in general) [13, p. 1] framed by a specific organization: the argument with persuasive finality. Depending on the purposes of the discourses, signs must also be appropriately used: (1) ‘informative’ adequacy may be described as ‘convincingness’; (2) ‘valuative’ adequacy may be described as ‘effectiveness’; (3) ‘incitive’ adequacy may be described as ‘persuasiveness’; and (4) ‘systemic’ adequacy may be described as ‘correctness’ [16, p. 147]. Thus in the occasional religious discourse the prescriptive-incentive dimension is associated with the performative aspect.

B. Hence the criterion of usage, *primary usage* and *secondary usage*: in their primary use prescriptives have incentive functions, but we will emphasize in the present paper, by considering the argument that an integral part of discourse analysis, that a *sequence of appreciative discourse (evaluative)* can receive the same primary use through *indirect strategy* of the specific objective of the perlocutionary argumentative act: “In giving positive approval to one kind of personality rather than to others, it involves appraisors which signify the ultimate commitments (the supreme valuata) of the religion in question, but since it signifies the personality as something to be attained, its mode of signifying is prescriptive. And since its aim is to

cause persons to become personalities of the kind prescribed, its aim is not merely informative or valuative but incitive" [*ibidem*]. Prescribing a recommended behavior above all others, with the aim of inciting it in his interpreters, represents one of the most relevant examples of prescriptive-incentive priority discourse, particularly through sequences of laudative type.

I made these clarifications on the morrisian typology, as a preamble for our analysis regarding the dominance of prescriptive-incentive on religious discourse in general and of the occasional in particular, in order to be able to ease the transition to what we in current pragmatics call *discursive acts*. The notion of *discursive acts* constitutes one of the most important aspects of pragmatics. Through this one makes a gradual transition to the linguistics of the text, the notion proven to be, according to how we have underlined, extremely effective and which is increasingly exploited in tackling the discourse; the latter is itself considered a discursive macro-act, composed of discursive micro-acts or dominant acts: "une séquence d'actes de discours peut être considérée en elle-même comme un acte de discours unifié" [1, p. 103].

Moreover, the above clarifications help us to ease the connection between what Ch. Morris [18, p. 66] in his work calls *primary* and *secondary use* or rather *dominant* and *secondary tonality* and that which Searle [*idem*, p. 35] later calls *primary* and *secondary intention of the speech acts*: "En d'autres termes: le locuteur s'exprime indirectement ou *quand dire, c'est faire plusieurs choses à la fois* (informer d'un fait et susciter une conduite); et plus précisément... *quand dire, c'est faire une chose sous les apparences d'une autre*. En d'autres termes encore: en matière d'actes de langage, il n'y a pas de correspondance biunivoque entre tel signifiant (forme déclarative, interrogative ou impérative de la phrase) et tel signifié (valeur d'assertion, de question ou d'autre)" [14, p. 33].

The real values, prescriptive-incentive, in the paraenetic discourse transpire predominantly by means of a secondary illocutionary act which fulfills the primary intention of the primary illocutionary act. We will also see that even performative acts lend themselves, sometimes, a litotic use, likewise, as an integral part of the *indirection strategy* although they make a discordant note among the other acts because the interpretive freedom of the expressed performative values is much more limited, close to the zero bound. Thus, in the case of indirect acts, the preacher communicates to the audience more than he expresses literally, relying on the inference ability of the latter. All the mentioned elements have established the vision of argumentation as *macro-act of speech* which will lead us to the extensive analysis of utterances. "În acest cadru... putem vorbi de o micro-pragmatică (teoria actelor de limbaj) și de o macro-pragmatică; sub incidența acesteia din urmă se situează orientarea argumentativă a discursului, ca și tipurile discursive, în genere asociate unor macro-acte de limbaj [...]; o argumentație

este cu atât mai reușită cu cât pare mai indirectă, cu cât lasă impresia unei alegeri libere din partea interlocutorului” [21, p. 110].

Argumentative analysis today claims its place beside communication science and linguistics in the broadest sense as constituting a construction beam for disciplines that aims to analyze how language is used in concrete situations because it has become a branch of discourse analysis: “...partie intégrante de l’analyse du discours” [*idem*, p. 9]. Thus, the applicable part of the present work crystallizes on two premises:

(1) In general, religious discourse is a discourse with “argumentative orientation” [*idem*, p. 34]³. Its mode of organization represents the ordering of linguistic categories in order to have a perlocutionary effect (i.e. a change in belief, perceptions and implicitly in future orientation of acts of its audience). The ultimate aim of any argument is the action, i.e. taking positions, i.e. inducing a disposition of action (“acts of faith”) thus fulfilling a concrete action: “On cherche à convaincre autrui pour obtenir son concours, sa coopération dans le procès de transformation du monde. On vise donc *in fine* le comportement d’autrui” [27, p. 70]. Moreover, religious discourse builds the argument such that it convinces to join, i.e. it produces in turn pro-discourses “...le locuteur doit amener son partenaire à accepter ce que lui est proposé... en lui faisant produire un pro-discours” [2, p. 18].

(2) In particular, the occasional religious speech is a complex one and, moreover, it is a *performance speech*, in which the argument is legitimate under certain conditions and specific frameworks which offers *prescriptive-incentive* dominance, supported at a discursive level through the interactivity of discursive acts (verbal or nonverbal) and through prosody. We borrow from conversational analyses, which have prevailed in the majority of studies which have considered the conversation as a more *natural* manifestation of the language system, certain concepts and classifications which can help us in analyzing the functioning of speech acts within the argumentative oriented discourse whose dominant argumentation is prescriptive-incentive, precisely transpires from their interactive use. Van Eemeren et Grootendorst [*apud* 14, p. 158] described the argumentation itself as an act of *composed illocution* (*illocution composée*), an act of complex language formed by a sequence of statements, many of them we add, as speech acts which incite *le faire* and *le dire* of the audience (grouped in the searlian taxonomy into the category of *directive acts*). At the same time, we must take into consideration that we may have both macro-acts of speech as well as micro-acts and most often in forms in which we dress up the occasional sermon, expressive or assertive acts represent an illocutionary force of the argumentative macro-act, but hide the other illocutionary forces found in interactivity, offering a dominant tone of the discourse. All these *indirect speech acts* that define the primary intent of the argumentative act (*tropes illocutoires* [*idem*, p. 55]): *the rhetorical interrogation, the eulogy, the quote* help to achieve the perlocutionary objective of the argumentative act,

supporting the dominant tone of the discourse, becoming *strategies*. If we were to “call” this perlocutionary objective of the argumentative act (which drives various illocutionary forces) for the two paraeneses which we have selected we consider that the adherence through “accountability” of the audience is the goal pursued (either to the sacred object mentioned in paraenesis at *Epiphany*, or to future actions in which you see the professional and personal evolution of young graduates in the paraenesis on the *Day of the graduate*).

To describe and determine the *functioning of discursive acts* within the occasional discourse, we naturally need to appeal to all the elements which the pragmatic offers us. What is certain and which we said from the outset is the fact that it is very difficult to identify, inventory and label all the speech acts and that we are aware of the lack of an integrated theory of acts, be they linguistic or not. In summary, we base our analysis and approach on theory, stating the following:

- We take from Charles Morris the idea that the specificity of each type of speech is given by the tonality of the discursive intervention, tonality extracted from the manifestation of a “dominant sign” in one of the dimensions: *designative, prescriptive or evaluative*;
- For the occasional religious discourse, as discourse with *argumentative orientation*, the prescriptive-incentive dimension corresponds especially to the imperative tonality prevalent in the genre: “As prescriptive (or percept-giving) discourse, paraenesis will always carry a hortative aspect, even when using non-imperative verbal forms that are specifically or essentially prescriptive verbs [...] However, even when there is no imperative verbal construction, there will still be an imperative sense within supporting material (...). In other words, although the imperative will be a central element within a paraenesis, it is the prescriptive and proscriptive aspect of paraenesis that dominates all aspects of paraenetic text” [26, p. 139].
- The performative aspect of the argument in the religious discourse does however not depend on percentages of such utterances and neither is it realized only through them. The occasional religious discourse “...se angajează atât pe linia unei performanțe cognitive (orice spor în componenta cognitivă a receptorului sau chiar a locutorului), cât și pe cea a unei performanțe acționale (orice decizie de a acționa sau de a nu acționa provocată prin receptarea discursului)” [24, p. 57].
- The inventory of speech acts never enjoyed unity or stability as each theorist proposes their inventory in wider or narrower categories, this occurs because the system of speech acts is a hierarchical system (a taxonomy). Speech acts are elements too complex to be restricted or constrained by a single theoretical vision. It remains to be seen at what

times of the sermon such directly expressed acts are placed and which the conditions of fulfillment of a prescriptive act in the religious text are and of course which other categories of acts fulfill this prescriptive role but which are used as *indirect acts* and how in this case the face of the audience is protected.

- We now adopt in our work the searlean taxonomy which distinguishes six main classes of speech acts: *assertive, directive, commissive, expressive, declarative, representative*. Regardless of their type these acts can cause a change in the interlocutor or in the immediate reality. In the searlean *taxonomy*, the class of directive acts is characterized by its aim at determining the interlocutor to do something. However this may simply be suggested or may be expressed through verbs with a much greater force. The verbs that characterize this class are: *to order, to command, to ask, to plead, to solicit, to invite, to allow, to pray, to advise*. The prescriptive act in discourse exceeds the values associated with the imperative phrase and integrates through their melting together in the larger context of the discourse wider and milder concepts such as: *request, advice, suggestion, and exhortation*. On a pragmatic level, the *prescriptive act* is oriented towards the recipient, but it involves a number of other relations which we have already mentioned, relationships governed and regulated by politeness; they determine certain different modal nuances. The classes of modalities are expressed by different linguistic means: most often through verbs (the verbal mode). The close relationship of pragmatics with modalities is justified by the modal importance of the modalizers, the understanding of which depends on all parameters of the situation of the communication. *The modality* is defined as a speaker's attitude towards its own transmitted message which at the same time drives the receiver towards a given area of interpretation [19, p. 77].

2. Argumentative Rhetoric Strategies and Surrogates of the Imperative which Support the Prescriptive-Incentive Dominants of the Occasional Religious Discourse

The paraenesis from the Epiphany Day held in front of a public (-heterogeneity), the majority of which being regulars, the sequences with a didactic tint, explanatory, prevail. The prescriptive-incentive dominants transpire especially in *question-answer* type of sequences. We are referring here to a well-knit structure around some key *rhetorical questions*, the answers of which substantiates reasons for which certain actions are prescribed (regarding the indicated object: *holy water*). If E. Benveniste [*apud* 14, p. 83] reunited assertion, the question and the order under the umbrella of *arch-acts*, the Searle theory, as I have mentioned, groups *the order* and *the question* in the family of directive acts and *the question* is to some extent

considered a form of an order. Reconciling the two points of view, the linguistic one with the pragmatic one, C. Kerbrat-Orecchioni [*idem*, p. 84] offers a special scheme: the first that opposes *the question* (demande d'un dire) to the *requirement to do something* (demande d'un faire); the order being also a requirement type, including both of them in the same category: the second of *requests* (demandes).

In most cases, in the discourses we are dealing with, as I have already said, they manifest as indirect acts. For example *rhetorical interrogations* are, of course, used as *trope illocutoire* [*idem*, p. 96] which do not involve receiving a genuine answer from an interlocutor, but can mediate the expression of a content with prescriptive-incentive dominant through a direct directive act or as an assertive act: "În cazul întrebărilor retorice, informarea este doar instrumentul prin care se împlinește un scop, iar scopul este acțiunea, comportamentul, atitudinea, etc. Prin urmare, întrebările retorice îndeplinesc același scop ca și comenziile, promisiunile, imperativele. Valoarea lor performativă este mult mai evidentă" [22, p. 317]. The rhetorical interrogations and the terminal ascending melodic contour accompanying their utterance, segment the discourse, transmitting not just value expressed in dialogue, but especially a certain rhythm that tightens up to a certain point the rate of argumentation.

The interrogative iteration amplifies and offers dramatism but certain elements with an imperative hint are faded through the usage of the verb in first person, plural form: "cum îl putem primi:↑(repetând același gest al mâinilor orientându-se către auditoriul din dreapta sa) pe hris-tos_domnul în viața noastră?↑(orientându-se către centru și revenind)" (A1, p. 3) or the pronoun in first person, plural form, that generic "we", which is inferring an identification of the preacher with his audience, especially if we take into account the parameters of the context: "cum putem avea noi binecuvântarea_cerului în acest AN?". The rhetorical interrogations in the paraenesis delivered on the day of *Blessing of the Water (on Epiphany Day)* are organized as a fabric which gives rise to answers formulated either as:

- findings which are reinforcing the feeling of belonging to a group, through the use of some acts with modal values from the field of epistemic modalities, as „certainty” for the compact, homogenous group which belongs to the permanent audience: "...SUN:TEM BOTEZAȚI↑(marcând emfaza prin mișcări ale aceleiași mâini pe axa verticală sus-jos) și ne botezăm copiii noștri↑sau pe cei adulți care se_norc la credință(continuuând gestul mișcându-și trupul și privirea pe axa orizontală centru-dreapta-stânga-centru);ii boteză:m↓(continuuând gestul și mișcarea trupului și privirii)în biserica_ortodoxă↑în numele sfintei treimi↑în numele tatălui(ținând cu mâna moale latura stângă a crucii de lemn aflată în mâna dreaptă) "..." (A1, p. 3). We note that, this verbal act, generates an answer (nonverbal act) which validates the audience's adherence to what was said and especially, the entry through it in the discourse, in that validating this premise, it will validate others, but will act accordingly in the direction of the final conclusion:

"Auditoriul^(făcând gestul crucii)" (A1, p. 3). We add that this *ritual act* of utterance is recognized immediately by the audience, even before its final utterance, the audience is making the sign of the cross, as a way of belonging to the group, as a gesture of recognition of the values proposed, but mostly of the authority invoked, hence of the *requirement* of fulfilling the indicated action, if this has not yet been achieved.

- either in the form of *quotation* as argumentative strategy, especially as directive act expressed directly and supported prosodically and nonverbally, whereby certain contents belonging to the supreme authority become responses and starting points in indicating the adoption of certain conduct or operating in a particular direction.

In the occasional religious speech, the quotes used are mostly the sources of so-called *common places* that become, through their imperative utterance, direct *directive acts* which guide the audience towards a particular behavior. Of the two paraenesis which we have analyzed, the paraenesis uttered at the *Blessing of the Water* on *Epiphany* Day offers an authentic image of how it is organized around the quote and rhetorical interrogation, as "chain of logic" [9, p. 286], genuine prescriptive-incentive sequences. The *chain of logic* aims to rebuild the event that will take place, its justification and usefulness, the beneficial effect on those who truly understand and know its importance; if we were to draw schematically the logical order of these sequences, we get a chain in which each act implies the other and depends on it at the same time, and together, by amplification and gradation infer the message and the desired content by the preacher towards his audience, qualified as I have already mentioned as *ratified overhearers* and not just as target audience. This is how the sequences of these type can be represented:

1. quote + interrogation + force indicator which introduces the macro argument („în primul rând[↑](revenind către centru, privește auditoriul din fața sa, făcând un gest de ridicare a degetului mare al mâinii stângi, marcând forma metalingvistică; în mâna dreaptă ține crucea de lemn)") + *alethic modality value*: „necessary" (A1, p. 3).
2. Force indicator which introduces the macro argument („în al doilea rând[↑](orientând palma mâinii stângi în sus marchează construcția metalingvistică prin mișcări sacadate, scurte, pe axa verticală sus-jos)") + interrogation + quote (deontic modality value: „obligativity") + explanation („adică[↑]") + quote (which sustains the authority of the quoted text before, of the source text: deontic modality value: "obligatory") + explanation („meaning") + *alethic modalities* of the „necessity" of taking the source text as only authority (A1, p. 3).
3. Force indicator which introduces the macro argument („în al treilea rând[↑](continuând gestul îndreaptă cele trei degete către auditoriu, mișcând trupul pe axa de adâncime față-spate)") + quote (deontic modality: „obligatory") + rhetorical interrogation („de ce să le lărgim?+") + *alethic modalities* of the necessary („ca să între:^(orientându-se către auditoriul din dreapta sa, face gesturi largi cu palma deschisă a mâinii stângi, cu degetele depărtate, pe axa verticală sus-jos și orizontală față-spate simultan cu mișcări ale trupului pe axa de adâncime față-spate, marcând cuvintele) în inima noastră

<R> <F> dum-nezeu↑și tot omul↑și tot veacul↑(orientându-se prin mișcări pe axa orizontală dreapta-centru-stânga-centru, continuând aceleași gesturi ale mâinii) cel trecut_cel prezent↓și viito:r.”) (A1, p.4).

