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C O N T E N T S

FROM THE SOCRATIC MAIEUTIC TO HEURISTIC STRATEGIES IN EDUCATION (I)

BY

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Abstract. The article aims to discover the specific aspects of Socratic maieutic and the conceptual relation between Socratic maieutic and the heuristic strategies of modern education. The methods used are: text analysis and comparative study. For identifying the connection between these two concepts this paper selects the essential meanings of Socratic maieutic from the scientific literature, it presents aspects of criticism and counter criticism of Socratic maieutic, and it outlines two important conceptual parallels. The first parallel is between Socratic maieutic and cognitivism in education and the second one is drawn between Socratic maieutic and educational constructivism.

Keywords: Socratic maieutic; cognitivism; constructivism.

1. Introduction

The filiation of an idea, the starting point of a concept are important for its evolution and manifestation. Why did Socrates remain with the title of the "teacher" of mankind? The purpose of his life was educating the young generation in the spirit of the truth and the good, through the maieutic method. Is Socratic maieutic, in one form or another, also kept in the thesaurus of the educational concepts and methods at present? Is it worthy to be perpetuated in education in the following centuries, or not?! What is the relation between Socratic maieutic and the modern, heuristic methods in the modern and current

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education? Does a conceptual bridge exist between the Greek antiquity in education and the current society of knowledge? Can Socratic maieutic be this bridge?

2. What is Socratic Maieutic?

Socrates, who can be considered the greatest "teacher" of antiquity, refocused philosophy from the study of the physical world, of nature, to **the study of man**, questioning: religion, authority, virtue, the truth, the good. In "Metaphysics" Aristotle demonstrates that Socrates introduced **"inductive reasoning"** in the philosophical thinking, by which he started life experiences, from the concrete and particular deeds, and the general definitions, and he reached**, thorough the art of defining**, the key-notions always conveyed by Socrates and transmitted as such by Plato and Xenophon: moderation, courage, wisdom, etc. In this respect, the famous maxim "know yourself", on the frontispiece of the Oracle of Delphi, becomes a philosophical instrument and an educational method Socrates uses to find the truth.

Know yourself is also a method for educating the young generation, which, by turning attention to yourself can make you discover what you know and what you do not know, what you can and what you cannot do, what is the truth "seeded" in us (anamnesis), how we can create the facts? Socrates answers: by knowing yourself in the first place. How can we know ourselves?

The art of midwifery, maieutic, is the method of extracting the truth from the disciple's mind, through a chain of clever questions asked by the magister.

> *"Related to the job of helping deliver a child, which I am engaged in, it deals with the same things that midwives do, only the ones who have to be helped to deliver are not women but men; moreover, I have to take care of their hampered spirits, instead of their bodies. What is more valuable in my job is trying to test a young man's mind to see if it is capable, in any circumstances, to produce something seeming and false, or something authentic and true. Otherwise, we have the same purposes...I am not a wise man at all, and I haven't discovered anything remarkable that could be seen as the offspring of my soul. Those who gather around me – some of them – seem completely silly at the beginning but as our communication gets longer, and because God helps them, they make wonderful progress...it is clear that they didn't learn anything from me, everything being discovered by and inside themselves, and kept as it is"* (Ion Banu, 1984; apud Cucoş, 2001, pp. 12-13).

The magister asks simple questions to which the disciple answers; he then establishes the consequences of these questions and the disciple finally

reaches answers that he didn't expect himself. Consequently, his speech was led by the magister through the principle of Socratic irony, "I know that I don't know anything"! However, this approach is an optimistic one because it comes to knowing the truth, from concrete to abstract, by using inductive methods.

Most often, he starts by asking an *abstract question*: "Tell me, though, what is Beauty, in your opinion?" or "Good" or "What is justice"? The interlocutor answers. The Socratic method consists of accepting the answer for the beginning.

"Very well, this is your opinion. Let's see this opinion as a starting point and let's see where it leads us. If things are as you say, the next thing is...., isn't it?" *Concrete examples*

"Certainly, says the interlocutor, it is obvious".

"And if the things are as you say, it also means that....doesn't it?" *other concrete consequences*.

"Yes, definitely."

The evident facts are chained step by step, until an apparently undisputable result is reached. It is the moment when Socrates comes back to the initial statement:

"Wait a second, though, we have established that…, etc. And then, the next thing is also that…, isn't it? " *Socrates highlights a contradiction between the main statement and the identified examples.*

"Yes, definitely."

"And from here, it follows…. "

Another **chain of reasoning** begins from the first answer which was given, this leading to somewhere else than the previous one. Till the moment Socrates ends up by saying: "How is it possible? Earlier we reached a first conclusion; now we have reached a very different one. How do the two of them get along?"

It is the moment of hanging in the balance of confusion, of not-knowing. Tradition named this process *Socratic irony. It means following the interlocutor's reason, and forcing the facts to the moment when the other discovers that he doesn't agree with himself, so that he does not know what he thought he was thinking any more. He thought he knew and now he discovers he doesn't know. All that can be done, then, is starting all over again*.

Then, what is the connection between the truth and good? Between knowing the truth and making good, Socrates thought, there is a cause-effect relation. Only by knowing the truth can we make good.

So, where does evil come from*? "Evil",* said Socrates,*"comes from the fact that man is wrongly related to the good. Envy, greed, hatred come only from the man's lack of Knowledge* (Cucoş, 2001, 10). **Evil comes from ignorance.** The essential task for Socrates is to develop, to reinforce *the sense of the true good* in man. This is the reason for his maieutic, for his art of helping deliver the spirits.

"Socrates the old (Aristotle, The Ethics, to Eudemos I, 5, 1216, b, 2-10) believes that knowing virtue is a goal, and he was doing research to find out what justice is, what courage is, and each of the roles of virtue. Because he considers that all virtues are sciences and, consequently, if you get to know what justice is, that means you are right. Once, therefore, we have finished learning geometry and architecture, it implicitly means that we are geometricians and architects" (Cucoş, 2001)

Socrates considers that people do harm only because of their ignorance, when they are not well informed. But can we ask ourselves if there is enough information to do what is good?! Socrates continues with the explanations, by showing that man needs to be trained to do good by training his rationality and morality inside him. To discover the real good, *an inner transformation* is needed. The ignorance from which the action worthy of criticism derives is not an objective ignorance which could be remediated by extra information. It is a more profound ignorance, **an inner incapacity of discerning and judging.** *Admitting* the real good is at the same time, *a moral act* in itself.

Consequently, if we want to know the truth (the scientific purpose) and to develop ***the desire for truth*** in ourselves (***the educational purpose***), we must start by *working on ourselves* (*the psychological and even psychotherapeutic purpose).* Knowing ourselves means discovering the deepest root of our sense for truth in us, and at the same time, the weaknesses and lack of this root; it means also discovering our lack of knowledge, the tendency of self-deceiving, the inclination to self-delusion. All of these are included in "Know yourself". This is not about a simple look in the mirror of reflection, a way to see and describe ourselves. It is about *action.* And here, in the focal point of Socratic influence**, theory and practice meet** (Peterson, 2011). Knowing the truth means an action of self-education, moreover, of self-therapy, of moral training for **the truth**.

3. The Criticism of Socratic Maieutic

The Socratic maieutic was criticised by Skinner (1971,), who considered it as "one of the greatest scams in the history of education, (www.scrigroup.com). If Socrates hadn't led the discussion thoroughly, the slave couldn't have given any answer, finding himself in the impossibility of building a demonstration by himself. For this reason, Giorgio Gostini (1996) also believed that the Socratic maieutic cannot be exactly applied in teaching activity. Clausse (1967) has the same opinion:

"Of course, a certain dialogue can exist; in the best case, there can be exchanges of ideas from teacher to student in the so-called Socratic method; it is about *a simple turn*, for making the student say not what he wants and to exactly coincide with the message

he has to transmit. Talking aside and contrary to a very common idea, is not about an active school or active methods at all, but a strange illusion, a caricature (www.scrigroup.com)".

In our discussion I consider that we are not mainly interested in what the slave would have answered, we are interested in *the principle* which can be detached and has been revealed in the history of pedagogy related to the role of the magister, later the teacher, of guiding knowledge, of the student, by the person who, gradually, according to the steps pinpointed by the teacher, can *transform the information in his mind* into *something new.*

Skinner - as a representative of Behaviourism, that reduced the process of learning to building behaviours, by conditioning, using the method of rewarding or punishing - could not understand what was going on in the "black box", inside the student' mind.

Certainly, Socratic maieutic cannot be identically applied everywhere, as the educational methods depend on the context they are applied in.

The Socratic maieutic is – in our opinion –a **cognitive active** method, which triggers the student's mind more than his behaviour. Indeed, the 20th century active school (Ferriere, 1973; Cousinet, 1978; Freinet, 1994) had an active-bahaviourist vision, in which work represents the dominant activity (Cucoş, 2001). Cousinet experimented the method of working in teams. Freinet (1994), demonstrated how school works itself: - a simple classroom, which can be transformed, in which demonstrations, reunions, conferences, exhibitions, projections, specialized indoor workshops, outdoor workshops (for crops and livestock) can be easily made.

The mental detour that Clausse incriminates does not represent an illusion, but a mental action, *which was discovered later by Piaget*, which is made by the disciple led by the magister, to reach something not wanted by the magister, to reach new knowledge, which wasn't predetermined.

4. Socratic Maieutic and Cognitivism in Education

Maieutic opens the road through knowledge by the teacher-student interaction to knowledge discovery. According to modern pedagogy, learning is not intended only to transmit knowledge from teacher to student, it is not perceived as a passive activity through which the students receive knowledge transmitted by the teacher, but it is also an activity of training learning by the teacher, the internalization of the teacher's knowledge by the students, and the **mental operations** the students do for discovering new knowledge.

This – we believe – is a cognitivist approach *avant la lettre*. Unlike behaviourism, which reduced learning to building up behaviours, cognitivism was centred on mental activity, on thinking, on solving problems. Starting with the 6th decade of the 20th century, we can talk about psychological cognitivism, which is opposed to behaviourism, because learning is not reduced to building

up external behaviours; it is also related to mental processes, to the actions which take place inside the person's "black box". If in the case of behaviourism behaviours are formed as answers to environmental stimuli, cognitivism demonstrated that learning is a result of processing information. Piaget (1966), by building the pattern of the child's cognitive development, explains how the mental scheme substantiates the concept of equilibrium between assimilating the environmental influences and adjusting to the environment and the role of mental schemes, in the process of learning as well. Vygotski (1978) and Galperin (1975) make a step forward and demonstrate that the child's cognitive development cannot be produced by itself, only by the child's interaction with the social environment. The theories of the cognitive socio-genesis and of the proximal development explain the role of the *social raw models* a child can have, and the educational offers for the development of the child's potential.

Bruner (1974) and Ausubel (1968) are another two representatives of cognitivism in education. In his researches, Bruner identified 3 ways of representing the world: action, by concrete action of the child upon reality, the iconic way, by images, and the symbolic way, by word and conventional signs.

The implementations of Bruner's theory in education refer to the dominant way in which knowledge is taught and how this corresponds or not to the child's dominant way of presenting the world.

Ausubel elaborates the theory of the cognitive and anticipatory organisers for progress by which he identifies

> *"sets of more complex ideas (a clear idea, a defining attribute, a key-word, a support idea, etc)", and deliberately prepared, which are presented to the student before the system of (significant) knowledge that is to be acquired, with the purpose of making the relevant anchor-ideas available."* (Ausubel, D., apud Panturu, S., 2002, 80).

In cognitivist education, elaborating and organising learning is essential. The behaviouristic methods in education are centred on the teacher and refer to transmitting the knowledge by the teacher and memorising it by the students. The cognitivist methods centre education on the student, on the mental operations the student makes for discovering knowledge. The cognitivist teaching strategies are the following*: discussions, debates, brainstorming, case study* (Shirley, 2012), all the methods and processes in which questions, argument, directing thinking, discovering knowledge are used.

Socrates, as well as modern psycho-pedagogues, is interested in *the mental operations* the disciple and the teacher make, *the social raw models* which are worth to be followed, *the anchor ideas* the teacher presents in a manner due to which the student might be able to reach *the new set of knowledge.*

5. Socratic Maieutic and Constructivism in Education

The Socratic maieutic demonstrates that the process of knowing is not a given one, a result in the teacher's mind, it is an activity initiated by the teacher and **built** by him/her together with student. We could consider that Socratic maieutic is the predecessor of modern constructivism in which knowledge is known as a process built actively and creatively.

The constructivist theory – demonstrates Elena Joiţa, 2007 – is a theory of scientific knowledge, taken after the 90s, as a reaction to the behaviouristic exaggerations put into practice during teaching, and as a deepening of cognitivism.

It takes its origins in the psychogenesis of the intellectual development, of intelligence, and in the subsequent researche of cognitive psychology.

Constructivism is the general explanatory theory of knowing, and putting it into practice of this model by adjusting to various concrete situations of searching, understanding, solving, as temporary, local, produced constructions, is made through constructionism.

Constructivism in education consists in: the actual building of knowledge by the students through searching for information, experimenting it, reflecting upon it, collaborating with other students, transferring knowledge into other contexts (Mogonea, 2007). The teacher acts as a guide, adviser, tutor, and mentor. He/She projects the context of learning, chooses the relevant situations for the students, provides the students with the accessible means which he can use for experimenting, encourages the students to establish goals, to develop skills.

6. Conclusion

In conclusion, we can consider the Socratic maieutic as a bridge from the ancient heuristic education for good and truth, to the current education of creativity. Current education must still work on the last meeting point between creativity and morality because if in antiquity the moral goals of education were well stated, in current education they were overshadowed by the scientific and intellectualist goals. Not to mention virtue…

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* * www.scrigroup.com.

DE LA MAIEUTICA SOCRATICĂ LA STRATEGIILE EURISTICE ÎN EDUCAŢIE

(Rezumat)

Lucrarea îşi propune să descopere specificul maieuticii socratice şi relaţia conceptuală dintre maieutica socratică şi strategiile euristice ale educaţiei moderne. Metodele folosite sunt: analiza de text şi studiul comparativ. Pentru a identifica legătura dintre aceste două concepte lucrarea selectează semnificaţiile esenţiale ale maieuticii socratice din literatura de specialitate, prezintă aspectele critice, dar şi contracritica maieuticii socratice, schiţează două paralele conceptuale importante. Prima paralelă este între maieutica socratică şi cognitivismul în educaţie, iar a doua este între maieutica socratică şi constructivismul educaţional.