We notice that their utterances are often supported by mimic gestures and are prosodic as imperative, but their *interpretation* in discourse, by the preacher, most times, reduces certain deontic modalities of the compulsive (“compulsory”) to the alethic modality “necessary” or even at the axiological modality “favorable/unfavorable”. It is actually a *strategy of indirection* through which, *the explanation* introduced even through “meaning” or “that” immediately after the quote uttered on an “injunctive” tone will reestablish the initial equilibrium of the discourse. We also note permanent oscillations of the tonality, a discourse with a strong prescriptive-incentive dimension sustained by all three levels of communication: verbal, nonverbal, paraverbal.

Even in the case of paraphrases, the authority of whom is uttering the paraphrased words is always supported and remembered. We note, in the context of occasional sermons utterance that the permanent source remains the sacred, founder text, *l'archétexte* [15, p. 32]: the Gospel. Reporting to the source is made continuously and the discourse of the *institutionalized authority* [8, p. 216] is not just:

1) “Referred discourse” [15, p. 48]: “...această apă duhovnicească spune sfântul pavel↑+„iz-vorăște↑din PIAtra cea duhovnicească↑(marcând emfaza cu mișcări ale mâinii stângi în care ține crucea de lemn, în timp ce mâna dreaptă este strânsă în pumn)iar piatra cea duhovnicească este hristos.”+(repetând gestul, privește către auditoriul din fața sa, iar pumnul mâinii drepte este așezat la nivelul pieptului) sau „lărgiți↑fraților și surorilor i:nimile voastre↑”(gest ilustrativ prin răsfrirarea degetelor mâinii stângi, cu deschiderea palmei și orietarea sa în sus; mișcând trupul sacadat pe axa de adâncime față-spate)spune sfântul apostol pavel.(reunește degetele în pumn și revine cu palma deschisă privind către auditoriul din dreapta sa).” (A1, p. 4-5).

2) but, certain sequences manifest as *modalization*, as secondary discourse, in relation to another discourse vested with authority (here we also place the authority of popular wisdom, the authority of the proverb): “...o rugăciune a unui ma:re părinte↑al bisericii↑din vremea noastră↑+care se 59
ruge nfiecare zi cu următorul cuvânt arată că↑(repetă gestul orientându-se către auditoriul din stânga sa; mișcări ale palmei pe axa verticală sus-jos) „dă mi doamne↑ca poruncile tale↑să fie SINGURA+lege↓(repetând gestul marchează emfaza cu mișcări scurte pe axa verticală sus-jos)a ființei↓și a vieții mele”” (A1, p. 4).

The two phenomena are most of the time noted by explicitly using specific formulas. This is also the case of the *proverb* usage in the paraenesis from the Graduation Day where we have the following sequence: “I.P.S. Teofan (inaintează în partea față-centru a dispozitivului 1, ținând microfonul în mâna dreaptă și cărja în mâna stângă; pe fundal se aud

zgomote și glasuri specifice evenimentului, în spatele arhierului se află ceilalți preoți) <L> <Î> <F> zice o bo_lo vorbă

din popo:r[†](privind către grupul de studenți din dreapta) că n „totdeauna lucrul tă:u să-l începi cu dumnezeu” .”

In the paraenesis held at the Graduation Day, the proverb plays the role of modalizer, that is an argument for a *direct act of requesting attention*: „să-l rugă:m pe dumnezeu^(lăsând privirea în jos) în liniște.^(scurtă reverență, întorcându-se către dreapta, se poziționează în fața mesei pe care se află obiectele liturgice pentru a începe slujba de mulțumire) (A1, p. 2, first part).

It is actually a request of the most simple and artistic form possible: by proverb. Its pragmatic function results just from its summary character, from the fact that it serves as frame and guarantor of the following discursive acts: „Les proverbes, marqueurs de leur propre provenance, ne sont en fait pas destinés à fournir de l’information par eux-mêmes, mais à servir de cadre et de garant à un raisonnement, développé dans d’autres énoncés” [28, p. 271-289].

The proverb is most often used in discourses of this type as an argument of authority, especially when its illocutionary power is directed towards a heterogeneous audience, as is the case here: the proverb is “...expresie impersonală și de mare vechime (din bătrâni) înzestrată cu autoritate și purtătoare de înțelepciune” [20, p. 231] and thereby belongs to those formulae which Philippe Breton calls *common opinions* (opinions communs) framed by common values and places, the broader scope of what the author calls „présupposés communs” producing exactly as in this case an „effet de communauté” [5, p. 54]. These *common places* facilitate the construction of a *univers de referință* [*idem*, p. 59]. Through the use of such stereotypic construction in a discourse, unlike the prototypical structures of acts in the language system, one attains several values simultaneously. Thus, besides the illocutionary value of prescriptives, the proverb here has the value of an „adoucisseur d’incursion” [14, p. 150]; from the relational point of view its use becomes a process of *captation benevolentiae*, but especially a process through which *the agreement* of the audience is obtained. This *agreement* is established through the use of the proverb as a common point of view of the linguistic community to which the preacher belongs and which the latter shares with his audience: the proverbs have a coded meaning and a standardized interpretation. This verbal act will correspond to a nonverbal one, actually with a correction of the posture, an act which the audience will feel as *necessary*, thus the preacher receives an immediate and positive feedback especially from those who recognize the authority of the one making the request, but also the specific ritual of interaction: „Auditoriul^{(unii studenți participanți fac gestul crucii plecând capetele)”}.

The agreement, this condition *sine qua non* of addressing a speech of formative role in a context whose parameters are so different from one circumstance to another, becomes equivalent in discourse to the image which the preacher makes about his audience. This image transpiring thus

and through discourse is called „representation” [11, p. 64] (because this image represents the image which he makes about his audience, knowing his: preferences, values). Behold in this regard in the paraenesis at the Graduation Day, the adaptation and reporting of the audience is including *intertext* elements with certain *common places* from the Romanian culture in general: “veți ajunge uneori↑+(mişcare scurtă a capului pe axa verticală cu direcția de execuție sus-jos, în sens aprobator) să spuneți precum marele gânditor român_NOI ca a spus↑ „SÎNT ceea ce a mai rămas din mine:(îndreptând trupul și privirea către centru-față) după ce m-au desființat cu totul(revenind către dreapta)prietenii și dușmanii mei.”(gest al capului, înclinare ușoară către dreapta) <zâmbet> <F> și CHIAR și în aceste situații(mişcare scurtă a capului pe axa verticală cu direcția de execuție sus-jos) să_aveți curaj↑pentru că veți învinge.+(îndreptându-și trupul și privirea către centru-față)” (A2, p. 3,4).

In the festive context in which the speech is addressed to the audience gathered on the Day of the Graduate, the selection process of the arguments and strategies of their ordering is, of course, made in function of all contextual parameters: the preacher faces an audience (+heterogeneous). It extends to a degree of being amorphous, a crowd. However, both preachers’ speeches are from a thematic point of view, in order: focused on students (*targeted overhearers*), on the co-preacher (in turn, *authorized speaker*), on the officials present which will in turn speak and in general on others who are part of the audience (*ratified overhearers*) or not. I mentioned this to emphasize the importance of *communicative and dialogic competence* which the preacher must keep in mind issuing such messages to a wide audience.

If we were to reduce the whole speech to a single *material* supporting the content transmitted towards an audience which approaches by various degrees the proposed topic, in the case of the paraenesis held at Graduation Day, this would be *the quote*. The dominating prescriptive-incitive of this discursive event transpires in an argumentative complex which crystallizes around a quote initially delivered as the principal axis which frames the other content. The quote, especially as a basis, is manifested as modalization and especially as the object of the agreement of the two planes: with the representative of The Catholic Church (in turn *authorized speaker*, *audience* and also *addressee*) and with the rest of the audience in all its complexity: “pentru a_ntrebuința lucrurile: (mişcare a trupului și a privirii pe axa orizontală centru-stânga) învățate BINE_și_CORECT(înclinare ușoară a capului către dreapta)după spusele:unui prelat↑(mişcare a trupului pe axa orizontală cu direcția de execuție stânga-centru, îndepărtând din proximitatea sa către dreapta, cărja arhierescă)al_bisericii apusene în timpul bisericii nedespărțite:↑(mişcări scurte, sacadate ale capului pe axa de execuție sus-jos, marcând cuvintele, privirea fiind îndreptată către dispozitivul 2)este:necesar să mpliniți TREI lucruri↓+(trupul și privirea orientate către auditoriul, predominant format din studenți, din stânga sa)” (A2, p. 3). We have, therefore, as a premise of exhortative sequences that follows, a direct statement of need, a conjunctive which depends on this modalizer: the emphatic expression which is framed in the category of *athletic* modality, just with modal value “necessary”.

Once past the stage of establishing relations and connections between instances of discursive communications through “ritual” acts and expressive acts, to the premises upon which one logically base the discourse, are initiated by indicators which introduce the macro-argument as three large central points, which will be oriented towards the production of a new cognitive equilibrium in the audience held especially towards the actional purpose: to produce changes in their behavior (to train them in action). In this case, the one who issues the message is in a position of authority, and the elements which define the position through the connection with the context of the future actions of the target audience, are expressed just through directive acts, through prescriptions, through promptings, through recommendations. Among the most common modal values, the majority belongs to the conjunctive. This is a particularly valuable mode: when it appears alone the conjunctive has a highly accentuated value (a form very close to what we might call *hortative subjunctive*), in discourse on the other hand, the connection with the other elements leads to an attenuation of that value: in specialty literature one speaks in this way about a *weak conjunctive modalizer* (in dependent syntactic conditions) and a *strong modalizer* (in independent syntactic conditions). Without dwelling on the concerned theory we mention again that: modal meanings are not meanings of the conjunctive, but modal values at which indication, the conjunctive participates in varying degrees [29, p. 87]. We summarize for the time being to identify these two interrelated levels, in the framework of this short discourse but with expressed prescriptive-incitive valences we say, more directly, than in the other cases:

- 1) "...sînteți chema:ți^(mișcare scurtă a capului și privirii pe axa dreapta-centru-dreapta)să ntrebuinTAȚI^(mișcări scurte ale capului pe axa sus-jos, marcând silabele)bine^(plecând privirea) și corect lucrurile nvățate↓" (A2, p. 3).
- 2) "...pe de o-parte să aveți CURAJ în fața gretăților vieții^(care nu vor lipsi) în fața voastră..." (A2, p. 3).
- 3) "...să aveți curaj^(pentru că veți învinge) în al doilea rî:nd SĂ NU VĂ LIPSEASCĂ NICIODATĂ DIN VIAȚĂ BUCURIA LUCRURILOR LĂUNTRICE^(mișcare a trupului și privire panoptică pe axa orizontală, cu direcția de execuție dreapta-centru-stînga) căci fără a avea viață interioară^(nu veți avea) lumină:și SENS adevărat în existența voastră^(trupul și privirea orientate către auditoriul din stînga sa, executând mișcări ale capului pe axa verticală sus-jos)" (A2, p. 4).
- 4) "...și_n_al_treilea rînd^(foarte important) în contextul în care ne af^(găsim) să fugiți^(+să evitați) să dis-prețuiți^(+PARVENIREA): cu toate manifestările ei^(legate de minciună:↓)"^{(mișcare scurtă a capului pe axa verticală sus-jos, marcând}

cuvintele) de jurăminte false↓de CUVINTE nerespectate↓și_așa mai departe”
(A2, p. 4).

However, the epistemic authority of the preacher is tested here as well through the way in which he knows how to express a content which could attack *the face* of his audience. Therefore *the amplification* plays a very important role. Every decision of the audience to act or not depends, as I have already mentioned, on the reception of the discourse. The amplification and theatricality of the organization of these acts is done verbally, but especially by rhythm and the way they are segmented, all supporting the *spectacular dimension* of the discourse as a whole. The ultimate sequence intentionally segments the conjunctive as a deontic modalizer, with the modal value “forbidden”: this is a strong conjunctive modalizer used in the end position, directive and conclusive at the same time. The *climax* is as you can see prepared by the other values which are part of the category of *alethic* modalities (with modal value „necessary”) and *axiological* (with modal value “favorable”/“unfavorable”). The axiological values are connected also to the presence of indicators of justifying force “for” and “because”, an internal organization of the discourse which favors orientation towards a conclusion which cognitively and emotionally trains the audience: „<L> <J> <S> și împlinind_aceste TREI lucruri.+^(mișcare scurtă pe axa orizontală cu direcția de execuție stânga-centru-dreapta și revenire)cu:raj_în greutate↓bucuria lucrurilor lăuntrice↓și fuga de parvenire↓veți fi biruitori.+^(mișcare scurtă a capului pe axa verticală, sus-jos)înzestrați_cu_aceste arme:↑veți avea capacitatea:să nu fiți ÎNVINȘII acestei vieți” (A2, p. 4). On all levels of communication this conclusion restores the initial equilibrium by way of tone and it really builds axiological value, but by organization conditions the future actions of the target audience that outside of the context may take the simple form: “must... because (+positive result)”; future indicative: as a temporal rift between the production of the text, its decoding and its transformation into action, invests through using its audience, with the responsibility of future decisions.

Conclusions

As the occasional religious discourse targets cognitive and actional modifications of the audience we observe that the dominant tonality, prescriptive-incitive on which I have insisted, transpires and depends on the *semiolinguistic competency* [*idem*, p. 82] of the preacher. It is precisely in this capacity he manipulates the *linguistic matter* which he has available in the circumstances of the discourse. We refer here to the *linguistic competency*: different ways of organizing the linguistic material; to the *situational competency*: which considers the capacity of the social practices of a given community, codified socio-linguistic practices which determine the speech contract and to the *discursive competency* which refers to the number and nature of the activities realized during the communication: discursive strategies with multiple effects. These strategies are ordered and systematized by various logical discursive operators which give order and

purpose to the discourse with prescriptive-icitive dominant, to which we add the elements with metadiscursive functions. This framework offers the preacher the possibility to realize through discourse, by various logical, rhetorical and linguistic procedures, certain cognitive and affective modifications in the audience which, through actual manifestation establishes an image over the theme, which Grize calls, "schematizare discursivă" [11, p. 195-199].

Thus in addition to mastering the theme, which represents the central element in the occasional sermon, the preacher can not only urge, instruct, recommend, prescribe a certain behavior, not because it would not enjoy the deontic authority to do so, but because, especially facing a heterogeneous audience, the performance of the act of speaking increases with increasing epistemic authority or its confirmation through discourse. This is because its prescriptive-icitive tonality and even certain directive acts are woven into other niches which sustain the argumentation by "illocution composée" [apud 14, p. 158]. Paul W. Taylor, opposes injunctivity to the prescriptivity (although there are studies which have tried to establish textual typologies, this prescriptive text is also called injunctive, called in this way after the macro-act of utterance [19, p. 42]) motivating the following: "To prescribe an act to someone is not to force or compel him to do it. Indeed, prescribing can occur only if the person is free to choose not to do the act prescribed. This condition derives from the fact that prescribing is one way of giving advice, making a recommendation... I contrasted these activities with commanding, ordering and issuing directives... I argued that it is of the essence of giving advice... that the person who receives the advice or guidance be free to choose not to follow it... a person does not *obey* a prescription. He decides to follow it or carry it out; he adopts it as a guide to his conduct" [31, p. 209].

In the same book, the author describes the act of „prescribing” as a rational act justified by the very reasons by which it is enunciated. Thus, *the pure act of emitting a prescription does not involve the explanation for which the prescribed act must be fulfilled*, but comes more as an advice, a recommendation: „prescribing, like all advising, is a rational act. It presupposes its own justifiability” [ibidem]. The author differentiates inside every prescription: the act of prescription (*uttering the sentence*: the act of saying) from the prescribed act (what the sentence is about: *what is said*) [idem, p. 212].

The prescriptive-icitive dominant tonality of the occasional religious speech we can, therefore, in the term of textual linguistics, thus justify: the content of a prescriptive text (i.e. *the prescribed act*) is expressed through different means of accomplishment specific of another type of text: the argumentative one.

Notes

¹The classification of discourse as it is elaborated by the author corresponds **with** our visions on the opportunity of crossing these two criteria („the mode-use classification”) *dominant mode of signifying* (the capacity of signs to offer the receiver a description of the object or of the given situation) and the *principal mode of use* (the way in which the message affects the receiver in the sense of the intention of the communication of the issuer). So, according to the first criterion, the discourse may be: *designative* (if it offers a description of the object or of the given situation); *appreciative* (if it offers a description of the subject according to certain values); *prescriptive* (if it indicates to the receiver a desirable mode of behavior). Regarding the second criterion, i.e. in relation to the use, the discourse may be described as: *informative* (if the receiver is informed of the properties of the object); *evaluative* (if the receiver is urged to improve „processing properties” of the object); *incitative* (if it refers to the appreciation of „the properties of satisfaction” of the object); *systemic* (if it concerns the organisation of signs as a means of producing an action).