RESEARCH ON THE USE OF SPECIAL SHAPE MEMORY ALLOYS IN KINESIOTHERAPY

BY

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Abstract. Shape memory active elements have numerous applications in the design of high-performance technical equipment used for joint rehabilitation. The implementation of actuation systems based on such elements has several incontestable advantages, such as actuation simplicity, easily controllable forces and function accuracy compared to classic systems. The actuation/control accuracy of these materials allows the gradual exertion of mechanical systems, which is characteristic to rehabilitation equipment meant for long-term usage. An assemblage was designed for the thermo-mechanical testing of shape memory alloy behaviour to determine whether it meets most applicative requirements of the medical field.

Keywords: medical rehabilitation; shape memory alloy; nitinol.

Posttraumatic medical rehabilitation has multiple effects upon the individual, including the physical, mental, and even social level. At the same time, the duration of recovery influences the issue of overall costs, from the individual financial or medical cost to all financial costs of medical care providers. Hence, the effect of locomotor system recovery is a topic of interest on both individual and collective or social level, because this part of medical activity involves the co-operation of patients, kinesiotherapists and even technicians specialized in the devices specific to this activity. An important role

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within this system is played by the materials used to make the rehabilitation mechanisms. Generally, there is a preference for lighter, stronger alloys, more resistant to external factors and, not least of all, cheaper.

The technical devices used in the joint rehabilitation of human limbs are currently developed by mechatronics. This engineering branch combines mechanics and electronics, to which one may add – due to medical applications – sciences such as biomechanics, physiology, and materials science. Interdisciplinarity requires a complex approach, from theoretical modelling, numerical simulations, and design of optimal technical systems to the execution of experimental stands and "in vitro" or "in vivo" tests.

Intelligent elements – particularly shape memory alloys – have numerous advantages for their technical implementation within the post traumatic rehabilitation equipment, which makes them beneficial medically (high movement control), technically (simple actuation), and economically (a few small elements can enable wide motions through direct electrical actuation).

Postoperative limb joint methods specific to kinesiotherapy that are currently used in Romanian hospitals involve only simple physical exercises, which do not offer the possibility of an orthosis (that enables normal and natural movement of the forearm, for instance, while providing control of the angular amplitude). The existing mobile systems have single degree of freedom, thus immobilizing the muscle groups that ensure the pronation/ supination movement. Two degrees of freedom systems provide the opportunity of using all muscle groups that ensure movement, hence speeding the patient's rehabilitation as much as possible.

The use of systems that implement intelligent alloys involves, on one hand, lower financial cost than any other mechatronics equipment and, on the other, a technical system that helps patients and kinesiotherapists optimize the joint rehabilitation process.

The design of a biomechanical joint model based on the reactions of shape memory elements following all corrections made after experimental tests can be useful not only in the postoperative stage of medical rehabilitation, but also in the preoperative stage of preparing the patient, when medical teams consider various surgical techniques. The last situation may provide the surgeon the chance to simulate – on a biomechanical model – the various techniques applicable to a patient and to choose the best option.

Posttraumatic joint rehabilitation aims to restore mainly two categories of functional parameters, namely:
-        kinematic characteristics of movements
-        dynamic characteristics of movement

Forearm movement during posttraumatic elbow rehabilitation can be active or passive, just like movement is voluntary or developed by an outside moment, with the forearm in free status. The simplest technical system for

controlling the angular position of elbow is represented by modular elbow orthosis, as illustrated in Fig. 1.

Fig. 1 – Modular elbow orthosis (Caldwell & Tsagarakis, 2003).

Such an orthosis allows the control and limits flexion and extension of the forearm and it executes an anatomical alignment of the humerus, the forearm and the wrist, through an articulate junction at elbow level. Generally, mechanical joint is discreetly adjustable for flexion/extension range of motion and it allows the control of rotation. Modular elbow orthoses allow full elbow motion, but they limit the forearm pronation/supination movement. Forearm movement – with a mobile arm orthesis – is an active one, while the orthesis has either a prophylactic role (of preventing or stopping the evolution of acquired impairments) or a therapeutic role (of controlling the movement during posttraumatic physical therapy exercises). Through its design, mobile orthosis intervenes upon the motion only from a kinematic perspective, by limiting directly the angular amplitude; such an orthosis cannot control joint forces or moments.

Alongside rehabilitation through active motion, (involving orthesis) it is worth mentioning mechanical systems that ensure a passive motion of the forearm, as illustrated in Fig. 2.

Fig. 2 – Mechanical forearm for passive rehabilitation (Kobayashi *et al*., 2006).

Another therapeutic technical system for upper limb joint rehabilitation is the one called REHAROB, which involves the use of two standard industrial robots, as shown in Fig. 3. The arms of the robots are connected to the patient's upper body, on the arm and forearm, with the help of ortheses. Robot-assisted therapy comprises three main stages: the physiotherapist teaches the robots a series of exercises (physiotherapy exercises, for instance), then edits a complex therapy program using these exercises and determines the roll number and the repetition pattern for the exercises. Finally, robots execute the complex therapy program. Within this module, where the REHAROB therapeutic system provides physical therapy exercises for shoulder and elbow, the physical therapist may choose the best exercises for rehabilitation.

Fig. 3 – REHAROB robot system for joint rehabilitation (Hesse *et al*., 2003).

The REHAROB therapeutic system provides passive physical therapy movements for the upper limb, at shoulder and elbow level, for patients with spastic hemiplegia. The therapy program is planned individually, while the number of exercise repetitions is established by the physical therapist. The system is able to execute complex exercises within a complete range of movements of the shoulder and elbow. By using this system, it was possible to investigate the situation through which the traditional physical therapy treatment for patients with spastic hemiplegia was completed by robot-assisted therapy. The conclusion of this investigation was that the REHAROB system was useful for these patients.

In the following lines, we present a study whose aim was to design a robotic arm, with actuators made of shape memory alloys, for fingers to act

separately. A miniature robotic hand was designed, with fingers actuated separately for fragile manipulations and small parts for the medical and industrial fields.

The size of this hand is about 1/3 of a normal human hand and it has a four degree of freedom system from the perspective of real human finger actuation; hence, the entire mechanism has 20 degrees of freedom performed by threads made of shape memory alloys with 0.05 mm in diameter; the maximum force of these threads is 0.04 and the constant movement time for a finger is 0.2 s. Therefore, the response frequency of this artificial hand is similar to the one of human hand.

This application is fit for manipulating very small objects. Fig. 4 below outlines two of the five fingers:
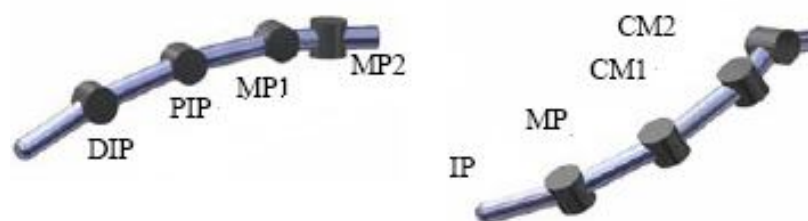
Fig. 4 – Index finger to the right and thumb to the left, with the four
freedom points (Dip, Pip, MP1, MP2), which are actually the joints of the
biological fingers (Ada *et al.*, 2000).