²All the signs classified above complement each other such that the realized combinations succeeds to guide the interpreter’s behavior: “...signs in the various modes of signifying complement each other...the prescriptors normally signifying the responses required by something which is identified, designated and appraised”. The complex of signs which combine the *identificative mode of signifying* (“identificative mode of signifying”) with a sign or signs from which result *other modes of signifying* is in the terminology of the author called *ascriptor* (which corresponds to the sentence). According to the mode of signifying of the dominant signs, the ascriptors may be: *designative ascriptors*; *appraisive ascriptors*; *prescriptive ascriptors*; *formative ascriptors*.

³The author delimits conceptually the *argumentative orientation* from the *argumentative dimension*, the latter inherent in many discourses. The category of discourses which have an *argumentative orientation* includes the sermon.

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Anexă:

Hoarță Cărașu L. *Corpus de limbă română vorbită actuală nedialectală*. Iași: Editura Universității „Alexandru Ioan Cuza din Iași, 2013, p. 60-70: Anexa 1 (A1) Pareneză la Sfințirea Apei (Bototează).

THE METAPHOR OF THE 'HOUSE AS TEXT' IN VICTORIAN NOVELS METAFORA 'CASEI CA TEXT' IN ROMANE VICTORIENE

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Abstract: *After the poetic metaphor (of the Aristotelic and classical rhetoric schools), and the linguistic metaphor (belonging to the historical linguistics and the philosophy of language), the metaphor has turned into a central topos in epistemology (M. Black, 1962; P. Ricoeur, 1975; T. van Dijk, 1975; J. Molino, 1979a, 1979b; A. Ortony, 1979 apud Roventă-Frumușani, 2000); the metaphor has ceased, on the one hand, to be a poetic myth, becoming an explanatory principle in science (also in Johansen and Larsen, 2002) and, on the other hand, to restrict itself only to the lexical level, in order to enter the field of discourse theory (in argumentation through Perelman & Olbrechts-Tyteca's neo-rhetoric, in the speech acts theory with T. van Dijk, in implicit and indirect speech acts theory with J. Searle and Kerbrat-Orecchioni). Our intention is to shape the metaphorical references of such a statement as "the house is a text" and find out the effects that such an association of terms has when applied to 19th-century English novels and characters.*

Keywords: *metaphor, sign, text, structure, level.*

1. Introduction

According to Ch. S. Peirce [19, p. 287], metaphors are signs "which represent the representative character of a representamen by representing the parallelism in something else". D. Roventă-Frumușani [20, p. 95] uses Peirce's classification of signs to define the metaphor as an iconic legisign: a sign resembling the object by means of a conventionally established law. Therefore a metaphor, according to Peirce, is a relationship between two signs, in which the representative character of the first sign is expressed by the second sign.

The importance of metaphors is given by the fact that they offer flexibility in understanding all kinds of phenomena in spatial categories: "our ability to spatialize phenomena and relations – speech is structured from the egocentric 'I-here-now' point of view – enables us to strengthen the direct link between our 'I-here-now' perspective and our body". For example, we experience that something is in front of us, behind us, above us, to our left or to our right: such a statement as 'Without knowing what hit him, he was struck from behind' is simply a statement with no metaphor in it; but the statement 'Her refusal hit him like a ton of bricks' is certainly metaphorical.

There are several statements which should be made about metaphors:

- they have a much greater sphere of influence that is generally assumed [*idem*, p. 42], [15, p. 5];
- the use of metaphors does not mean that the validity of the utterances in which they occur becomes impossible to determine;

- the use of metaphors is not only a matter of expression and emotion but can also “provide insight and be intellectually productive/creative as it often is in great poetry” [*ibidem*].

The metaphor distinguishes itself from the image and diagram (as iconic signs) by bringing together signs from two different areas; on the other hand, images and diagrams are often “near-indistinguishable” – most iconic signs that we refer to as images also contain diagrammatic properties, such as the representation of relationships and qualities. The conclusion is that “even simple images (in the common everyday sense) possess a high degree of freedom from the represented object, and that the method of representation is as dependent on conventions as it is on the object” [*idem*, p. 43].

2. “The House is a Text”

The analysis of the metaphor of the “house as text” will try to demonstrate the fact that the “house” can be regarded as discourse, as telling: the “house” becomes a “text” to be “read” and interpreted, so that the final result is knowledge. The current section of the paper will focus on defining the concept of “text” and identifying features of the “text” that may be applicable in the case of the “house as text” metaphor: in other words, we shall try to identify the characteristics of a “text” that may support the idea that a house can be metaphorically understood as discourse/telling.

The semiotic approach to the concept of structure no longer implies only the idea of a closed system of interrelated elements, the structural code being a perceptual framework composed of elements with a meaning-creating potential. Nevertheless, the closed structure has been approached in semiotics with linguistics as a model which emphasizes the architecturality of a text: natural language – a semiotic system which makes other semiotic systems possible – is taken as a model with two analytic steps:

- the phenomenon must be divided into an expression aspect and a content aspect; for example, a building is the expression – through the architectonic elements used in its construction – of a number of functions, while the content, or meaning of the building consists of its spatio-functional possibilities;

- subsequently, a classification must be made of elements on both sides, in such a way that they form opposite elementary structures; within architecture, the expression aspect is based on the relationship between openness and closedness, big opening and small opening, height and depth, light and darkness, and so on; and the content aspect is based upon the relationships inherent in certain functions (which may be symbolic, such as power; or social functions such as family life, or psychological functions such as intimacy) [14, p. 21-22].

The linguistic model of the text as a sign is not enough: the importance of the context is also important. J. D. Johansen and S. E. Larson have identified five different functions of texts:

- the text as contract and document: the texts of administration, the legislature and commerce, as handed down from the Middle Eastern writing cultures, with a tendency towards standardization (from this perspective, the “house” metaphorically acts as a “document” by means of which status is “established”);

- the text as history and monument: this text encourages linguistic, visual, architectural and musical expression (the “house” encourages architectural, aesthetic expression);

- the text as manual: an attempt to preserve and pass on to another type of knowledge that is also considered important – theoretical and practical, the academic dissertation and the textbook being prototypes of this textual function (the “house” functions as a “manual” concerning various techniques of building, different architectural styles and tastes, etc.);

- the text as liturgy and mythical account in connection with a cult: a whole range of texts is linked to religious practices, manifesting one or more semiotics – the “cult site, the temple, the statue, song, dance, the hymn and the myth show that most human senses and their semiotics (add incense and the shared meal) are involved, so that the sacred place, the ritual and the myth make up some sort of *Gesamtkunstwerk* which claims to represent all aspects of human existence” [14, p. 147] (the “house” is a very complex sign that provides knowledge about the main aspects of human life);

- the token text which both imitates other texts and is self-reflexive, i.e. the artistic text: the artistic textual function can imitate the four others (for example cooking recipes in Tolstoy or courtroom dramas in Dostoevsky), but it is particularly linked to the religious and historical textual functions – the artistic textual function is linked to all the senses and their semiotics, and “the celebration and preservation of the memory of the exploit, ecstasy or epiphany would be central” [*ibidem*].

According to M. Danesi [6, p. 118-119], the semiotic definition of metaphors raises an interesting dilemma. We shall here use his model and apply it to what interests us most. For example, instead of analysing Danesi’s example ‘The professor is a snake’, we shall analyse “The house is a text”. This metaphor contains two referents, not one, which are related to each other:

- a primary referent, *house*, known as the topic or *tenor* of the metaphor;
- a secondary referent, *text*, known as the *vehicle* of the metaphor, which is chosen to say something about the topic;
- the linkage between the two creates a new meaning, called the ground, which is much more than the simple sum of the meanings of topic and vehicle.

Metaphors reveal a basic tendency of the human mind to think of certain referents in this way; the question which now arises is whether there is any

psychological explanation for this. We consider that at least the five characteristics – functional focusing, visibility, demarcation, structuring and hierarchization – which are useful for determining and analysing visible and lasting or repeatable texts may also be applied to houses: houses are *functionally focused* (they are constructed according to a certain functional purpose, for example houses for living in, or for working in); houses are *visible*, which means they can be identified as a complex sign materially manifested; just like texts, the demarcation of houses is twofold: a boundary is drawn between the elements belonging to the house and the elements belonging to other houses and, another demarcation line is drawn in relation to the non-demarcated, constantly expanding houses; the individual house can be perceived as an irreducible and minimal sign for a cultural function. This double demarcation together with the functional focusing turns it into a totality of meanings. Just like in the case of texts, houses are also internally crossed by boundaries, such as: the walls as divisions between different rooms or the different stories of the house, these inner demarcations leading to hierarchization, a characteristic which allows for visible houses to be analysed (just like visible texts) as a hierarchy.

M. Danesi [6, p. 119] mentions the *interconnectedness principle* as supported most strongly by the existence of metaphors. This principle reveals an ingenious device for seeking out and establishing similarities among things, interconnecting them semiotically. Danesi attributes the first mention of this principle to the Italian philosopher, rhetorician, historian and jurist Giambattista Vico (1668-1744): before him, metaphors were viewed as manifestations of analogy – an inductive form of reasoning whereby it is assumed that if two or more entities are similar in one or more respects, then a probability exists that they will be similar in other respects also; on the other hand, for Vico, metaphor was hardly a manifestation of analogical reasoning; it rather revealed how humans go about creating analogies; paradoxically, metaphors are so important to the way in which we form abstractions – such as analogies – that it is impossible to talk about without resorting to metaphor.

3. The Structure of Victorian Novels

Whatever the setting, Victorian novels represent a world in which social class seems interwoven with every facet of everyday life. According to M. Bakhtin's *Discourse in the Novel* [2, p. 116], the novel provides a locus for the social conflicts inherent in language: the diversity of voices and heteroglossia enter the novel and organize themselves within it into a structured artistic system; the story the novel tells can never be one story – it can never be 'monologic' since the very staff of novelistic discourse consists of a welter of differing ideologies and points of view.

In Chapter *The Problem of Form*, Bakhtin [2, p. 93-109] argues that the artistic form (of the text) is the form of the content, fully realised through the

material and merged with it. This is why Bakhtin suggests that the form should be understood and studied according to two directions:

- from within the aesthetic object, as an architectonic form, axiologically oriented towards and related to the content (a possible event);
- from within the compositional material of the work of art (that is, studying the technique of the form).

He further corrects the widely held idea (formalist and psychological approaches to art) that form is only “technique” by suggesting an aesthetic analysis of the form as *architectonic form*: the main question Bakhtin tries to answer is how can *form* (which is completely realized on the basis of the material) become *form of the content* and axiologically relate to it or, in other words, how can compositional form (the organization of the material) realize an architectonic form, that is, a unity and organization of cognitive and ethical values? [*idem*, p. 93]. Bakhtin understands *form* as the expression of an active attitude towards content: through form one can sing, tell stories, present things, show love, agreement, acceptance while content is something passive which needs form in order to be expressed [*idem*, p. 94].

Victorian novels suggest how powerfully social life is structured by the hierarchy of class, so much that Victorians could hardly make sense of the world without it [17, p. 48]: the language and experience of social class become insistent themes in the novel, together with new forms of social mobility, a mobility that generates certain crisis as it strains existing categories). The large structures of class provided a framework within which novelists tried to represent more complex and highly individuated forms of experience and identity: the novel seemed to be the perfectly suited discourse to shape the boundaries of social relationships and evoke a sharply particularized social psychology, with all the aspirations, conflicts and anxieties; it focused primarily on the private life:

Victorian domesticity was proverbially a refuge from the rough and tumble of a newly volatile economy, but the ideal was itself a marker of material success – it required income sufficient to exempt a woman from paid labor – and at the same time could not seal off a host of social anxieties [*idem*, p. 52].

Domestic life was, indeed, the realm in which the most anxious of classes – the middle-class – made their most energetic claims to status (middle-class anxieties figure most prominently in Victorian novels). Although the novel stands as an extraordinarily rich guide to Victorian culture, it is, nevertheless, by its preference for middle-class life and middle-class characters, rather biased.

The serial form of the novel still left is at the novelists’ choice whether there were to be one or two narrators, for example. This process is similar to that of constructing a house: the architect may be required to build a house with four rooms, for example, but the way in which he posits and relates

them to one another remains his own choice. Nevertheless, one cannot reduce the serial form of the novel to a commercial function: serialization was in fact an organization and creative principle for Dickens: the great innovator of serialization, he continued to experiment with the form, exploring new ideas about how best to write a narrative in parts intended to be read over an extended period of time; “the layered complexity of such serial works as *David Copperfield* (with its exploration of time, memory, and the self) or *Bleak House* (with its use of two narrative voices to tell the story) are linked to such exploration” [*idem*, p. 120].

Likening the structure of the Victorian novel to that of the Victorian house is based, first of all, on one common point: both the hierarchy of a house and the hierarchy of a text represented particularly the Victorian social hierarchy.

3.1. The “Threshold” of the Paratext

The *paratext*, as G. Genette explains [12, p. 1], is represented by the elements which “lie on the threshold of the text and which help direct and control the reception of a text by its readers. The paratext is the sum of:

- the *peritext*: titles, chapter titles, prefaces and notes, and
- the *epitext*: interviews, publicity announcements, critical reviews and addresses to critics, private letters and other authorial and editorial discussions ‘outside’ of the text in question.

The paratext does not simply mark but occupies the text’s threshold – a space both inside and outside – it paradoxically frames and at the same time constitutes the text for its readers – a point stated by Derrida, before Genette. Genette, in turn, emphasizes the ambiguity of the paratext, owned to the ambiguous prefix: the paratext consists of “all those things which we are never certain belong to the text of a work but which contribute to present – or ‘presentify’ – the text by making it into a book. It does not only mark a zone of transition between text and non-text (*hors-texte*), but also a transaction” [12, p. 63]. Unlike Derrida or H. Miller, Genette is not interested in the philosophical problem regarding this aspect of textuality, but in the transactional nature of the paratext. We, too adopt Genette’s interest in the transactional feature of the paratext as responsible for the inward and outward movements it implies and as a more productive approach to our current objects of study: the paratext in Victorian novels. For Genette, the paratext fulfills certain functions which guide the text’s readers and can be understood pragmatically in terms of simple questions regarding the manner of the text’s existence: when was the text published? by whom/ for what purpose? Paratextual elements also help to establish the text’s intentions: how it should be read and how it shouldn’t be read. Genette also distinguishes between thematic titles (referring to the subject of the text) and

rhematic titles (referring to the manner in which the text performs its intentions). Another major peritextual field – which may have major effects upon the interpretation of a text – contains dedications, inscriptions, epigraphs and prefaces; in a similar way, quotations used as inscriptions or as epigraphs may resonate significantly in a reader's mind. Another distinction that Genette operates is that between autographic paratexts (by the author) and allographic paratexts (by someone other than the author, such as the editor or publisher) (*apud* [1, p. 106]). Sometimes these may build ambiguity, another factor influencing the interpretation of a text; nevertheless, the functions of the autographic and allographic prefaces are those of encouraging the reader to read the text and of instructing how to read it properly. Modern editions of texts which are packed with peritextual elements (such as prefaces and notes) and those that had originally epitextual features (such as private letters, journal entries, original and later reviews) signify the text's status as part of a literary canon and thus worthy of study. Contrary to the impression that paratextual elements undermine authorial intention, Genette actually asserts that the most important aspect of the paratext is "to ensure for the text a destiny consistent with the author's purpose" (*apud* [1, p. 107]).

M. A. Doody [10, p. 321] identifies the "Threshold Trope" – the most common manifestations of which is a description of a building, a wall, a door or a room – as a margin, a place where the characters are nameless, improperly identified or as acting outside their proper function and role: elements become confused, paradoxes interact – it is almost the same sense of ambiguity implied by Genette.

Let us take, for example, the case of illustrations in *David Copperfield*: to the modern reader, "the central paradox of the illustrated novel is the combination of a static picture with a dynamic narrative form" [16, p. 196]. The presence of illustrations supposes that the reader stops and performs another kind of reading in looking at an illustration. Henry James (*apud* [16, p. 196]) objected to illustrations in the Preface to *The Golden Bowl* arguing that they are a superfluous decoration to the text or they trespass the meaning which should be carried by the text. But A. J. Portas [*ibidem*] emphasizes the fact that the relationship between reading a novel and 'reading' its illustrations may be a complementary interaction, and the presence of these disparate forms is justified by their positive contribution. The Victorian novel offered a common ground of manifestation for both writer and artist; the narrative tradition in 19th-century painting and engraving created a literary taste in art: "the artist became story-teller, novelist, as well as painter" [*idem*, p. 197]; in its most developed form, this aesthetic used the picture sequence to tell a story. Melodrama and painting were also related: melodrama used pictorial techniques derived even from

contemporary paintings and engravings, reproducing them in tableau form on stage; similarly, melodrama was related to music and photography. Dickens's novels "can be seen at the centre of these related forms, not simply in having illustrations, but in the way the illustrations conspire with the text" [*ibidem*]. On the other hand, Dickens's novels, too, inspired popular songs and music, even political cartoons, and many melodramas based on his novels present re-creations of the illustrations on the stage. *David Copperfield* is important because the text and the illustrations suggest a relationship of collaboration and an unique effect of the partnership between Dickens and Browne: conditioned by a wider sensibility, Browne's decline as illustrator was caused by a new mode of illustration (starting with the year 1853) represented generally by Millais, and in Dickens's work by Marcus Stone, Luke Fildes and others. The new academic style concentrated on accurate drawing and left no place for subtleties of allegorical and allusive by-play characteristic of former illustrations; the illustration was separated from its popular aesthetic milieu and became "the grafted image" - in H. James' terms -, a change which was clearly related to the changes in painting or drama; similar changes made the modern novel not illustrated, and perhaps not illustrable [*idem*, p. 198].

Having been developed during the course of writing the novels, the illustrations in Dickens's work have an organic relationship to it; they are different from Browne's extra plates which he designed at a later stage, after the novels were completed and which add nothing at all to an understanding of the novel.

In *David Copperfield*, pictures are crucial to both detail and form: David, as a narrator and actor, pictures scenes from his life with his mind's eye; but these pictures or scenes may or may not give cues for illustrations; the main feature of illustrations in *David Copperfield* is the greatly extended use of the 'tableau': "in his novel, Dickens will momentarily arrest his characters in a significant grouping which he describes as a picture and which is evidently conceived with an illustration in mind" [*idem*, p. 199]. Dickens's use of pictorial effects in the text is not only meant to cue illustrations, it is a central aspect of his narrative method. The word 'picture' itself is used by Dickens in a complex way: it may refer to the graphic art, but it also refers to the "technical term in melodrama for a tableau or group pose which may act as a climax or re-statement of themes, during, or at the end of a scene" [*idem*, p. 200]. Dickens made both dramatic and pictorial sense out of such a scene. For example, the illustration "We arrive unexpectedly at Mr Pegotty's fireside" is accompanied by a description of a 'tableau'. The 'tableau' created here shows David and Steerforth surprising the group in the house: the emotions of the characters in the "warm light room" are suggested in the word "fireside" from the title of the illustration; Mr Pegotty's face is "lighted up" and Little Emily is "blushing and shy", Ham is bashful and Mrs Gummidge excited; this contrasts the light inside the room to the night

outside and to the action of Emily springing towards Peggotty. Dickens uses this tableau to anticipate the chilly consequences for the group of Steerforth's and David's arrival: David will later encounter and stop Peggotty wandering in the snow, and Steerforth will later stop Emily's relationship with Ham. Like in melodrama, Dickens's pictures in the text focus and present emotion by leaving a crucial moment without dialogue while pointing at the theme. There is also another function of illustrations in Dickens: the illustration presents David and Steerforth to our view, while the text gives a viewpoint from David. Besides, David's gesture is ambiguous: the gesture of his right hand, which is to keep Steerforth close for the surprise, combines with his left hand 'presenting' the scene; but David is also unconsciously 'pointing out' Steerforth with one hand, and indicating that he will come between Peggotty and Emily with the other. The 'picture' in the illustration combines that of the text with a view of David and Steerforth's place within it, so that the 'little picture' in the text and the illustration use complementary viewpoints [*idem*, p. 203].

Another function of illustrations in David Copperfield is that they present the reader with the only objective view of David, and of the other characters in the novel: as all the information is filtered through David's perceptions and narrated by him, the illustrations begin to take on an important role by giving the reader views of David and thus offering a different reading of the novel, quite different from the text.

3.2. Chapter Titles as “Doors”

According to J. Chevalier and A. Gheerbrant [5, p. 113-118] the “gate” or the “door” symbolizes the passage between two states, two worlds, the known and the unknown, darkness and light, richness and poverty. The gate/door opens towards some kind of mystery. But it also has a dynamic, psychological value and function: not only does it mark a limit, but it also invites the man to pass over or beyond it. Passing through a gate/door is most often a symbolic transition from the profane to the sacred – at least this is the signification of, for example, Hindu, Chinese, Japanese temples' gates/doors. The gate also recalls an idea of transcendence, accessible or forbidden according to its state of being open or closed, passed by or just looked at. Michel Cournot (*apud* [5, p. 117]), in his authentic commentary upon a film by Robert Bresson (in which the heroes spend most of their times opening, closing and passing through doors), distinguishes among the various significations of a door: a door is not a simple break in a wall, or a piece of wood turning on a pair of hinges; depending on its being open, closed, locked with a key or swinging, the door signifies a presence or an absence, a calling or an impediment, a view or an illusory plan, innocence or sinfulness. For alchemists and philosophers the gate/door signifies the same things as the key: entrance or way of operating throughout some action or process, a revelation of the hidden tool, the secret means.

We shall try to provide a semiotic analysis to the chapter entitled “In which Mr Dombey, as a Man and a Father, is seen at the Head of the Home Department” from Dickens’s novel *Dombey and Son*. The theoretical basis for this analysis is constituted by Cmeciu’s course (2003) on the semiotics of titles, based on using the models of Benveniste (1974), Genette (1970), Derrida (1976), Raymond (1982/1978) and Roventă-Frumușani (2000).

According to Cmeciu (2003), a title is a microtext ranging from a paradigm to a complex sentence whose major role is that of attracting the reader’s attention to a semiotic system (such as a text, painting, exhibition etc); it has a surface structure (most often appearing as agrammatical) and a deep structure (grammatical), working for the text as an icon. As part of the paratext, titles foreground aspects such as the relationship between producer and receiver, the degree of authority, the force of the message, the quality of the contract established between artist and reader (Genette 1997: 55-103). Titles may be approached from the perspective of their type, structure, function, and history (diachronic and/or synchronic perspective). Applying Cmeciu’s classification of titles to the chapter title we have chosen to illustrate our analysis with, we draw the following statements:

- the chapter title “In which Mr Dombey, as a Man and a Father, is seen at the Head of the Home Department” is - in the form that we, readers, now know it - a final title, the result of a certain process of creation;

- it is, according to the semantic area, a thematic title, referring to the main ideas of the chapter, leading “towards a specific interpretation, a set of connotations, pre-suppositions or clichés” and creating a paradigmatic relation with the text to follow: a first observation is that Mr Dombey is described both as “a Man” and a “Father”, as if the word “father” does not entirely suit the purpose of the writer; therefore, he adds the word “Man” to signify two different roles fulfilled by Dombey (master and father);

- the title draws the reader’s attention upon the character and the spatial frame: “the home Department”;

- the title is a long one: this is probably justified by the serialized form in which the novel was first published; although Dickens published in serial form, he constructed his novels as a whole; thus, a long title would help readers remember the previously published episode, and on the other hand they would attract attention and arouse the reader’s curiosity for the current chapter.

From the lexical point of view, this chapter seems to apply the German rule of spelling only nouns in capital letters - graphical markers - which makes it an explanatory title. The function of this chapter title is thematic. From a historical perspective, the form and length of this chapter title places the text to which it belongs before the modern period: as we have already shown, long titles are characteristic of the serialized novel: “from the 17th to

the 19th centuries titles changed from long histories to fairly short names, to reach 20th century titles such as *S/Z, If, etc.*”; a title is a sign and “the act of entitling something is a cultural process which allows the users to go to texts and to give them a name/title/distinctive sign” and as a sign it signifies at the following levels of signification and interpretation:

- syntactic level: “In which Mr Dombey, as a Man and a Father, is seen at the Head of the Home Department” ;
- semantic level: mental representation of Man, Father, Head, Home, Department;
- referential level: a chapter in Dickens’ novel *Dombey and Son*;
- pragmatic level: Mr Dombey runs the affairs of the home.

The semantic constituents of this chapter title are actantial elements (the main character: Mr Dombey) and spatial elements (the Home Department). From the pragmatic point of view, the title invites the reader to “sign a reading contract” containing 4 stages [*ibidem*]: before reading (attracting the reader’s curiosity); during reading (offers “the reader a global perspective by digesting the structure of the text”); ending reading (“offers the reader an aesthetic satisfaction by tasting a figure of speech/poetic emotion); after reading (“makes the reader feel a dramatic tension” by the overall effect).

Finally, a title is a performative act: it promises to inform somebody of something; as a locutionary act it is affirmative; as an illocutionary act it is promissive and declarative; as a perlocutionary act it incites, invites to dialogue and sets the terms of a transaction: “by inviting towards an act of reading, the title anticipates, dramatizes, structures and gives a (literary) text a poetic dimension (a metaphoric synthesis of the text) or a ludic/parodic/ironic one (newspaper titles) [*ibidem*].

Our studied chapter title promises to inform us about the activities of Mr Dombey at home; it affirms that Mr Dombey is a father and owns a home department; it promises to describe Mr Dombey as the centre of attention; it incites by designating Mr Dombey using both “man” and “father” and it establishes the frame for all these other functions.

3.3. The “Corridors” and “Stairs” of Plot Levels

It is interesting to notice that the word corridor is etymologically derived from a Latin verb which means ‘to run’, therefore, we can draw out a first function of it: a passageway, an escape, a link between two or more spaces, for something or somebody to run, walk, move, etc. through. It is impossible to discuss the significations of corridors without referring to the symbolism of the labyrinth – originally the palace of Minos, king of Crete, where the Minotaur dwelt and out of which Theseus could not have escaped but with the help of Ariadne’s thread. Therefore, the corridor and the labyrinth stand for something complicated and difficult to travel through.

Stairs are the symbol of climbing and progress or of descent [11, p. 370]: they are a mythological image of the link between the sky and the earth, between the here and the underneath worlds; the stair, as a bridge between heaven and earth, appears in the critical moments of the world's evolution, when rituals are enacted to stop the degradation of the world into chaos; stairs are used by God and angels to climb down to us and up towards heaven; man also ascends to Heaven by climbing stairs; from a psychological, moral and religious point of view, stairs represent the way towards absolute reality which is concentrated in a sacred area at the centre and which may be represented by temple, cosmic mountain, or the tree of life; in psychoanalysis, dreams where one climbs up or down a set of stairs have an erotic symbolism, although Eliade (*Mythes*, 147 *apud* [11, p. 370]) considers such an approach too simplistic or biased.

When discussing upon the structure of *Wuthering Heights*, Sanger (in [18, p. 55]) underlines one of the most important and obvious things about the structure: the way in which the story deals with three generations is done according to the symmetry of the pedigree: Mr and Mrs Earnshaw at Wuthering Heights and Mr and Mrs Linton at Thrushcross Grange each have one son and one daughter; Mr Linton's son marries Mr Earnshaw's daughter, and their only child, Catherine, marries successively her two cousins - Mr Linton's grandson and Mr Earnshaw's grandson. And Heathcliff is the intrusive element in both families. The absolute symmetry of this pedigree is so remarkable, particularly for such a tempestuous book. The method used to arouse the reader's curiosity and to give vividness and reality to the tale is that of two narrators - a male and a female narrator - each with their specific function. Lockwood introduces us to the house of Wuthering Heights - and I also refer to this in a metaphorical sense: through him, we are introduced to all the levels of the plot/the corridors of the house/text, but Nelly is the one to link all these levels into a unitary structure by means of her accounts which act as 'stairs' - she is the one to gather all the stories related to the above mentioned pedigree into one single symmetrical plot. It is Nelly's function to turn chaos into order by proving and setting the necessary links. In fact, even her role in the novel is ambiguous: she is a servant in the house, but her discourse is not that of the servant: she judges the relationships of her masters and mistresses, and she speaks her mind drawing attention to the truth.

Corresponding to the two narrators are two different timelines: a 'present narrative' acting as a narrative external frame, and a kind of 'present time' with Lockwood meeting Heathcliff - his landlord - and asking Nelly to tell him the story of Heathcliff. Lockwood is also a narrative strategy: he is used to coax the reader into taking the position of an interpreting spectator by the presentation, in the novel, of so many models of his activity: Lockwood, the timid and civilized outsider, who 'shrinks icily into himself like a snail' (*WH*, p. 48) at the first sign of warm response demanding warmth from him, is the

reader's delegate into the novel; "he is that familiar feature of realistic fiction, the naïve and unreliable narrator" and, like all readers (contemporary to the novel or modern), despite the help he gets from critics, Lockwood is faced with a mass of "fascinating but confusing data which he must try to piece together to make a coherent pattern" [*idem*, p. 363]. He first boasts of establishing the positions and nature of the persons he first meets at Wuthering, but then he confesses not to being able to understand things anymore: and this is the point when Nelly comes to the foreground. Hers is a kind of 'past narrative', acting as a narrative inner frame, because she relates events happened in the past, but nevertheless, the past and the present intermingle because the action extends to the present and the books open when they are about to finish.

The second chapter offers additional examples of Lockwood's lack of skill as a reader of signs or as a gatherer of details into a pattern: he mistakes a heap of dead rabbits for cats or things that Catherine Linton is Mrs Heathcliff: his errors are "a warning to the overconfident reader", he enters the gates and doors of Wuthering Heights - at whatever price, "I don't care - I will get in!" (*WH*, p. 51) - but he is incapable of explaining what really happens and happened there. On the other hand, Lockwood is not the only interpreter or reader in the novel: Catherine's diary is described by Lockwood as "a pen and ink commentary - at least the appearance of one - covering every morsel of blank that the printer had left" (*WH*, p. 62) in all the books of her "select" library (which included a Testament and a printed sermon of the Reverend Jabes Branderham, an interpretation of a text in the Testament and on whose margins Catherine's diary is written). In a similar way, Lockwood's commentaries are at the margin of the enigmatic events he tries to understand, and which are actually explained by Nelly. Lockwood's dream, too, is interpreted differently by himself and by Heathcliff: "these few pages present a sequence of interpretations and of interpretations within interpretations. This chain establishes, at the beginning, the situation of the reader as one of gradual penetration from text to text" - just as Lockwood moves from room to room of the house, each inside the other, until he reaches the paneled bed inside Catherine's old room; there he finds himself faced with "the Chinese boxes of texts within texts" we have just mentioned. The reader of the novel must find his or her way from one interpretive narrative to another - from Lockwood's narrative to Nelly's long retelling, to Isabella's letter, or to Catherine's dream of being thrown out of Heaven and to her interpretation of the famous "I am Heathcliff" (*WH*, p. 122). Lockwood's own situation is rendered to the reader by the other characters reading or learning to read. The mystery that Lockwood tries to decipher corresponds to that facing the reader of the novel: How have things got the way they are at Wuthering Heights? What caused that sad disappearance of civility? Why does the novel resist in giving a satisfactory explanation?

At the moment of his “deepest penetration spatially into the house and temporally back near the ‘beginning’”, Lockwood encounters not an event or a presence to be grasped by his eyes, but another text to read: Catherine’s diary. Catherine and Heathcliff, in their turn, are shown, in the diary, condemned to read two religious pamphlets on the awful Sunday when they escape to the moors under the dairy-woman’s cloak; Linton reads in his study while Catherine longs for her death and he tries to keep her alive by tempting her with reading. Much later, the taming of Hareton is signified by his patiently learning to read under the second Catherine’s guidance; reading seems to be opposed to the wind of the moors, to death, and to sexual experience: “yet, all the readers, in the novel and of the novel, can have as a means of access to this book, or to some other mediating emblem”.

The text is thus ‘opened’ to us by Lockwood, but the task of ‘climbing the stairs’ of interpretation belongs to each of us, of course with the help of Nelly in the role of guide.