The maximum frequency set for the robotic finger is 5 MHz; at this level, the shape memory alloy imitates the natural movements of a finger. The alloy used for designing the shape memory thread is Ni-Ti with 0.05 mm diameter, used as actuator.

Threads are subsequently connected to shape memory elements, and the rotational system in the back – illustrated in Fig. 5 *a)* – enables the separate actuation of all five joints. Thus, if one of the shape memory elements is heated by applying electrical power, the thread is actuated and it sets in motion the respective joint, which makes the finger move in a certain direction.

Each finger is actuated in this manner by eight threads made of shape memory alloys, all 130 mm long. By applying the same principle to all five fingers, we were able to obtain a robotic hand similar in terms of reaction time with the human hand; this robotic hand is featured in Fig. 5 below (Ada *et al.*, 2003).

An assemblage was done for the thermo-mechanical testing of the shape memory alloy, to determine whether it meets most applicative requirements.

We analyzed the behaviour of the nitinol substrate to thermo-mechanical demands in the same conditions. Tests involved cooling/heating cycles performed on an active element, under the permanent action of the weight force of 2.94 N (300 g).
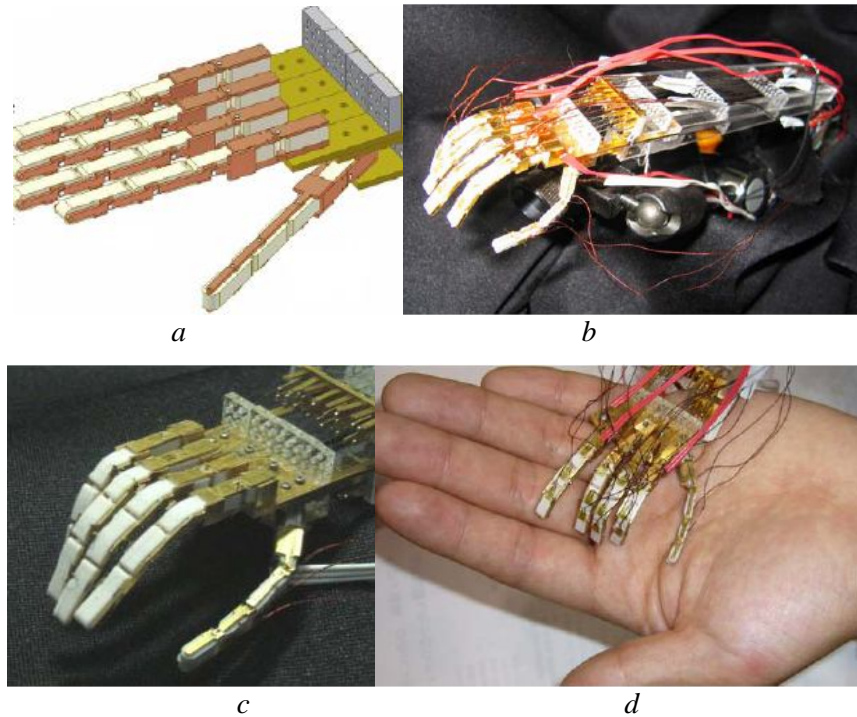
Fig. 5 – *a* – Three-dimensional drawing of the hand in CAD; *b* – overview of the robotic hand; *c* – final image of the robotic hand; *d* – comparison between the human hand and the artificial hand (Cauraugh *et al*., 2000).

Hence, 5,000 actuation cycles were performed for 55.55 h; each cycle comprised 40 s: 4.5 s for heating and 35.5 s for cooling. We recorded and monitored the temperature variations for the active element throughout the entire experiment, by using a temperature measurement device with high sensitivity sensor class A.

In order to highlight the martensitic transformation (the cause of shape memory effect of the actuating element) and to determine the range of shape memory effect, a thermal analysis method based on determining differential scanning calorimetry (DSC) was used. The calorimeter utilized in the experiment is a Maya Netzsch equipment covering a broad temperature range between – 150 (with liquid nitrogen cooling system) and 600°C and a heating speed between 0.01 and 50 K/min. This device is owned by the Faculty of Material Science and Engineering Iaşi.

The experimental findings are featured in Fig. 9 as variations of the DSC signal by time and temperature.

This method enables the determination of the initial transformation point A_s (the critical point in the beginning of austenitic transformation) and of

the critical point A_f (temperature at which the entire martensitic structure transforms into austenite). We performed a calorimetric test of the material at a heating speed of 10 K/min on a temperature range between 30 and 200ºC.

We took a sample of a fragment of the thermo-mechanical cycled helical spring for 10 cycles using a weight of 0.025 g. The thermogram obtained – featured in Fig. 6 – features an endothermic peak in the DSC curve characteristic to austenitic transformation produced when the material is heated.
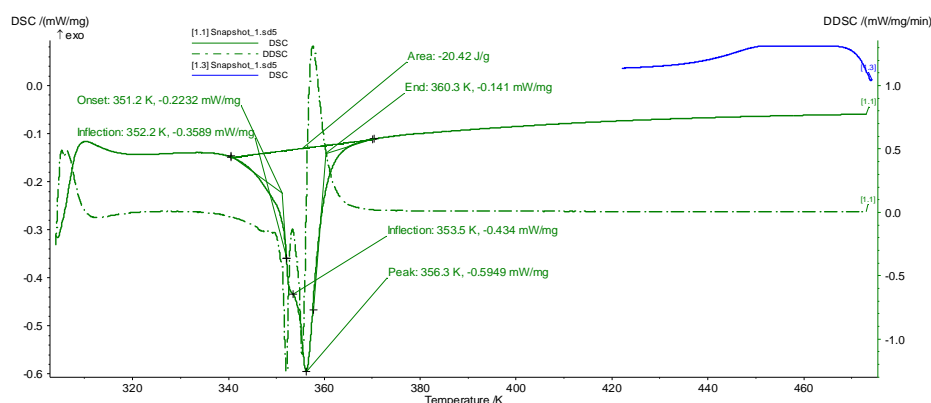
Fig. 6 – Analysis of thermal behaviour of the Ni-Ti shape memory alloy.

Fig. 6 shows that the speed of martensitic transformation provided by the first derived for the DSC curve is 1.5 mW/mg/min., characteristic to Nitinol shape memory alloys.

Curve assessment using the software specific to DSC equipment is featured in Fig. 6. The evaluation shows that the values of the two critical points are as follows: $A_s = 76°C$ and $A_f = 80°C$. The transformation hysteresis can be explained as $A_f – A_s = 4°C$, which is a very small thermal interval specific to a high quality shape memory alloy usable in precision applications such as robotics and medicine.