4. Luring the Reader into the Fictional Labyrinth, or Instead of Conclusions

The labyrinth is, first and foremost, a crossing of roads out of which some have a dead-end, while others lead to the centre of this ‘spider web’. This complex network exists in some prehistoric caves that are crossed with access halls [5, p. 191]; the labyrinth must allow the access to the centre through a kind of initiation journey that is forbidden to the unfit. The labyrinth has also been used as protection at the gates of fortified cities and was painted on the models of ancient Greek houses. In both cases, the signification is that of protection of the city/house, regarded as being situated at the centre of the world, not only from human enemies, but also from evil forces. Symbol of a system of defense, the labyrinth, with its corridors as symbols of passage, transition and change, announces the presence of something sacred. The functions of the labyrinth may be [5, p. 192]: the military function for the protection of a territory, a village, a city, a tomb or treasure (access is granted only to the initiated ones); the religious function (to guard against the assaults of evil, the intruder intending to violate the mystery, the holy place, the privacy of the divine relations). Reaching the centre equals a victorious entering into a hardly accessible and well-guarded space that is a more or less transparent symbol of power, sacredness and immortality. The cabalistic tradition, taken over by the alchemists, sees the labyrinth as fulfilling a magic function, being one of the mysteries of Solomon; that is why the labyrinth of cathedrals, a series of concentric circles, broken at certain points, so that it forms a strange and inextricable trajectory, might have been known as Solomon’s labyrinth. In the eyes of the alchemists, this would be an image of the complete work of Creation, comprising its major hardships: that of the road to be taken in

order to reach the centre where the battle between the two natures takes place; that of the road that the artist must take in order to get out of it. This interpretation could also corroborate a certain ascetic-mystical doctrine: focusing on the self through the thousands of paths of sensations, emotions and ideas, and crossing out any obstacle that the intuition may face, turning to light without letting oneself intimidated by the roundabout ways. Entering in and coming out of the labyrinth would symbolize death and spiritual revival. The labyrinth also leads to the inner self, a kind of hidden, interior sanctuary housing what is most secret within the human being. The transformation of the self that occurs at the centre of the labyrinth and at the end of this passage from darkness to light will symbolize the victory of the spiritual over the material and, at the same time, of eternity over the ephemeral, of reason over instinct, of science over sheer violence.

M. A. Doody [10, p. 347] identifies the trope of the Labyrinth as appearing everywhere in novelistic fiction, “for it is deeply novelistic, though its particular applications may widely differ”: it can reveal itself in two aspects: as an empty space, or as a space tormentingly crowded with objects. Hagan (in [3, p. 48]) emphasizes the “many different strata of society [...] gotten into the comparatively small number of pages” that the story of *Great Expectations* takes up: in the first six chapters alone, we meet members of the criminal, the military, and the artisan classes, together with a parish clerk and two well-to-do entrepreneurs.”

The Labyrinth has – or is – “a Via Negativa and/or Via Positive” [10, p. 351]: it stands for that where nothing is, where the self is constrained and pressed in gigantic emptiness; or it is the place where too much is, “a pressure of confusion of objects demanding the strained attention of the self”; the Labyrinth is associated with anxiety, puzzlement, restrained attention presenting one with an epistemological challenge, that of disentangling what is confused, locating meaning; the experience of the Labyrinth is not essentially – as with cave or tomb – enclosure, but wandering through an obscure suite of enclosures that are also openings, opportunities: “the mind must always be busy calculating these intricacies” and unlike the prisoner, the one who is lost in a labyrinth is a traveler and must keep on traveling in order to survive. No matter the type of the novel, each novel takes us into a labyrinth, and is a labyrinth: the functions of the labyrinth are therefore manifested on, at least three levels: the reader, the plot and the hero are all involved in some kind of labyrinth.

J. L. Borges (*apud* [10, p. 355]) explains the way in which a reader travels along the labyrinth of the novel: the *garden of paths that bifurcate* was the chaotic novel; the phrase *various futures (not to all)* suggested to me the image of bifurcation in time, not in space [...] in all fictions there occurs a time when a man is confronted within diverse alternatives, opts for one and eliminates the others.

And (in [3, p. 180]), Borges (and also Conan Doyle, Maurice Leblanc, Edgar Allan Poe), following Eco's ultimate belief in the power of interpreting signs through the labyrinthine aspects of the text, turns the novel into a treasure of intertextuality, and at the same time a challenging text for interpretation; furthermore, the "labyrinthine dimension of the text is visually doubled in the labyrinth of the aedificium. On the surface, the chaos of doors, corridors and mirrors that dominate the building have a deep, well-structured plan behind them". Eco posits the man-made labyrinth of language and referentiality at the heart of communication, the layering of meaning - like the layering of the aedificium, being a necessity - not only a challenge - to prove God's free will and omnipotence: "the freedom of God is our condemnation, or at least the condemnation of our pride" (*apud* [3, p. 180]).

In *Great Expectations*, we have wandered through the labyrinth during Pip's first visit to Miss Havisham's house: "we went into the house by a side door [...] the passages were all dark [...] we went through more passages and up a staircase, and still it was all dark" (*GE*, p. 86) - this is the (metaphorical) labyrinth of the aedificium; but in a later chapter, we find the older Pip giving a summary description of Miss Havisham's house as it looks when seeing it again, the word "labyrinth" being attributed to something else:

I had stopped to look at the house as I passed; and its seared red brick walls, blocked windows, and strong green ivy clasping even the stacks of chimneys with its twigs and tendons, as if with sinewy old arms, had made up a rich attractive mystery, of which I was the hero. Estella was the inspiration of it, and the heart of it, of course. But [...] I did not, even that romantic morning, invest her with any attributes save those she possessed. I mention this in this place, of a fixed purpose, because it is the clue by which I am to be followed into my poor labyrinth (Ch. Dickens, *Great Expectations*, p. 253).

At this point in the novel, Satis House is closed off, and even if it is the place of "attractive mystery", the real mystery lies elsewhere: in Pip himself; his labyrinth is not that of Miss Havisham's, but it is the story he is telling, especially to himself, his "poor labyrinth" is his poor self - not his body - but his life. This phrase - "poor labyrinth" - is explained by Hagan as Pip becoming the focal point for Miss Havisham's and Magwitch's retaliation; he is a scapegoat, the one caught in the midst of the cross fire directed against society by two of the parties it injured, who, in turn, display in their desire for proprietorship some of the very tyranny and selfishness against which they are rebelling. He is the one who must pay for original outrages against justice and the result is that he, too, takes on society's vices, its selfishness, ingratitude, extravagance and pride: he, too becomes something of an impostor, similar to Compeyson, following in the fatal footsteps of the

man who is indirectly the cause of his future misery: “the worst qualities of society seem inevitably to propagate themselves in a kind of vicious circle”. The case of Estella parallels that of Pip: as he is the creation of Magwitch, she is the creation of Miss Havisham:

Her perversion has started earlier, as the novel opens, it is Pip’s turn next. He is to be the latest heir of original injustice, the next to fall victim to the distortions that have already been forced upon Magwitch, Miss Havisham, and Estella. He is to be the latest product of Compeyson’s evil as it continues to infect life (Hagan, p. 51).

But the labyrinthine pressure does not come only from Magwitch and Miss Havisham: injustice is also present under the roof of his own house, where we see Pip tyrannized by his sister and Mr Pumblechook or Wopsle whose constant goading make Pip susceptible to the lure of his “great expectations” – which promise escape and freedom. Pumblechook and Mrs Gargery are the first to put the wrong idea into Pip’s head that Miss Havisham is his secret benefactor, and also that she will liberally reward him for his waiting upon her. They, too, like Magwitch and Miss Havisham, play a part in leading Pip on all those wrong ways. Of course, one cannot blame only these characters, but Pip’s mind has been impressed with images of injustice and greed from a very early age, the images representing a small-scale version of the greedy and unjust world of “respectability” as a whole. The tyranny suffered by Pip from his sister, Pumblechook and the like reiterates the tyranny exercised by the conventionally “superior” elements of society over the suffering and dispossessed. They embody a miniature version of the society that tolerates the existence of “dunghills in which Magwitch and his kind are spawned, and then throw such men into chains when they violate the law” [*idem*, p. 51]. Pumblechook’s boasting himself of being an instrument of Pip’s wealth reveals another reality, never suspected and never cared for: the very subservient attitude towards money that he exemplifies is, indirectly, at the root of Pip’s new fortune; the same attitude towards money led to Magwitch being debased below Compeyson, which resulted, in turn, in Magwitch’s fatal determination to turn Pip into a “gentleman.” Injustice is thus at the heart of the matter and once it has been committed, there is no telling of the way in which it will affect the lives of generations yet unborn or of people “far removed in the social scale from the victims of the original oppression”. Within so few pages, Dickens has succeeded in drawing the labyrinthine intricacies of a larger social situation.

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SOME "OBSERVATIONS OR NOTES" ON A DISLOCATED CHRONOTOPE: BASIC UPBRINGING¹

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Abstract: *This article aims at exploring contemporary linguistic polite behaviour, starting from what the phrase "basic upbringing" means to current locutors, in relation to some of the precepts promoted by the Christian religion. In my markedly theoretical endeavour, I turn to methodology pertaining to psycholinguistics, pragmatics, conversation theory and theology.*

Keywords: *basic upbringing, education, linguistic politeness, divine Commandment, neighbourly love.*

Motto: I refer to what we (still) call a "gentleman" or a "lady". I was lucky to make personal acquaintance with some of the participants in the gatherings at Antim Monastery: Father Benedict Ghiuș, Father Marcel Avramescu, Father Andrei Scrima, Alexandru (Codin) Mironescu and his son, Șerban. I think of them whenever I invoke the portrait of the "human type" that is nowadays outdated: the typology of the "gentleman". "Gentlemen" were also Constantin Noica, Nicolae Steinhardt, Alexandru Paleologu, Doctor Eusebiu Munteanu, my uncle Vladimir Nicolescu, most of my high-school teachers and many other representatives of their generation. In the current context, the word "gentleman" sounds a little passé: it has a fairly musty, pompous and inadequate air. What does "to be a gentleman" actually (still) mean? In order to answer this question, the easiest thing for me is to remember the face and character of the aforementioned people. They were very different from one another, they were strong, well-defined personalities, difficult to subsume under a single "stylistic category". However, there was something that united them: they were all gentlemen! They dressed appropriately, were refined without being flashy, spoke elegantly and expressively, paid attention to their interlocutors, knew how to listen, were well bred and well educated, had "l'usage du monde" but also comprehended the higher orders, knew at least two foreign languages, were avid readers, knew how to behave in the society, at dinners and church, as well as among friends. Their presence propagated an air of amenity, their politeness was natural and graceful; they were funny and genuine, displaying an innate distinction. Their solemnity was never homiletic or stiff, their humour was never trivial, not even when it could have legitimately been like that. In a nutshell, they were an excellent, agreeable, wholesome company. There was something to learn from every word they spoke, in each gesture and attitude. You felt privileged to be around them, to be "situated" in the vicinity of these accomplished figures of culture and civilisation, models that prompted one to emulate them. You had the chance to sit face to face with a gallery of true gentlemen. "Gentlemen" in the sense of Shakespeare's text, in which "King John" is presented as the "Lord of his Presence", master of himself, complete regardless of titles and circumstances.

I do not claim that this species is entirely extinct. At any rate, the world is filled with varied figures that do not hesitate to state in all seriousness: "I am a gentleman!" or "I am a lady!". However, based on my memories, I find it increasingly difficult to

identify cases of genuine "lordship" and "ladyship". I look at politicians: most of them are unrefined, poor speakers, displaying vulgar sufficiency and lacking in any authority outside the one provided by their position. They are greedy, slick, coarse and inefficient. I look at certain teachers and professors: barely trained, uneducated, definite victims of the commonplace, of a "wooden" pedagogical thinking, of a significant vocational deficit. I look at certain representatives of the clergy: they are captive in standardised religiousness and sleep-inducing homiletic commodities, dormant in their ideas and camouflaging their triteness in an arrogant discourse about humility, angry at the Occident, culture, intellectuals, Catholics, Buddhists and everything unorthodox on Earth, wanting in spiritual subtleness and trapped in hierarchic docility, under the pretence of "being obedient" [...].

Perhaps I am depressive. Perhaps I am undergoing a crisis of loving my "neighbour". The truth is that there is no one to whom I can really talk. Not because I aim at a "boreal" level of conversation. But because I cannot manage to find "people with whom I can grope in the same dark" (Andrei Scrima) and who would join me, in my groping, as a bunch of gentlemen. I rather come across individuals locked in their own certainties, aloof autistics, aggressive "doctrinaires", impenitent quarrellers, predictable mumblers, troublemakers and insolents. I was born in the wrong generation... [8].

1. Brief Plea for the Keeping of Old Practices

1.1. I chose as the title for my records a part of another title, a famous one, *Observații sau băgări de seamă asupra regulilor și orânduelelor gramaticii rumânești* [Observations or notes on the rules and practices of Romanian grammar] (1787), a book by Ienăchiță Văcărescu – the first printed Romanian grammar, written in Romanian. My option is accounted for the fact that politeness², the object of the present study, is more and more evocative of a "golden age" of Romanian culture and civilisation, as is the famous fragment in the hypertext. In that bygone age, *being polite* was fashionable, it was a norm that resulted from the moral duty of being a good (kind, agreeable, well-bred, dutiful, civilised, courteous, decent, gallant, gentle, well-mannered, respectful and reverential) citizen (Greek *polites*) of the Citadel (Greek *polis*).

The prevalence of the moral-affective character of my endeavour is deliberate. It derives from the observational analysis of the increasingly marked replacement process in the Romanian society of polite behaviour with impoliteness. The substitution occurs regardless of the specificity of the parameters of the communication context.

In agreement with "old practices", *being polite* means first and foremost proving to have basic upbringing, but not in the sense of being able to certify – by means of documents – one's home discipline. Basic upbringing is the (symbolic) primary cycle of an/any initiation; it is the "mimetic" period, in which the uninitiated imitates the "shadows" projected on the (still non-prismatic) mental and spiritual retina. It is the time when a decisive role in the development of the future adult is played by one's guide on the initiation

journey. This knowledgeable figure has the mission to share the (encyclopaedic) knowledge about the world (*disco*, *-ĕre*) with the novice and see that the latter assumes it (*doceo*, *-ĕre*) in a manner that is qualitatively feasible.

The experienter of basic upbringing will “dance” to the rhythm instilled by his/her teacher, who is responsible for the virtuosity, gracefulness and future accomplishments of the disciple or, on the contrary, for the negative effects of failure in education.

Just as primary school enables one to decode the letter-based alphabet, the years of basic upbringing teach the alphabet of good manners. It marks the boundary between *it is proper/it is improper*, *it is allowed/it is not allowed* and *it is good/it is bad* and even establishes clear outlines of aesthetic categories.

The years of basic upbringing are spent *together with...* and *along with* (only in this way can one account for the locative adverbial *at home* in the original Romanian phrase). It is a time of *convivium*, of sitting together at the table (see the scene of the supper in *Moromeții*, a novel by Marin Preda), of sacredly observing little (scheduled) rituals: it is the time of evening/morning collective prayers, conversation moments, distribution of household and charitable activities, walks, announced visits, preservation of customs, cultivation of the gusto for reading, acceptance of social and ethnic status together with respectful tolerance of the Other, learning to ensure bodily hygiene and health, and constant preoccupation for spiritual nutrition.

As a recruit in the discovery of the surrounding environment, a child will take the first steps in the world relying on the behavioural patterns borrowed from its early-age contacts. And since at one point this little creature will be torn away from home and sent to develop as a social being, the care of the child’s initial mentor for the way it expresses itself is of the essence. It is likely that, on this level, one can best notice the degree of availability of the educator, who is responsible for taking the child out of an arhythmic stage and guiding it towards his/her own rhythm. I daresay that once the child, on the one hand, learns to utter the basic appellatives (*mother* and *father*) and some of the utilitarian words and, on the other hand, becomes able to saturate them referentially, it is necessary for the fundamental lexical dose to start including simple yet elementary words, such as *Bună ziua* (‘good afternoon’), *Sărutmâna* (‘how do you do’), *Te/Vă rog frumos* (‘please’), (*Da/Nu*) (‘yes’/‘no’), *Mulțumesc* (‘thank you’), *Pot să vă/te ajut?* (‘could I help you?’), *Cu plăcere* (‘you are welcome’)³ and others, from the inventory of words that make up the uninterrupted “Eucharist” of the body and blood of common sense, a possession that readily ensures our place in the Citadel. In its absence, the city walls are threatened: they shake and eventually crumble.

1.2. Nowadays, we witness assumed implosions of this kind more and more frequently. They are brought about by the ignorance or indifference of certain people – increasingly more numerous former residents of basic upbringing – as regards the preservation of laws enforced by the previous practice of good manners.

Disregarding greetings for reasons that refer to a new “conscience” of the uselessness/optionality of these relational spoken prefaces, the beneficiaries’ voluntary omission to give thanks for any activity undergone for their good, undoubtedly generated by a mixture of unknowledgeability and stupidity, and failing to accompany a wishful intention with the explicit phrase used to invite an interlocutor to fulfil the wish (“please”) – as if, at any rate, one was obliged by the nature of the situation to conform (!) to what pleases us – are current, overexploited practices (employed by overwhelmingly more locutors in the last decades), to the detriment of the clichéd, outdated tactics. However, without these tactics our inner peace (the tranquillity of our conscience) and outer balance are under the long-term threat of the insurrection of chaos.

The care that those who are in the right manifest or should manifest towards the one who undergoes the seven years of initiation place the latter under the sign of a solidarity from which one is estranged once the taste for the performance of simple things is lost. Not greeting the people you know (especially at the end of an existential journey undertaken together or, even worse, after having been socially, financially or professionally conditioned by them for a certain period of time), not replying with a verbal recompense to an action performed for your good, not being respectful, free of charge, to everyone with whom you interact, are all blatant breaches of the convention that accounts for our being born *to be together with...* To repudiate the code of good social practices means to banish oneself from solidarity and condemn oneself to solitude⁴. The solidarity experienced during the years of basic upbringing must be continued throughout one’s life, first as its patient and then as the agent of its dissemination. It is a kind of solidarity that we must fight to keep valid, because it is the only one that guarantees the perpetuation of the social being. Solitariness sentences one to non-speech, in the sense of the flagellation of redeeming words. The solitary being yells, but its shout echoes only in its inner void, inside the cement case where no one can hear it. The portals for salvation can only be directed towards the world and the others. The reply to “Please, save me” will not be – unless one is a beast – anything but to offer one’s hand as an anchor and one’s articulate speech as available: “My pleasure”. It is said that the harm brought about to someone is forgiven, whereas the good that could have been done but was not realised is never pardoned. We have been able to see in the dehumanisation that surrounds us stupefying episodes of turning the gaze from those in need, of passing by

people who are left behind with their hands reaching out, of outspoken pleasure at deliberately and gratuitously hurting others. At the same time, we have also witnessed continuous and painful misfortunes of people who practise evil as their profession and cannot even notice a microscopic improvement in their life-sentence to failure.

2. *Et in Arcadia Ego: The Ten Commandments - a Primordial Rhetoric Model of Polite Behaviour*

By means of an approach of three of the Ten Commandments (not from a rigorously theological viewpoint, but rather from the perspective of language structure), I aim at proving that the latter do not speak truths that are referentially restrictive, univocal (applicable exclusively within congregations and religious communities of various confessions). On the contrary, the referentiality is universal, as these truths can underlie any kind of polite behaviour, which militates for the institution and preservation of a state of harmony with oneself and with the others. To this end, I chose one of the “greatest” Commandments and two from the Decalogue (the eighth and tenth) regarding our Neighbours.

2.1. “You shall love your neighbour as yourself” is the second of the two “greatest” Commandments (greater than the Decalogue), an injunctive utterance, which continues/completes the Commandment regarding the love of God. The original locutor is the divine Lawmaker. The object to be loved, situated in the immediate succession of the Supreme Instance, is the *Neighbour*, the one that God created to exist in His vicinity and in yours implicitly, undifferentiated from Him and you, since it is fit for you to love him “as yourself”.

Neighbour functions as a proper name (a noun that in Romanian is obtained by means of conversion from adverb, *aproape - aproapele*), a generic anthroponym identifiable on the level of the humanity, not designating locative proximity (anymore) but a fellow human being conceived from God. The referent that the sign points out goes beyond vicinal space: the *Neighbour* also circumscribes spatially distant acquaintances – he is the one that *resembles you*, is the *same as you*. The second part of the utterance (“as yourself”) invites us to understand loving oneself in the sense of accepting oneself as an individual (there are people that do not love themselves): when you love yourself, you admit that you love the good (diurnal, heavenly) part of yourself (the godliness in you). You become valuable in your eyes by acknowledging this divine facet. Loving oneself means admitting one’s heavenly side, which is of divine extraction. By loving your Neighbour, you recognise (in him as well) the divine component (as God means love, all you can do is love). In other words, you see God in your neighbours (in the ones that are close to you). By loving yourself, this love will also reach out to your Neighbour, it will continue in him.

Thus, the basic action that must concatenate human beings is love (the Romanian verb *să iubești*, in the conjunctive mood with an imperative, desiderative value), namely the opposite of hate. The act of love is predictable, as Christian religion is grounded in love. To love your neighbours as you love yourself means that you acknowledge God's presence in you and in them. Not loving your spiritual self or your neighbour implicitly equals with forswearing God.

Observing and accepting one's Neighbour as a multiplicity of oneself preserves the state of love, born, as previously mentioned, out of equality, undifferentiation (a part of God) and resemblance to the point of identity and identification with God. The attempt to find distinctive elements is the first step towards disorder, the annulment of identification and institution of dismemberment, estrangement and removal from God and one's fellows implicitly. Considering *the Other*⁵ as different tallies with the "Cain-isation" (obstruction) of judgment (*ratio, animus*) through impulse and primitivism (*anima*).

2.2. "You shall not bear false witness against your neighbour" - a commandment that warns against false witnesses. I used the verb *to warn* as, according to the Christian ethics, violating the commandment leads to the punishment of the guilty and the serving of one's sentence (in agreement with the Old Testament, the wrath of God is stirred). The first part of the utterance is rendered as a directive⁶, prohibitive speech act⁷, forbidding false witnesses, which is more serious (a cumulate crime with drastic consequences in secular law) when committed against one's Neighbour.

In conversation theory, there is a maxim (the *maxim of quality*)⁸, which I believe complements this commandment: "the information provided by a locutor must be true (a speaker should not say things that s/he considers untrue or that s/he cannot prove)" [3, p. 845, orig. Romanian, my translation].

2.3. "You shall not covet anything that is your neighbour's": everything you build as wealth of any kind should be the exclusive result of your efforts. Craving for/coveting what does not belong to oneself implies direct uninvolvement in the making of one's fate and it translates as an aspiration for something that is not rightfully yours. The greediness to own another's possession is woken and maintained by envy (*in-videre*, 'to look against'), by looking against one's Neighbour. *To covet* means to indulge in something that is not yours and illegitimate craving bears hate: by hating one's Neighbour, one is trapped in the material, ephemeral dimension of oneself. By coveting what belongs to another, one acknowledges and loves one's earthly dimension more than the immaterial side.

3. Conclusions

Basic upbringing is the chronotope (the spatial-temporal metaphor fulfilling a developmental function for the individual) in which the behavioural profile of

the future adult takes shape. The model adopted by each individual is directly proportional to the personal beliefs and attitudes that are established (and subsequently completed with others acquired in social interaction) in the preliminary existential stage (*i.e.* basic upbringing), based on the cultural specificity of the community in which the individual evolves.

As regards polite behaviour in Romanian culture, which is deeply marked by the traditional, "hierarchically authoritarian" model [see 10, p. 521, orig. Romanian, my translation], the system of politeness functions in agreement with the following variables:

- the marking of power relations by preserving social distance,
- the care for protecting "social face" by negotiating the relationship with the interlocutor, and
- the use of strategies that are specific to positive/negative politeness, depending on the parameters of the communication situation (social proximity/distance).

Notes

¹*Basic upbringing* is henceforth used for the Romanian phrase *cei șapte ani de acasă*, whose rough literal translation is 'the seven years of home' and which refers to the education a child receives in its early life usually within the family and before undergoing formal education.

²According to Kerbrat-Orecchioni [4, p. 73, orig. French, my translation], politeness is a "means to reconcile the mutual desire to preserve faces, given the fact that most of the speech acts produced during an interaction are potentially threatening to one or another of the faces in question". Pragmatically, politeness "refers to the system of communication strategies that govern individuals' interactional behaviour, the system of communication options that speakers can employ in order to maintain harmonious relationships in the society" [10, p. 517, orig. Romanian, my translation].

³"In discourse, politeness is reflected in the lexical and grammatical selections made by speakers (personal or politeness pronouns, verb forms, appellations, interjections, syntactic structures); the use of specific fixed or ritual phrases (greetings, wishes); the means of negotiating access to speech; the means of negotiating information and control over thematic progress; the system of rights and obligations in the performance of speech acts; the interlocutors' communicative attitudes; and the paraverbal and nonverbal markers associated with the discourse" [10, p. 520, orig. Romanian, my translation].

⁴"To refuse politeness means to plea for solitude" [7, orig. Romanian, my translation].

⁵*The Other* must not be construed as alterity, but as one's multiple. The elements that bring the two entities together matter more than those that distinguish them.

⁶In the process of communication, the following classes of speech acts were identified (see [1] and [9]): *representative* (the locutor assumes the propositional content of the speech act considered true; through an assertive speech act, the locutor describes, on the level of discourse, an aspect of reality that s/he believes is true); *directive* (by means of orders, instructions, suggestions and requests, the locutor wants to determine the interlocutor to alter an aspect of the surrounding reality in the sense intended by the former); *questions* (the locutor asks the

interlocutor to complete the “areas of [real or simulated cognitive] incompleteness”); *promising (commissive)* (the locutor commits to the allocutor to act in agreement with the propositional content of the speech act performed: a promise, offer, invitation, oath, engagement and so on); *expressive* (the locutor uses appreciations, congratulations, apologies, condolences and the like to express an affective attitude towards the allocutor); *declarative* (for the success of declarative speech acts – name-giving, baptism, war statements and marriages – the locutor must be sure that a series of extralinguistic (institutional) conditions are met) (see [3, p. 25, p. 840], [5, p. 193]).

⁷The theory of speech acts has developed starting from the following hypothesis: the function of language is not to describe the world, but rather to fulfil various actions. Austin [1] and subsequently Searle [9] developed this theory in a decisive direction for what was to become linguistic pragmatics. “In the process of communication, people act upon each other by means of language, causing changes in the environment. The minimal unit of communication is the *speech act*. A speech act is the act performed as a result of the employment of language in concrete communication situations: the sequence produced by a speaker with a specific communicative intention, in a certain context”. “The speech act, as a unit of communication, may consist of one or several sentences, elliptic sentences or segments of sentences”. “In a given situation of communication, a speaker produces a linguistic sequence (the *locutionary component* of a speech act) with a specific intention (the *illocutionary component* of a speech act), aiming to obtain certain effects on the allocutor (the *perlocutionary component* of a speech act). [...] The locutionary component is the result of the issue of linguistic sequences that are in agreement with the phonetic, grammatical and semantic rules of a given language [...]. The speaker produces an utterance with a certain intention, in view of acting upon his/her allocutor, providing the utterance a conventional force called illocutionary force. [...] If the locutor manages to produce the speech act so that the allocutor can correctly infer the speaker’s intention, the speech act is successful, it is performed successfully; if the locutor does not manage to convey a message so that the allocutor could infer the former’s intention, then the speech act is unsuccessful, failed. Illocution has various effects on the allocutor: it leaves the allocutor unaffected, fills a cognitive void, determines the allocutor to make certain kinetic activities and induces fear among others. The effects of illocution make up the perlocutionary component of a speech act. From this viewpoint, a speech act may be effective (when it affects the allocutor in the way intended by the locutor) or ineffective (when the perlocutionary aim is not achieved)” [3, p. 838-839, orig. Romanian, my translation].

⁸As regards communication, Grice [2] put forward the principle of cooperation, tacitly accepted by interlocutors in conversational exchanges. According to Grice, to cooperate in a conversation means to participate in a verbal interaction in agreement with the objectives and direction towards which the conversation is headed. Grice explains the idea of cooperation by resorting to four main categories based on the way in which the verbal exchange is structured: the quantity of information provided, its truthfulness, its relevance and the manner in which it is phrased. These categories have been called *conversational maxims*:

1. The Maxim of Quantity

a) “Your contribution should contain as much information as required.

b) Your contribution should not contain more information than required.

2. The Maxims of Quality

Your contribution should be true.

a) Do not state what you consider to be false.

b) Do not issue statements that you cannot prove.

3. The Maxim of Relevance

Speak to the point (be relevant).

4. The Maxim of Manner

Be clear:

a) Avoid vague, confusing phrasing.

b) Avoid ambiguity.

c) Be brief (avoid useless verbosity).

d) Be organised.

Thus, providing too much or too little information, stating something that is known or considered to be false or which cannot be proven as true, saying something that is not related to the object of a conversation, speaking unclearly, ambiguously, verbosely or disorderly, are all uncooperative behaviours" [6, p. 188-189, orig. Romanian, my translation].

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I. BAGREANY'S "THE GETHSEMANE GARDEN" - A SENTENCE TO THE TOTALITARIAN SYSTEM (ON THE BASIS OF COMPARATIVE CONSTRUCTIONS)

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Abstract: *The article discusses the role of comparative structures in the individual lingual picture of the world of Ivan Bagreany, particularly in his novel "The Gethsemane Garden". The author analyzes the connection between the semantics of comparisons and the theme and idea of the novel, with a special attention to biblical imagery.*

Keywords: *semantic types of comparisons, prison, the Gethsemane Garden, machine of destruction.*

I. Bagreany's personality is constantly associated with the terror that happened in the 1930s, which is a of the totalitarian system. Totalitarian (from the Latin *totus* - "all", "whole") is associated with the open terrorist dictatorship [12, p. 672] that performs absolute control over all spheres of social life. The word *totalitarianism* was introduced into use in 1923 by the Italian politician Giovanni Amendola, who used the term to describe the political regime of fascist Italy, to emphasize its difference from the known *dictatorship*. Researchers of totalitarianism, Hannah Arendt and Zb. Bzhezinsky, emphasized the structural similarity of the fascist and communist states. In their work "The totalitarian dictatorship and autocracy" (1956), Carl Fridrih and Zbigneu Bzhezinsky formulated a number of distinctive features of a totalitarian society. This was done on the basis of an empirical comparison of Stalin's Soviet Union, Nazi Germany and Fascist Italy. They are:

- the cruel ideological censorship of all legal channels of information entry;
- the presence of a comprehensive ideology, on which the political system of a society is built;
- the presence of one party, usually led by a dictator, which merges with the state apparatus and the secret police;
- the penetration of the state in virtually all spheres of society;
- the lack of pluralism in mass-media;
- the imprisonment conviction for distribution of independent information;
- the big role of state propaganda,
- the manipulation of the mass consciousness of the population;
- mass repression and terror on the part of law enforcement agencies;
- the destruction of individual civil rights and freedoms;

- forbidding traditions, in particular, traditional morality, and the complete subordination of means choice to the set goals (to build a “new society”);

- administrative control over fulfillment of justice;

- the desire to erase all cordons between the state, the civil society and the individual [9, p. 165].

In totalitarianism, there is one legal political party, which is the linchpin of the entire political system, of the political regime. The leader of this party identifies the doctrine and the fate of the state to such an extent that the cult of personality is created around him. This is Mussolini in Italy, Hitler in Germany, Stalin in USSR, Kim Ir Sen in Korea, Ceaușescu in Romania and so on. They seem to have strict authority [2, p. 21].

It is believed that Ivan Bagreany chose this pseudonym under the influence of the delight that came from Mykoly Hvilov’s works, in whose texts the favorite epithet “bagreany” (crimson) expressed the revolutionary romantic aspirations.

This was at the beginning, and then M. Hvilovoy, earnestly desiring the prosperity of Ukrainian art, emphasizes the need to get rid of the “Russian dirigent”. For this he immediately gets labeled “ideological enemy”. In 1929 the period of mass repressions begins. At the age of 25 I. Bagreany (Lozovyagin) was arrested (1932) on suspicion of disloyalty to “Mars” (Mars – the workshop of the revolutionary word). It is true, all Ukrainian intelligent people were under suspicion. Ivan Bagreany knew socialism and the communist ideology not from the outside, as something alien and distant. He inwardly experienced it, survived, was reborn from it and got cleaned. For that reason he could think of it deeper, more exactly and fairer than others, who were initially far from it. For the same reason he saw it from “inside”; and therefore he could make predictions that were confirmed. His “revelations got strength from the anger for the distorted hopes of millions of people who believed in the false gods, for the anger and pain of the destroyed Ukrainian rebirth” [4, p. 8].

Throughout his life and work, he claimed the idea: despite the attacks on the freedom of the individual, the person remains alive. No wonder Iu. Sherekh said: “Bagreany is a man whose life and work is a stubborn, heroic and huge “no”: no Russification, no censorship, no lawlessness, no inhumanity and thousands of small “noes” pronounced and approved through torture and fronts, through the feat of labor and the labor of feat” [7, p. 139]. The dominant feature of his works becomes “the triumph of human dignity in the marginal situation of struggle and suffering in inhumane conditions” (Zhulinsky Mikola).

The writer believed that the ugly socialist reality, whose hell he showed in his works, did not destroy or disfigure the humane and national spirit of the Ukrainians.

The novel "The Gethsemane Garden" is autobiographical. The events described in it happen on the territory of Sumskaya and Harkov regions. This novel is an example of synthesis of two elements: an uninhibited creative imagination and a lot of details from the author's prison experience.