The test comprises a continual exertion of a mechanical effort performed by a weight force upon the shape memory element, during both the heating and the cooling of the active element. The analysis includes submitting the shape memory alloy to thermo-mechanical tests while analyzing the behaviour of the shape memory alloy. Fig. 7 *a* features the main elements of the testing equipment used for the shape memory spring. It is designed for a shape memory spring made of Ni-Ti alloy. Initial tests used 10 cm long springs, extended to 24 cm under the action of a 300 g weight at room temperature. In addition, a device for measuring and recording the spring temperature and a double, adjustable power source of 30 V/3 A were used to ensure (through the Joule effect) the martensitic transformation of the material and the shape memory effect of the active element.

a   *b*
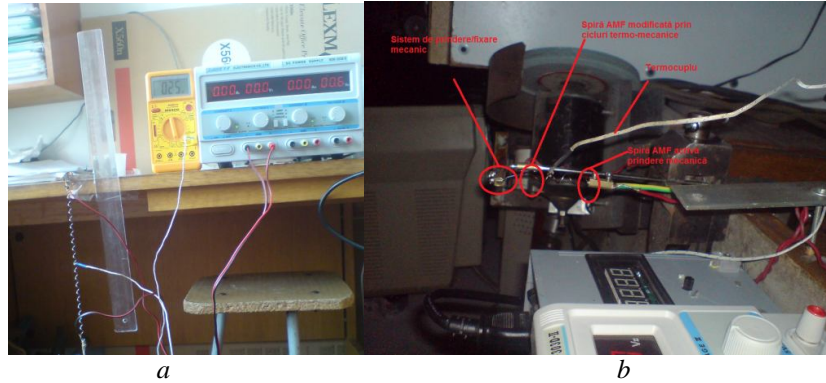
Fig. 7 – Electronic device for the analysis of the shape memory spring made of Nitinol;
a – assemblage used for electric behaviour tests and *b* – assemblage used for cycling the
shape memory element.

For the cycling tests performed using the assemblage shown in Fig. 7 *b*,
a shape memory active element with five springs was used, while the cycling
was performed using a timer for a certain amount of time, which ensures both
the heating and the cooling of the element (shape memory effect). Both the
extension and the compression of the element was performed under the
continuous action of a weight force (for the cycling test, we used a weight of
300 g). The status of the shape memory element surface was analyzed using
electronic microscopy every 500 cycles.

Fig. 8 illustrates the response of the material using a 300 g weight,
where different power values were applied in two stages, but the working
tension remained constant.
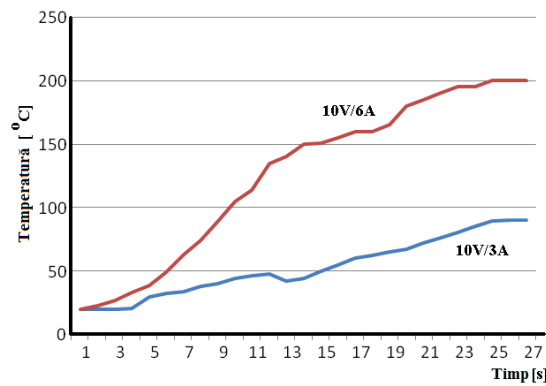
Fig. 8 – Electric behaviour of a shape memory spring submitted to various
electric regimes: 10 V, 3 A and 10 V, 6 A.

A tension of 10 Vcc and power limited at 3 A were initially applied,
which determined a progressive heating from the temperature of the
environment (20°C – 27°C) to a value higher than the memory effect range.

Hence, we highlighted the ratio between temperature and the time necessary for the shape memory alloy to get to maximum compression stage (end of martensitic transformation).

A variation of 14 cm in 17.5 s was recorded. After exceeding this threshold, spring heating continued but no other length alteration was noticed.

The experiment was resumed by maintaining a weight of 300 g and a tension of 10 Vcc; only the current was modified, by increasing the value from 3 A to 6 A, thus doubling the actuating power and increasing the value of the Joule effect and of the response time for the shape memory element, implicitly.

The consequence of this modification was a change noted in the time necessary for the spring to get from position zero (under the action of the weight) to final position (end of martensitic transformation): the duration dropped to 6.2 s..

Due to the properties of the material, temperature increase is proportionally determined by process parameters increase. The spring completed a cycle of 80°C, but its increase did not alter the status of the active element.

The variations shown in Fig. 9 represent the temperature modifications of the active element over time, thus highlighting the influence of external factors in the actuation and usage of the shape memory element, such as temperature variation in the working room, instability of power source, or response of the shape memory alloy.
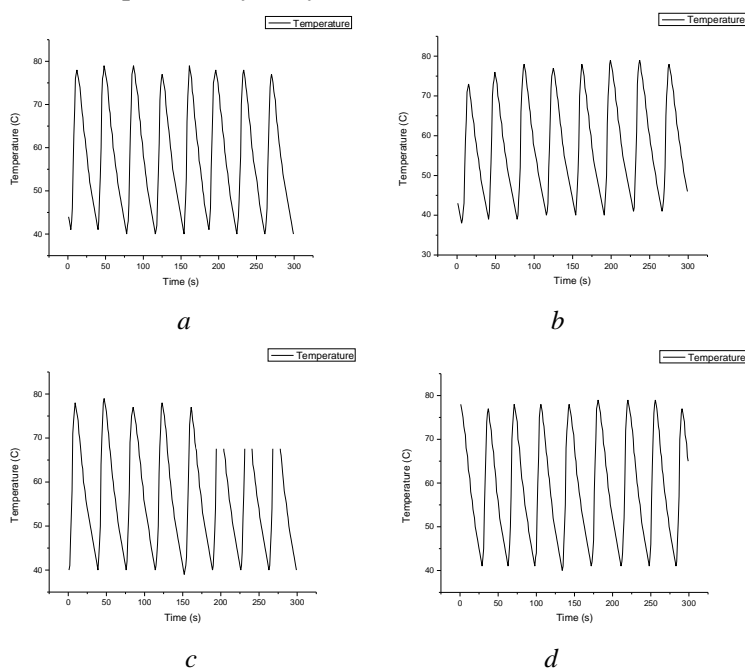
Fig. 9 – Temperature variation over time of the shape memory alloy in various moments: *a* – the first 5; *b* – the subsequent 5; *c* – after 15 and *d* – after 30 minutes of mechanical work.

The analysis of the thermo-mechanical behaviour of the shape memory alloy following many cycles and in general constraint conditions shows a deformation of the active element (loss of the actuation of a spring of the five (Fig. 9 *b*) at a temperature range of 76-80ºC).

The alteration of the active elements required a thorough analysis of the material in both the distorted altered area (spring 1) and in the area unaffected by mechanical tests. The analysis of the shape memory alloy was also performed using differential scanning calorimetry (DSC). Thermal analyses were conducted at different heating speeds, close to the experimental excitation situation applied in practical cases.

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CERCETĂRI ASUPRA UTILIZĂRII UNOR MATERIALE METALICE SPECIALE CU MEMORIA FORMEI ÎN KINETOTERAPIE

(Rezumat)

Elementele active cu memoria formei au numeroase aplicații în realizarea unor echipamente tehnice performante folosite în reabilitarea articulară. Implementarea unor sisteme de acționare pe baza acestor elemente prezintă câteva avantaje incontestabile cum sunt: simplitatea de acționare, forțele ușor controlabile și precizia de funcționare în comparație cu sistemele clasice. Precizia de acționare/control a acestor materiale permite realizarea unor solicitări din aproape în aproape a sistemelor mecanice, fapt caracteristic echipamentelor de recuperare pentru perioade mai lungi de funcționare. S-a realizat un montaj pentru testarea termo-mecanică a comportamentului unui aliaj cu memoria formei ce satisface majoritatea cerințelor aplicative din domeniul medical.