Ivan Bagreany examines the totalitarian system as if under a microscope. The philosophy of this system is the following thesis:

"Не розраховуйте ні на яке милосердя, бо людина є пшик. Ви жорстоко помилитеся, якщо думатимете, що з вами тут хтось буде панькатись. Нам нема коли панькатись. Вас – і не тільки Вас персонально тут роздавлять, як муху, і ніхто не жалітиме. І оком не змигне. В СССР людей вистачить" [1, р. 147].

The main conflict of the novel lies in the confrontation – 'пшик' challenges the author of these words, and does not sign the protocol, does not admit a nonexistent crime, precisely because he is more than the system, he is an eternal soul and the system is a *soap bubble*, which, sooner or later, bursts.

The character of the novel experiences terrible physical torture, but the soul tortures are much more serious. Who betrayed? Who was Judas? Was it one of the brothers, or maybe the girlfriend? Andrew feels that little by little such thoughts pull his blood, brain and soul out of him. Such a state of mind can drive one mad.

The modest and inconspicuous priest Jacob becomes Judas. Closing the Bible, he disappears somewhere. Judas is an eternal image, it is something that cannot be touched, it is the irrational law of any totalitarian-dictatorial society as long as it does not know God. Andrew is afraid to die twice: spiritually, and then physically. For that reason he openly breaks before the "Pilats" the foundation of the proletarian dictatorship, which turned against its own creators":

"Я не визнаю пролетарського правосуддя, здійсненого за каблуками і палкою. Ось моє кредо. І так само не визнаю соціалізму, будованого тюрмою й кулею", - заявляє герой роману" (с. 167).

In addition to helping Andrew keep his human likeness, the physical and mental torture he goes through makes him more honest and clean.

In the following we will try to prove how the author denounces totalitarianism – a criminal form of government that destroys its people with impunity.

Thus, among the linguistic units that perform cognitive and pragmatic functions, an important place belongs to comparisons. It seems promising

to analyze them on the basis of the whole literary work, which is associated with the history and culture of a nation, in particular with the period of totalitarian Bolshevik system, that is, with the picture of the world. We will focus on the connection between comparisons and I. Bagreany's individual model of the world, reflected in the novel "The Gethsemane Garden", in which the author not only raises the realities of the totalitarian system, but also helps the reader understand the essence of communist ideology.

Our observations suggest that the comparisons used in this literary work are introduced sequentially. They are arranged in chains and have a certain communicative goal.

There are three groups of such comparative chains:

1) Comparisons which help to describe the appearance, behavior, mental state and speech of the protagonist Andrew Chumak. They are closely related to the experiences and the pains caused by inhuman torture and represent the external manifestation of his inner state.

2) Comparisons used in the description of the surrounding world, which represent a response to the character's experience and worries.

3) Comparisons with biblical imagery and motifs that have become the primary means of disclosing the horrors of the Stalin era, *розгнужданої оприщини*.

The images of comparisons related to the anthroponym "Andrew Chumak", have different semantics. For example:

"Нерви дзвеніли тоскно, як осінні дроти в степу, і той дзвін свердлив мізок, як біль зубний..." [1, p. 175]¹².

"Очі горять, мов насипані приском, і болять, голова гуде" [1, p. 186].

"Ні, він стояв, як стовп, заціпенів, і жодна сльозинка не зрошувала його очей" [1, p. 184].

"Надія в Андрієвому серці погасла так, як погасла ранкова зоря у вікні" [1, p. 180].

"Лихоманка починає бити майже з першої хвилини, і Андрій мається, як на розп'ятті" [1, p. 202].

"На ранок Андрій був уже, як викручена ганчірка" [1, p. 202].

"Бачили, що він (Андрій) тане, як віск, з дня на день, з години на годину, і позирали на нього тоскно" [1, p. 215].

"...Андрій сидить перед Сергеевим і жадібно, по-шакалячому, жує хліб [188]. Андрій бився, по-звірячому ревучи і намагаючись вирватись із залізних лабет" [1, p. 261].

"Андрій нічого не чув, йому потемнів увесь світ. Це був страшний удар! Але він не зарідав, лише тягуче по-тваринячому мукнув" [1, p. 446].

¹²Далі подаватимуться тільки сторінки тексту.

“Великін, мабуть, злякався вигляду Андрія, що нагадував вигляд великого зацькованого звіра...” [1, p. 161].

“Герсонський назвав мову Андрія «собачою мовою» [1, p. 145].

Some images used in comparisons belong to the semantic field “beast”. This is due to the theme of the novel. The terrible tortures were followed by absurd self-incrimination – “psychosis of self-exposure”. Not only the main character was about to lose consciousness: “Душу обступало почуття божевілля...”, “тваринний інстинкт перед лицем можливої смерті... вимагав капітуляції”. Andrew Chumak’s appearance, and more than that, his heartache becomes the subject of comparison. Isolated from society, betrayed (according to the investigators) by the closest people, lonely, he was not supposed to survive: to break any body – this was only a matter of time and intensity of physical torture:

“Ось одного вкидають до камери... Видають у повному розумінні цього слова, взявши за руки і за ноги, як колоду за сучки, бо він вже тими конечностями не володіє, він непритомний від побоїв” [1, p. 394].

“Ноги підкосились, і тіло похилилось, як підрізаний колос” [1, p. 491].

“Сорочка на плечах прикипіла до шкіри, бралася рудими плямами. Плечі були, як біфштекси” [1, p. 192].

“Якби вони знали, як його били!.. Ганебно, брутально, підло, як б’ють собак... Ні, так не б’ють собак, так не б’ють і не мучать худобу...” [1, p. 204].

“Апарат слідства не пропускає всієї маси ув’язнених... і утворився «затор», так, як на лісоплаві утворюється «залом», коли обчухрані дерева нагромаджуються в узькому або мілкому порожистому місці величезною купою, припиняючи весь процес. Так сталося і в тюрмах - люди нагромаджувались, як обчухрані дерева на «заломі». Конвейєр аж гуде, але знову «вузьким місцем» є суди” [1, p. 436].

Authorities sought to destroy Andrew morally, to destroy the nobility of his character, but they could not do it. A man facing deadly torture is not capable of a heroic act, he crawls and twists:

“...людина повзає і звивається, як черв’як, одна-однісінька у герметично ізольованих від світу кам’яних мішках” [1, p. 211].

The author brilliantly compares prison to stone bags, hermetically isolated from the world. Here “людина намагається зберегти своє маленьке “я” від моральної ганьби і позорища перед самим собою. Це зовсім не героїзм. Це щось таке, що йому немає ім’я в людській мові” [ibidem].

The second chain of comparisons is associated with the description of reality, indirectly and sometimes directly projected on the characters’ and, in particular, on Andrew’s experience and inner state.

At the beginning of the novel the main character returns home and admires the native places with nostalgia, but the joy of his coming back is dulled by the painful statement:

"...місто лежало, як старець у лахмітті, доношуючи давнє убрання. Все, як колись, лише згорбилось, пішло вниз. Жодної нової будівлі, жодних рихтовань, жодного руху вперед", все "постаріло й огорнулося безнадією повільної руйіни" [1, p. 15].

Все "якесь занедбане, засушене, запорошене, постаріле на цілу вічність, ніби вкрите лишаями й іржею, повикривлюване, повищерблюване. Місто-жебрак..." [1, p. 38].

A similar situation is in Kharkov, and in all the cities, villages, not only of Ukraine, but also of the entire Soviet Union. The author emphasizes the illogic and the catastrophic state with the help of a surprisingly concise, simple and metaphorical phrase:

"Тільки парк буйно розрісся, стояв, як дикий праліс" [15].

The antithesis "ліс - дикий праліс" (we point out: not only a forest, but a wild forest) represents the symbol not only of society and nature, but above all, of contrasting cultures and barbarism, progress of civilization and degradation of humanity, destructive beginnings and creativity, values and doctrines of the past and modern epochs, erudite knowledge and primitivism, modern beliefs and primitive cults, light and darkness, kindness and evil. Through Andrew Chumak's inquisitive observation, the author draws our attention to the color of the buildings of Kharkov, comparing them to the smoke of fires:

"Ним, тим кольором революційним, цебто кольором червоним, було вифарблено геть всі будівлі в центрі міста і навіть муровані огорожі. Той червоний колір миготів обабіч і щезав позаду, змішуючись з курявою, ніби з димом пожарища" [1, p. 38].

The symbolism of the color of blood is unambiguous in the context of the era, but I. Vagreany showed the essence of this trend in a different meaning as well:

"Коли всередині зі здобутками революції не гаразд, коли ту революцію підмінено чим іншим, коли треба те "інше" злочинно ховати, тоді ретельно фарбиться фасад Андрій дивиться з досадою на той "революційний" фасад рідного міста, і... йому хочеться з усього маху дати комусь невідомому в зуби, щоб аж щелепи геть позвертало..." [1, p. 39].

However, the false slogans of the revolution made their way even through the veil of "colored facades":

"Колір пооблазив, пооблуплювався, порудів від дощів і часу, і місто мало вигляд ніби попечений, покалічений, напівбожевільний. Ось бульвар Шевченка -

рудий до відчаю і пощерблений - в ньому якимось дивом повипадали цілі будинки, немов повибивані зуби" [1, p. 38].

Everything, as if wrapped by some inhuman force, stopped in the paradigm of values which were radically opposed to human and divine, in the apocalyptic world of despotism, prostration and degradation, in madness, in which the most important are the betrayal, deceit and murder, in the world of utopian dreams and real victims, at the bridgehead of the fight between good and evil (not conditionally metaphoric, but the most real).

Many comparisons refer to prison – the main setting of the novel. By using them the author provides an assessment of his characters' physical and spiritual suffering:

"Ця камера таки дійсно була натоптана бідолашними людьми, немов діжка оселедцями" [1, p. 159].

"У коридорах тюрми повітря вібриє від невиразного шуму й гудіння, нагадуючи фабрику, що працює нічну зміну" [1, p. 146].

"Ті голі люди сиділи або *по-турецьки*, вклякнувши навпочіпки й рачки, худі аж чорні, зарослі бородами, з великими синцями під *хоробливо* запаленими очима" [1, p. 64].

"Конвейєр системи Єжова – це "конвейєр безперервного процесу знеосіблення людини, "розколювання" її психіки, розбирання людської душі, обернення людини в ніщо, в "дірку від бублика". "Сознання" здебільшого цього процесу не витримує, і на місці його, як і на місці розібраної на *звинтики* душі, лишається порожнеча, ім'я якій – *божевілля*, або повна протрація й падіння" [1, p. 210].

Sometimes the author uses parallelism referring to comparisons expressed by comparative structures, subordinate clauses and the instrumental case of nouns. In such a way the author expresses more clearly the parallel between the condition of the person who is imprisoned in a dark moist cell with unbearable air and the condition of the surrounding environment:

"Життя плинуло. Дивно, час починав втрачати свою чіткість. Вірніше, почуття часу в цій камері якимось дивно трансформувалось... Все було суцільною ніччю, і все було суцільним днем. Все було суцільним кипучим життям, і все було сном, кошмаром. Ба, сон був більшою реальністю, аніж дійсність. Бо він був *барвистіший*, часом *осяяний сонцем, веселкою, громовими дощами, закосичений квітами й озвучений сміхом золотого дитинства*... Сон, як *утеча*, сон, як *свобода*, сон, як *повторення в безмірно яскравішій формі всього, що було і що буде, без того, що є*. ...В'язням майже ніколи не сниться дійсність" [1, p. 313].

“Ми всі тут голі, як *святі*, бо душно й пітно від тісноти, та й попріло все у нас. Влаштувайтесь, товаришу, як *вдома*. І не думайте злого” [1, р. 65].

The figurative comparisons of the given passage are filled with denotative and connotative semes, which represent parallelism of word forms. As part of a broader context, they can cause extraordinary sense associations. In addition, these figures of speech are a means of intratextual connection. They help portray the situation vividly, clearly, filling it with maximum expression, giving rise to a number of representations. They do not refer to the word, but to the sentence, being a kind of complex syntactic whole.

The third type includes the comparisons with biblical imagery which help to depict the man's opposition to the system.

The Biblical images in the novel became the primary means of exposing the monstrous system of the Stalinist era:

“Андрій розплющує очі й дивиться по камері – всі сплять, як *побиті*... Як вони міцно сплять! *Немов ті Христові учні перед розп'яттям їхньої совісті, їхньої власної душі*” [1, р. 95].

“– Тьху ти чорт! - заговорив якийсь дідок схвильовано, з *виглядом Христа, щойно знятого з розп'яття*, і сплюнув сердито. ...Ви не бійтесь, товаришу! ... Це всі порядні люди...” [1, р. 65].

The concept of “The Gethsemane Garden” becomes the symbol of suffering, betrayal and prison.

At the beginning of the novel we learn that two different characters have the same name with different phonetic variants:

“І від самого ранку сидить біля неї отець Яков (чомусь неодмінно Яков, а не Яків, бо то, бач, звучить дуже фамільярно і *по-простецькому*, бо то Яків просто старого Чумака звали, бо був коваль)” [1, р. 8].

According to K. Kostev's *Dictionary of biblical names*, the name Yakov has two different etymologies. The first – “heel, hold on to the heel; the one who imitates Jehovah; and the second – a deceiver, instigator, provocateur” [3, р. 403]. We can assume that Yakiv (Chumak) is the one who imitates Jehovah, the heel; Yakov (the priest) is the cunning person, the deceiver or instigator, the provocateur. The comparison “ім'я Яків звучить *по-простецькому*” emphasizes the world of Ukrainian names, and with it, being part of the artistic image – the whole world of the Ukrainians – the people, culture and history. The “noble” Yakov refers to the Russian cultural space.

The theme of betrayal runs through the novel not only in the comparison of personal names, but also in the story about the Gethsemane garden:

“Отець Яков тихо, але все серце вкладаючи, читав матері про сад Гетсиманський... читав про зраду Юди..., заким півень прокричав двічі. На

цім місці стара мати здригнула, затиснувши папірець, наче їй справді вчувся крик того півня чорної, глухої ночі, що віщував зраду, чи дійшло до свідомості ім'я "Юда", при якому завжди стискалося її щире материнське серце" [8].

The biblical story contains a widely used syntactic construction with subordinate comparative predicative parts of serial connection.

Another Gethsemane garden is the prison – a special world of antichristian brutal reality. It was in prison that the biblical legend is perceived as a great mystery:

"«Андрій прислухався... Петровський, що нагадував апостола Петра і постаттю, й своєю апостольською величчю, розповідав про сад Гетсиманський..., щось в тій трагічній легенді... про вірність і про зраду було неспізнане до самих глибин, а тому вічно нове, вічно вабляє й приковує людські душі, як бездонна криниця, сповнена якоїсь неспізнаної тайни" [1, p. 207].

The subordinate comparative part, made more complex by a separate definition, contributes to understanding the deep essence of the passage. The world of the realia which involve biblical comparisons includes the donkey. The author compares the donkey living behind bars in "Gethsemane" and dwelling in captivity, just like prisoners, with the Biblical image of Judas Iscariot:

"Осика – дерево жалоби. Дерево, на якому повісився Юда... Ця легенда про тремливу осику, про свідка останнього зітхання нещасливого учня Христового, Юди Іскаріотського, немовби плинула крізь ґрати з шелестом листу – приходила не одному на пам'ять, так, ніби та осика за муром кричала про це в арештантські душі... приходила на пам'ять і та осика, що стояла, мабуть, у біблійнім саду Гетсиманським" [1, p. 216].

Throughout the novel the main character is tortured by the idea: "Who is "Judas?"":

"Свідок повертається анфас, підводить свої очі... й їхні очі зустрілися!.. А... а!!! Як блискавкою прорізало мізок: сцена в хаті, батькова Біблія і цей погляд на прощання... Юда!!! Ось він Юда!!! Ось він!!!" [1, p. 475].

The character went through all the stages of hell on earth, through great sufferings, but all the time displayed extraordinary courage and an unbroken spirit almost like Christ:

"Андрій підіймався крутими сходами, тяжко й помалу ступаючи, немов ішов на Голготу, часто зупинявся збезсилений і заходився раптовим кашлем – йому здавалося, що всередині щось уривається. Тепер він ішов на Голготу... Ах, коли б же хтось знав! Коли б хоч хтось знав!.." [1, p. 491].

The comparison always contains a shade of convention, of unreality, of distance between the real and the imaginary: *ступав, немов ішов на Голготу*. The change of narration, connected to the semantic and syntactic restructuring of the sentence, leads not only to the transformation of

modality, but also to the emergence of a completely new vision of oneself as a martyr and protector of the human soul: *Тепер він ішов на Голготу*.