LA CHAMBRE (IM)MOBILE DES « ENFANTS TERRIBLES »

PAR

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Résumé. Nous nous centrons dans l'analyse présente du roman de 1929 de Jean Cocteau, *Les Enfants terribles*, sur les nouvelles valeurs dont le romancier français a enrichi la dimension fictionnelle de l'espace. La « chambre » des enfants du roman est aussi bien un personnage qu'un cadre, acquérant, petit à petit, des pouvoirs magiques qui nous font reconsidérer l'acception canonique de cette dimension euclidienne qu'est l'espace, afin de la comprendre dans sa relation intime avec le temps, mais aussi avec l'intériorité et l'âme de l'être. C'est pourquoi la chambre des « enfants terribles » est un même temps l'espace – immobile – protecteur de leurs aventures (foncièrement intérieures) et l'espace – mobile – subversif et provocateur de leur devenir.

Mots-clés: *Les Enfants terribles*; Jean Cocteau; espace; mobilité *vs* immobilité; analyse bachelardienne.

Les Enfants terribles, paru en 1929, est le type de roman par lequel un changement de paradigme surviendra dans la tradition romanesque européenne de l'époque. Nous trouvons ici un mélange narratif d'objectivité et de poésie des plus originaux, qui change de manière fondamentale la perspective que le lecteur de l'époque aurait pu avoir sur une diégèse canonique.

Ce qui nous intéresse particulièrement dans l'étude présente est la façon dont Cocteau construit l'espace dans son roman, dimension essentielle de l'histoire, car rien ne pourrait se passer de la manière dont les choses se passent sans la couche protectrice et magique de la « chambre » des enfants.

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Espace extérieur, mais en même temps intérieur, *la chambre* change son statut graduellement (l'incipit même du roman, trompeur, de type balzacien, glissera après vers des descriptions beaucoup moins préoccupées par l'exactitude du détail), jusqu'à nous laisser voir que c'est aussi un *temps* que les enfants habitent, et non pas seulement un espace – le temps où ils sont tous prisonniers, le temps de l'adolescence.

Dans le roman, les protagonistes ne bougent que très peu. Les seuls déplacements sont une excursion que les enfants font à la mer et le déménagement dans la maison plus vaste de Michaël. Dans les deux circonstances, on ne fait que recomposer le même espace perdu, le seul où l'on peut vivre, de sorte qu'en fait « la chambre » est l'unique espace vécu du roman, auquel sont réduits tous les autres. Si le « progrès » d'un texte (sans y inclure la participation du récepteur) se fait par expansion, du *cadre* vers l'*espace de l'histoire* et puis vers son *univers narratif*, dans la terminologie de Marie-Laure Ryan, par une évolution donc de l'étroit vers le compréhensif, nous remarquons que dans le roman de Cocteau le mouvement général est inverse, l'ensemble de l'espace narratif revenant et se limitant, chaque fois, au cadre fondamental de la chambre. Dans le train qui les conduit à la mer, « Bonne gré, mal gré, les couchettes évoquèrent la chambre » (Cocteau, 1959, p. 63) ; à l'hôtel, ils dorment tous les trois dans la même pièce, Paul et Elisabeth dans la chambre, Gérard dans la salle de bain. Quand ils déménagent à l'hôtel de l'Étoile de Michaël, l'un après l'autre, à la suite d'Elisabeth, bien que les plans eussent été initialement autres, ils se réunissent tous dans le même endroit : « Agathe avait peur, en haut, toute seule...Paul dormait mal dans un lit à colonnes...L'oncle de Gérard visitait des usines en Allemagne...Bref Agathe couchait dans le lit d'Elisabeth, Paul traînait sa literie et construisait sa guérite sur le divan, Gérard entassait ses châles » (Cocteau, 1959, p. 121).

La capacité auto-reconstitutive est le reflet de la qualité finalement immatérielle (« cette chambre abstraite, capable de se recréer n'importe où » (Cocteau, 1959, p. 121)) de cet endroit qui est un contenant fonctionnant comme métonymie d'un contenu. Elle est la conséquence d'un état intérieur qui forme et déforme la spatialité selon ses propres dimensions et lignes. En affirmant que le cœur d'Elisabeth, heureux, « s'épanouissait jusqu'aux limites de la chambre » (Cocteau, 1959, p. 113), un transfert est opéré de l'extérieur vers l'intérieur, qui restitue un espace autrement objectif et identifiable dans la géométrie euclidienne dans l'atlas intime de l'âme. Cette analyse spatiale deviendra implicitement une analyse psychique aussi, question que Gaston Bachelard identifie au niveau de toutes les analyses de ce qu'il appelle « espaces d'intimité » : « Tous les espaces d'intimité se désignent par une attraction. Répétons une fois de plus que leur être est bien-être. Dans ces conditions, la topo-analyse a la marque d'une topo-phylie. » (Bachelard, 1961, p. 30).

Il y a une identité de la chambre, mise sous le signe du transcendant (elle a une âme propre, ce qui fait qu'elle est souvent personnifiée à l'aide de verbes de mouvement – la chambre tanguait, la chambre glissait, etc.) et codifiée par le symbolisme de la *sphère* et de l'*air*. La première occurrence de la *sphère* est extérieure au personnage – la boule de neige (blanche, froide et parfaite dans sa forme, comme la beauté de Dargelos) qui blesse Paul au début. Sur cette sphère blanche se superpose la boule noire de poison à la fin, fermant ainsi le cercle de l'histoire, et inscrivant les deux protagonistes dans un espace rond fermé. La sphéricité de la chambre, d'autre part, est surdéterminée par les évocations de l'intimité. Plus que le carré ou le rectangulaire, qui construisent eux aussi des effets d'intégrité et de défense, « l'espace circulaire [...] déplace l'accent symbolique sur les voluptés secrètes de l'intimité » (Durand, 1992, p. 265). La chambre des enfants est un espace intime – innocent et édénique. « Incapables de discerner un bien et un mal » (Cocteau, 1959, p. 72), ils y vivent dans l'« inconscience primitive » (Cocteau, 1959, p. 78), d'avant la chute. L'autre caractéristique de la chambre que nous avons identifiée, sa nature pneumatique, en témoignerait d'ailleurs de sa capacité antigravitationnelle (la chambre est « légère ») et aussi de sa résistance à la « chute ». La chambre des deux frères est une chambre remplie d'air et l'endroit où l'on « respire ». Ce n'est qu'après avoir recomposé cet espace dans la maison de Michaël qu' « on revivait » (Cocteau, 1959, p. 129). Agathe, une fois entrée dans la chambre, en sent « le parfum d'ozone » (Cocteau, 1959, p. 102) et semble reprendre son souffle – « Elle vivait, elle respirait » (Cocteau, 1959, p. 103). Les personnages ne parlent presque jamais à l'extérieur de la chambre ; lorsqu'ils sortent, ce n'est qu'après le retour dans la chambre que l'on tranche les problèmes (comme l'épisode où Paul attend les deux filles à la sortie de la maison de mode et les voit avec un jeune homme ; ce qui survient ne se passe que dans la chambre – « La scène de la nuit fut un paroxysme » (Cocteau, 1959, p. 111)). Pendant toutes ces sorties les personnages paraissent traverser en grande vitesse un espace non-oxygéné, afin de regagner un milieu vital, en dehors duquel la vie leur serait refusée.