Our observations prove that the author's text develops and moves on the background of religious discourses, aiming at comparing the past with the present. The prison, just like the Gethsemane garden, synthesizes the history itself, which reflects the horrors of the Stalin era, the eternal struggle between good and evil.

Thus, I. Bagreany's art as a writer is represented not only by the expressive clarity of the image, by the psychological richness of the text, but also by the masterful use of artistic and imaginative means, namely by the choice of comparative constructions, having, as a rule, an epithet character. The comparisons have both a semantic and an aesthetic burden, becoming an important component of I. Bagreany's style.

I. Bagreany's literary activity contributed to the fact that the distinctive feature of the Ukrainian cultural process of the 1920-30s became the elevation of the Ukrainian culture from the level of ethnographic provincialism in the Russian Empire to the level of an independent culture that may display its creative potential.

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**WEST-SLAVONIC (POLISH, CZECH, SLOVAKIAN)
MALE PROPER NAMES,
DERIVED FROM A ROMAN MYTHOLOGICAL NAME**

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Abstract: *The research object of the present text is 3 Polish, 11 Slovakian, and 6 Czech male anthroponyms, derived from 22 Roman mythological names. The main aims are to present the list of the analyzed anthroponyms and to speak on their meanings. The researched anthroponyms are divided into two major groups according to: 1) the type of the basic word, used during the process of name derivation, as a part of speech; 2) the type formed from a Roman mythological name, i. e. if the West-Slavonic anthroponym is derived from its form of Nom. sg. or from its root. Additional extralinguistic classification is made according to the canonization of the researched names, i. e. if it is a name of a saint, and, if the saint is canonized only by the Orthodox Church, by the Catholic one, or by both of them.*

Keywords: *West-Slavonic proper name, Roman mythological name, root, anthroponym.*

1. Introduction

The research object of the present text is 3 Polish, 11 Slovakian, and 6 Czech male anthroponyms, derived from 22 Roman mythological names¹³. The main aims of the present research are to identify a list of anthroponyms and to speak on their initial meanings.

There are a series of sources of information where the analyzed anthroponyms have been found. These are *Мифы народов мира (Энциклопедия в двух томах)*, т. 1 (А-К) (Myths of the Peoples of the World, v. 1 (A-K)), *Мифы народов мира (Энциклопедия в двух томах)*, т. 2 (К-Я) (Myths of the Peoples of the World, v. 2 (K-Z)), and *Oxford Latin Dictionary*. The internet sites <http://www.behindthename.com> and <http://www.kurufin.narod.ru/> have been used, too.

All the additional sources of information are listed in section *References* at the very end of the text.

The researched anthroponyms are divided into two major groups according to: 1) the type of the basic word, used during the process of name derivation, as a part of speech; 2) the model used for anthroponym coining from a Roman mythological name, i. e. if the West-Slavonic male proper name is derived from the form of Nom. sg. of the basic Roman one or from its root.

¹³These names are: names of saints, canonized by the Catholic Church (for example *Romulus*), names of saints, canonized by the Orthodox Church (*Iupiter/Iuppiter/Jupiter/Juppiter*; *Mars/Mavors*; *Volcanus/Vulcanus* etc.), names of saints, canonized by the Catholic Church as well as the Orthodox one (*Honor/Honos*, *Mercurius/Mircurius/Mirqurius*, *Saturnus*, *Silvanus* etc.).

Additional extralinguistic classification is made according to the canonization of the researched names, i. e. if it is a name of a saint, and, if the saint is canonized only by the Orthodox Church, by the Catholic one, or by both of them.

2. Classification of the Male Roman Mythological Names According to the Type of the Used Basic Word as a Part of Speech During Their Derivation

(a) Names, derived from a common noun:

- *Honor/Honos* (<*honor, oris*, m - "honour" [6]) > *Honor* (SLK, CZ¹⁴);
- *Ianus/Janus* (< *ianus, i*, m - "arch", "door" [7]) > *Janus* (PL¹³);
- *Silvanus* (< *silva, ae*, f - "forest" [7], [8], [9]) > *Sylwan* (PL), *Silván* (SLK, CZ).

(b) Names, derived from an adjective:

- *Latinus* (< *latinus*, 3 - "Latin" [3]) > *Latínus* (SLK);
- *Leber/Liber* (< *liber, era, erum* - "free; independent" [3]) > *Liber* (SLK), *Libor* (CZ);
- *Mars/Mavors* (< *maris* (form for Gen. sg. of *mas, maris* - "masculine") [8]) > *Mars* (SLK);
- *Romulus* (< *romulus*, 3 - "something/someone that belongs to Rome" [8]) > *Romulus* (SLK), *Romul* (CZ).

(c) Names, derived from more than one basic word:

- *Iupiter/Iuppiter/Jupiter/Juppiter* < ((1) Indo-European **Dyeu-pater* (< *Dyeus/dieu* - "god" and *pater, tri*, m - "father") meaning "father of gods/ light" (nominative sentence < common noun + common noun) [8]; (2) Etruscan *dyeu-pater* (< *dyeus* ("shadow" or "sky") and *pater* - "father") (nominative sentence < common noun + common noun) [1]; (3) *iuvo*, 1 - "to help" [7]) > *Jupiter* (SLK);
- *Mercurius/Mircurius/Mirqurius* < (1) *merc*, 1 - "to trade"; (2) *merx, mercis*, f - "goods" [7]; (3) *merces, edis*, f - "salary" [8]) > *Merkúr* (SLK);
- *Remus* < ((1) meaning unknown [8]; (2) *remus, i*, m - "oar" [3]) > *Remus* (SLK, CZ);
- *Saturnus* < ((1) meaning unknown [8]; (2) *satur, ura, urum* - "fertile" [4]; (3) *sero*, 1 - "sow" (verb) [7]; (4) *sator, oris*, m - "sower" (common noun) [5]) > *Saturn* (PL), *Saturnus* (SLK), *Saturn* (CZ);
- *Volcanus/Vulcanus* < ((1) *fulgo*, 3/ *fulgeo*, 2 - "to flash over" [8]; (2) Etruscan *volca* - "wolf" [2]) > *Vulkán* (SLK).

3. Classification of the Male West-Slavonic Proper Names, Derived from a Roman Mythological One, according to the Model Used in Their Derivation

(a) Male West-Slavonic proper names, derived from a male Roman mythological one:

- *Honor* (SLK, CZ) < *Honor*;
- *Janus* (PL) < *Ianus/Janus*;

¹⁴SLK - Slovakian, CZ - Czech, PL - Polish.

- *Jupiter* (SLK) < *Iupiter/Iuppiter/Jupiter/Juppiter*;
- *Latínus* (SLK) < *Latinus*;
- *Liber* (SLK), *Libor* (CZ) < *Liber*;
- *Mars* (SLK) < *Mars/Mavors*;
- *Remus* (SLK, CZ) < *Remus*;
- *Romulus* (SLK) < *Romulus*;
- *Saturnus* (SLK) < *Saturnus*.

(b) Male West-Slavonic proper names, derived from the *root* of a Roman mythological one:

- *Merkúr* (SLK) < *Mercurius*;
- *Romul* (CZ) < *Romulus*;
- *Saturn* (PL, CZ) < *Saturnus*;
- *Sylwan* (PL), *Silvoán* (SLK, CZ) < *Silvanus*;
- *Vulkán* (SLK) < *Volcanus/Vulcanus*.

4. Conclusions

More numerous are Slovakian male proper names, derived from Roman mythological names, compared with the Czech (6 in number) and Polish (3 in number) ones.

Most of the male West-Slavonic anthroponyms are derived from more than one basic word. The number of anthroponyms coined from a common noun is small. The result is a logical one, because Roman mythological names, used as a basis during the process of derivation of the male West-Slavonic proper names, are very ancient and their certain origin is unclear and their initial meaning is forgotten.

There are two models of coining a West-Slavonic proper name from a Roman mythological one. First, the name derives directly from the form Nom. sg. of the Roman mythological name, and second, the West-Slavonic anthroponym derives from its root. The first model of formation is more productive, that is why it is much more analyzed by the scientists.

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**LANGUAGES AND LITERATURES
TEACHING AND LEARNING**

**COMMUNICATIVE APPROACH
IN LEARNING ENGLISH LANGUAGE:
EFFECTIVENESS AT MIDDLE SCHOOL LEVEL
(WITH SPECIAL REFERENCE TO GOVERNMENT MIDDLE SCHOOL
OF UJJAIN CITY IN THE STATE OF MADHYA PRADESH, INDIA)**

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Abstract: *Effective communicative activities are inseparable to the successful achievement of English language teaching objectives. The communicative approach in language teaching begins from a theory of language as communication and its goal, therefore, is to develop communicative competence. For effective communication in the classroom of English language, there is a great need of congenial social climate, varied activities, opportunity for participation, feedback and correction. Teaching activities based on communicative approach encourages the learners to use the target language. The present paper aims to study the effectiveness of the communicative approach in learning English language at Middle School Level in the context of Indian heterogeneous classroom milieu.*

Keywords: *communicative, approach, method, effectiveness, middle school, T-test.*

1. Introduction

Communicative Language Teaching began in the mid sixties as replacement to the earlier structural method, known as situational language teaching. Until then, situational Language Teaching was the major British approach to teaching English as a foreign language. In this method the services of the teacher for students are always available as friends, philosopher, guide and sometimes psychologist.

2. Literature Review

S. Menking [7] in his research study revealed that the communicative approach focuses mainly upon:

(1) greater attention on the role of the learners than on the external stimuli learners;

(2) greater attention on the learning process rather than on the products;

(3) greater attention on the social nature of learning rather than on students as separate, decontextualized individuals; and so on [5]. G. Hu remarked that in China, Ministry of Education was impressed by Communicative Language Teaching (CLT) as the methodology enjoyed internationally and was convinced that it would provide the best solution for the wide spread problem of students' low competence in using English for communication even after years of formal instruction in the language [4].

C. Lindsay and P. Knight commented that "CA is very widely used all over the world. It has shifted the focus in language teaching from learning about the language to learning to communicate in the language" [6]. M. Akram and A. Mehmood examined a study conducted to know the importance of introducing the communicative approach in ELT in teacher

training programs in Pakistan and found that CLT enhanced the learners' confidence and it provided a sense of satisfaction to the teacher as well in the sense that she/he is successful in making the students use the foreign language in their conversation [1].

Kh. B. Chowdhury opined that Communicative Language Teaching is highly advocated by many applied linguists and English language teachers as an effective language teaching approach. But, the implementation of CLT in English as Foreign Language (EFL) contexts has encountered and has been encountering a huge number of difficulties. These difficulties vary widely from country to country [3].

A. Behera remarked that Communicative Language Teaching (CLT) was introduced in India in the 1980s as the traditional approaches were failing to fulfill the current demands of English language learners [2]. R. Mittal in her research study concluded that CLT may be one of the best solutions to all the problems of English learning [8]. CLT seems to be boon in this respect. But to implement it at +2 level means to educate or trained teachers for this. One major problem is large no of classes which also restrict teacher's one to one interaction with students.

3. Research Methodology and Objectives of the Study

A pre-test of the learners of the selected Govt. School of Ujjain city at class VIII level was conducted and then the result was evaluated. After this, the researcher conducted fifteen working days experimental teaching and compared and analyzed the results of post-test with Pre-test. The statistical test (t-test) was applied to obtain results. The objective the present study was to study the effectiveness of communicative approach in learning English at Middle School level learners in Indian Context, to find out whether the learners were able to perform better after learning by communicative approach, to evaluate, compare and analysis the role of communicative approach in the development of language learning among the learners, to study the obstacles in the application of a successful communicative approach and to find out effective techniques for improvement in language learning through communicative approach.

4. Hypothesis

The learners achieve higher level of performance in using English language in the given social context through communicative approach.

5. Sampling

50 students, studying General English in the VIIIth form in the selected Government Middle School of Ujjain city, were chosen for sampling. Pre and Post-tests were conducted. After conducting a pre-test, an experimental teaching of fifteen working days was conducted by the researcher. The

performance of the learners based on the pre and the post-test was evaluated, compared, analyzed and interpreted.

6. Data Collection

- A Pre-test was conducted. It contained 20 questions of 50 marks, based on their prescribed syllabus.
- After conducting a pre-test, an experimental teaching of fifteen working days was conducted by the researcher. The researcher prepared lesson plans based on communicative activities. The researcher also prepared some play cards and teaching tools and organized group/peer/pair activities among his learners.
- Next, the researcher administered post (final) test, based on the communicative approach.

The data in present study was calculated by receiving answer from the students of the VIIIth form through test papers (Pre and Post Test) given to 50 students, studying in the selected Govt. Middle School of Ujjain city.

7. Evaluation and Analysis of Test Papers (Pre and Post Test)

The collected data was organized and analyzed by editing clarification and tabulation etc. to draw proper inference to serve worth while the purpose of the tabulated material was to determine inherent facts or meanings.

The researcher conducted Pre and Post Test for obtaining final results of the study, he and analyzed the Pre and Post Test results. The collected data for the present study were analyzed and evaluated by applying 't'-test. Pre & Post test results were computed in the term of drawing out the final result of the study:

(After Application of Communicative Method)

	Pre Test	Post Test
Mean	13.5	22.7
Standard Deviation	8.48	9.053
S.E.d.		1.74
Critical Ratio (t-value)		5.28
Degree of Freedom		98
Value of 't' table at 0.05 level		1.98
Value of 't' table at 0.01 level		2.63

Table 1: Comparative Table showing Mean and Standard Deviation of Marks Obtained by Learners during the Pre test and the Post test

8. T- test Results

1. Highly significant and enthusiastic.
2. The communicative approach is highly effective in improving the students' performance in learning English language.

The obtained value of 't' (5.28) is highly significant and larger than the single-tailed value expected for positive result at 0.05 and 0.01 levels. Thus, assumed hypothesis conveys that the learners achieve higher level of performance in using English language in the given social-context through Communicative Approach. *Therefore, on the basis of Post test score it is found that the students have achieved significant proficiency in learning English language through the implementation of the communicative approach and thus the positive hypothesis is accepted.*

9. Concluding Remarks and Suggestions

The overall research study reflects a considerable and significant change in the achievement level of learners in teaching-learning through the implementation of the communicative approach. The researcher observed a remarkable difference in the learning English language at Middle School level after the application of communicative approach. The Students could express their ideas after having attended the communicative class of the researcher. Results indicated that the students also achieved success in listening, speaking, reading and writing skill after the application of communicative approach. Even in the field of grammatical items, the ability of learners improved after induction of the communicative approach. This is a common case amidst most of the Indian English learners as they are backed up with poor grammatical knowledge. In Communicative driven English language classroom, the students felt more comfortable right from the beginning as they got ample opportunity to develop listening, speaking, reading and writing skill through language games and other activities that they enjoyed very much. The present research study revealed that the student can achieve communicative competence comparatively in short span of time.

In communicative classroom teaching students become more enthusiastic and energetic as they take part in each and every activity with full interest. In the communicative classroom, the learners developed their language skill in free environment. Teacher tolerates their mistakes considering them as natural outcome of communicative skills. The present research revealed that the teachers of English at Middle school level do not take interest in organizing activities like debate, extempore speech and group discussion. The language classes doing communicative activities achieve higher levels of performance than the traditional classes. The teacher should plan out communicative teaching for the whole year and organize it in such a manner that can be accomplished in stipulated time frame without keeping extra burden on learners.

A language teacher should go to his/her classroom with full preparation along with the technical arrangement of communicative methods. He/she must also have information about the syllabus, the prescribed text book,

reader, work book and the available learning aids (flash cards, charts, LCD Player and language labs). Audio-visual aids should be used by the teacher in his communicative classroom to improve the standard of English language among the learners. Audio-visual aids enable the teacher to make his lesson effective and interesting.

Group work should be introduced. The problem of lack of time and over crowded classes can be tackled effectively through debate, group discussion. These techniques should be adopted in oral lessons as well as reading lessons. Textbooks based on the communicative approach should be prepared by experienced and expert teachers of English language after having organized workshops/seminars at district, division and state levels. A strict ban should be imposed on cheap notes flourishing in the local market. In a communicative language classroom, the teacher-student relationship should be fair, just and sympathetic. This will create good environment for learning.

Most of the English teachers are trained with conventional method. Majority of them are not aware of the concept of new methods and approaches, so this lacuna should be overcome by facilitating and adopting innovative and IT driven training pedagogy. A teacher should act as a guide, philosopher and friend of the students.

Teachers should improve their teaching by showing active participation in the refresher, need-based, ten-day, other training courses organized by government and non-government agencies. All the four basic skills LSRW (Listening, Speaking, Reading and Writing) should be taken care in the evaluation system. At present, only two skills RW (Reading and Writing) are included directly and other two skills LS (Listening and Speaking) are ignored.

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