La précarité matérielle de la chambre (« Cette chambre contenait deux lits minuscules, une commode, une cheminée et trois chaises. [...] Sans les lits on l'eût prise pour un débarras » (Cocteau, 1959, p. 27)) est compensée par un désordre permanent. Le chaos renvoie sans doute à l'état primordial, mais il connote aussi la surabondance émotionnelle qui y règne (le désordre prend la forme la plus commune d'un remue-ménage permanent, mais aussi celle d'un air bizarre, imprégnant une atmosphère toujours « déconcertante » (Cocteau, 1959, p. 31) pour ceux qui y entrent). C'est aussi un monde clos et autosuffisant, où ni même les « influences » de la normalité ne pénètrent. Les enfants refusent, par exemple, le confort, non pas parce qu'ils s'y opposent idéologiquement, mais parce qu'ils avaient

leur propre confort qui « n'était pas de ce monde » (Cocteau, 1959, p. 52).

Mais au-dessus tout, la chambre est meublée par le « trésor », le lieu sacré dont Elisabeth surtout est la gardienne. C'est un capital soigneusement ramassé en l'honneur de l'insignifiant et de l'inutilité, gardé dans un espace fermé plus petit – un tiroir – inscrit dans le cercle concentrique de la chambre. Gaston Bachelard dédie au tiroir et au coffre tout un chapitre de son livre sur l'espace : « Dans le coffret, écrit Bachelard, sont les choses *inoubliables*, inoubliables pour nous, mais inoubliables pour ceux auxquels nous donnerons nos trésors. Le passé, le présent, un avenir sont là condensés. Et ainsi, le coffret est la mémoire de l'immémorial. » (Bachelard, 1961, p. 88) Le ramassis de Paul et d'Elisabeth accomplit justement le rôle, dans une vie qui n'a pas encore de vrai passé, d'en fabriquer un et de lui donner la beauté de la gratuité, dont ils décorent leur présent aussi. Ce n'est pas seulement la mémoire de chacun – c'est pourquoi ils n'ont pas deux trésors, mais un seul –, mais leur mémoire à tous les deux que ce tiroir garantit, créant, à part le *jeu*, une autre forme de protection du lien entre les deux frères.

La chambre est aussi et surtout le lieu du « jeu », qui représente le mécanisme du voyage immobile dans le roman de Cocteau. Le voyage y est dénoté explicitement, par l'emploi du verbe « partir » chaque fois que le jeu est déclenché (« Tu es parti (dans le dialecte fraternel, *être parti* signifiait l'état provoqué par le jeu ; on disait : *je vais partir, je pars, je suis parti*. Déranger le joueur parti constituait une faute sans excuse). – Tu es parti et moi je trime » (Cocteau, 1959, p. 35)). C'est un voyage à rebours, contre toute extériorité, par lequel les enfants « imaginaient fuir [...] une cellule où ils devaient vivre, rivés à la même chaîne » (Cocteau, 1959, p. 68). Son territoire est évidemment celui du rêve, de l'imaginaire et il se fait par repli, dans un mouvement dirigé vers l'intérieur. Le « jeu » des enfants rejette ici la dimension active impliquée par les manifestations ludiques en général, et n'en garde que la dimension créative, combinée avec une certaine immobilité spatiale : « Jeu est un terme fort inexact, mais c'est ainsi que Paul désignait la demi-conscience où les enfants se plongent ; il y était passé maître. Il dominait l'espace et le temps ; il amorçait des rêves, les combinait avec la réalité, savait vivre entre chien et loup » (Cocteau, 1959, p. 24). On y reconnaît un désir d'opposer le réel tel que tout le monde le perçoit, avec ses dimensions temporelle et spatiale, et de le vaincre par le pouvoir de le recréer dedans, en le transformant et en se transformant. La continuation présumable se fait dans le grand voyage de la mort, le seul capable de prolonger cette spatialité dans une dimension qui annule la dialectique dedans-dehors. Visuellement, c'est un mouvement sur la verticale (« Ils montent, montent côte à côte » (Cocteau, 1959, p. 175), pour qu'à la fin, de la « chambre envolée » (Cocteau, 1959, p. 177) il ne reste « qu'une petite dame sur un refuge, qui rapetisse, qui s'éloigne, qui disparaît » (Cocteau,

1959, p. 177) comme dans l'usage cinématographique d'une caméra qui s'élève lentement). La destination est là « où les chairs se dissolvent, où les âmes s'épousent, où l'inceste ne rôde plus » (Cocteau, 1959, p. 175).

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CAMERA (I)MOBILĂ A „COPIILOR TERIBILI"

(Rezumat)

Ne oprim, în analiza de faţă a romanului din 1929 semnat de Jean Cocteau, *Les Enfants terribles*, asupra noilor valenţe cu care romancierul francez a investit dimensiunea ficţională a spaţiului. „Camera" copiilor din roman este în acelaşi timp un personaj şi un cadru, dobândind, încetul cu încetul, puteri magice care ne determină să reconsiderăm accepţiunea canonică a acestei dimensiuni euclidiene a spaţiului, pentru a-l înţelege în cele din urmă în relaţia sa intimă cu timpul, dar şi cu interioritatea şi cu sufletul fiinţei. De aceea camera „copiilor teribili" este deopotrivă spaţiul – imobil – protector al aventurilor lor (îndeosebi interioare) şi spaţiul – mobil – subversiv şi provocator al devenirii.

"LEND ME YOUR EARS": A PRAGMATIC PERSPECTIVE ON MARK ANTONY'S SPEECH IN *JULIUS CAESAR*

BY

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Abstract. Mark Antony's speech in Act III of Shakespeare's *Julius Caesar*, hailed as a triumph of oratory, has been traditionally analysed from a rhetorical and stylistic point of view. This article, which is a tiny tribute paid to the great playwright the year we celebrate 400 years of Shakespearean legacy, suggests a different approach to the interpretation of the famous speech, based on the tools offered by theatre pragmatics and semiotics, with a view to show how discourse can become a form of action performed on the listeners, a manipulative process that conveys communicative acts and produces effects on the addressees.

Keywords: dramatic discourse; presupposition; conversational implicature; speech acts; modality.

1. Introduction

The theatrical discourse is an organized system of signs and stimuli representing a synthesis between the auditory and visual levels. The dramatic discourse, on the other hand, refers to the system of linguistic signs in a play. The status of dramatic discourse is modified through the *mis-en-scène*, which represents a return to oral discourse. However, it would be naive to think that the *mise-en-parole* achieved during the theatrical performance is the inverse of writing the dramatic text. The various encoding-decoding processes whose subjects are the theatre practitioners (stage director, designer, actors) result in a

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final product different from the referential situation of the author. The ensemble of auditory and visual signs created during a theatrical performance by the *mis-en-scène* builds up a meaning that goes beyond that of the linguistic signs.

There are cases, however, when the main weight in a certain scene falls on the verbal system of signs. This happens when monologues or public speeches are uttered on the stage. Marc Antony' speech at Caesar's funeral in Shakespeare's *Julius Caesar (*Act III) is an example of oratory and tactful manipulation, which has been analysed mostly from a rhetorical point of view. This article proposes a semiotic and pragmatic approach to Mark Antony's speech, capable to reveal how the speaker succeeds in constructing and deconstructing meaning with a view to perform a change in the listeners' emotional and cognitive states and make them respond and react . The analysis will focus on the following: presuppositions and conversational implicature, speech acts, deixis, modality. All the quotations from *Julius Caesar* are taken from Act III, scene ii, as published in *The Illustrated Stratford Shakespeare* (1991).

2. Presuppositions and Conversational Implicatures

Throughout his speech, Antony makes use of a winning strategy in order to achieve his covert goal: that of inflaming the people in order to avenge Caesar's death. His technique consists in sending a successful message to the audience; that is why the illocutionary force (communicative goal or intention) of his speech acts must be understood by the hearers, but it cannot be expressed overtly. He has to find such a communicative strategy which will make his goal be shared by the people. This could be achieved and is achieved, at least in the former part of his speech only by using implicatures. In order to persuade his audience, Antony claims at first he belongs to their world, while in fact he tries to make the audience become part of his world.

The outcome of Mark Antony's eulogy is that of determining the citizens of Rome to punish Caesar's murderers. In order to do that, he needs first to persuade the crowd of citizens (who are his listeners and at the same time his addressees) that what Brutus and the other conspirators made them believe is false: Caesar was *not* a tyrant, the conspirators are *not* honourable men.The communicative context is clearly *against* Antony's intentions (he *may not* praise Caesar and *may not* accuse Brutus and the other conspirators). How can Antony conceal the illocutionary force (communicative goal) of his speech acts and yet perform successful illocutions?

The citizens' moves, at the beginning of the speech, clearly assert their opinion: "This Caesar was a tyrant./ Nay, that's certain: We are bless'd that Rome is rid of him" (Shakespeare, 1991, 765). An appeal to silence addressed by the second citizen to the audience introduces Antony: "Peace! let us hear what Antony can say" (Ibid.). The communicative transaction between Antony

and the citizens of Rome does not start in the best circumstances. Communication is hampered by noise - the appeal to silence is repeated: "Peace, ho! let us hear him" (Idem).

Antony's first move is an *appealing request* addressed to the audience: "Friends, Romans, countrymen, lend me your ears"(Ibid.), immediately followed by a series of *antitheses* meant to emphasise his *apparent* goal: "I came to bury Caesar, not to praise him./ The evil that men do lives after them,/ The good is oft interred with their bones " (Idem).

In order to achieve his goal, Antony designs a common microworld where cooperation between himself and his audience is possible. This can be done only by praising Brutus and the other conspirators, while simultaneously casting doubt upon Brutus' words.

In his speech, Mark Antony starts from the audience's presupposition "Brutus is an honourable man, / So are they all, all honourable men" (Ibid., 765-766), while in the end he leads the people to share his own presupposition - "Brutus and the other conspirators are traitors": "I fear, I wrong the honourable men/ Whose daggers have stabb'd Caesar: I fear it" (Idem, 766).

After a plain assertion "He was my friend, faithful and just to me" (Ibid.), Antony introduces contrastive opinion "But Brutus says he was ambitious"(Idem). He quotes Brutus' opinion about Caesar (an indirect assertion), which he tactfully and covertly contradicts by means of the facts he presents; so he opposes words and facts. The conversational implicature is that Caesar was *not* a tyrant and he was *not* ambitious. Brutus, whose words he quotes, clearly violated what Grice (1967, 47) calls the *Maxim of Quality* ("Do not say what you believe is false") in order to give a reason for his bloody act. Antony himself violates this maxim when the evidence he gives contradicts his indirect assertives. One may therefore discern another implicature in his discourse: he apparently blames Caesar and praises the conspirators because he is obliged to. So, Brutus' assertion that Caesar was a tyrant appears unexpected in view of what Antony has told about Caesar's attitude and deeds. This unexpectedness depends on the audience's presuppositions and their knowledge of the world. Contrast is emphasised by means of the co-ordinator *and*. "And Brutus is an honourable man" (Shakespeare, 1991, 766). The same strategy is repeated later on: Antony casts again doubt upon Brutus' words and motives when using the concessive conjunct *yet* after a rhetorical question: "Was this ambition?/Yet Brutus says, he was ambitious" (Idem). *Yet* signals here the unexpected, surprising nature of what is being said - "Caesar was ambitious" in view of what was said before. The next sentence, introduced by *and*, instead of clarifying Antony's attitude towards his utterances, increases the surprise: "And, sure, he is an honourable man" (Ibid). Towards the end of his speech, Antony echoes his own words "honourable men", but in a different context: "I fear, I wrong the honourable men/ Whose daggers have stabb'd Caesar" (Idem).

Irony appears here as an implicit mention of a previous proposition, in

such a way as to suggest that he finds it untrue. The conversational implicature of his utterance becomes more obvious.

The citizens' eagerness arises as a result of Antony's playing with presuppositions. In fact, he exploits one of their properties, i.e., that of remaining constant under clause internal negation:

"It is not meet you know how Caesar lov'd you" (Ibid)
Presupposition: Caesar loved you.
"□T is good you know not that you are his heirs" (Ibidem)
Presupposition: You are his heirs.

While seemingly trying to make the people *ignore* the content of Caesar's will, Antony renders his assumptions explicit. His presuppositions are in the end shared by all the citizens. There is only one step to the explicit assertion of the basic presupposition: far from being "honourable men", they are "traitors".

In this part of his discourse, Antony infringes the Grice's *Maxim of Quantity* when speaking about Caesar's will he is less informative than is required. This is done in order to arouse the citizens' eagerness.

3. Speech Acts

Speech-act theory, one of the major branches of contemporary philosophy of language and pragmatics, is concerned with linguistic phenomena less in their formal aspects than as elements of "rule-governed forms of behaviour" (Searle, 1969). The central insight of speech act theory is that we use language to do things, that the production of utterances is an Act. By using language we perform not only a specific act (act of speaking) but also a social act (an assertion, a promise, an order, an insult, an excuse, a warning). Proposed by John Austin (1962) and developed by John Searle (1969), speech act theory envisages speech as a mode of social action and brings to the fore the pragmatic status of speech as an interpersonal force in the real world. According to Searle (1969, 60) , in order to be successful or felicitous, speech acts need to respect four basic types of conditions: a) *propositional content conditions*, which express semantic restrictions on the propositional content of the act; b) *preparatory conditions,* which show that the illocutionary act must have a point; c) *sincerity conditions*, which express the appropriate psychological state for performing the act; d) *the essential condition*, which expresses the interactional value of the act, the new relation that the act introduces between speaker and hearer.

In what concerns the speech acts uttered by Antony, we can say that they respect the *preparatory conditions* - he is authorised by Brutus to deliver the speech, yet he covertly abuses the *sincerity condition* - he does not mean what he says when he calls Brutus and the conspirators "honourable men" or when he apparently refuses to read Caesar's will. Mark Antony also abuses the

essential condition, since he is not committed to the advice he gives his audience. "Have patience, gentle friends; I must not read it" (Shakespeare, 1991, 766), "'T is good you know not that you are his heirs" (Idem).

His speech acts are mainly of the *assertive* or *representative* type (Searle, 1969), but they are presented mainly as reported speech: "The noble Brutus / Hath told you, Caesar was ambitious" (Shakespeare, 1991, 765). Antony does not assume total responsibility for what he asserts; in fact, he *does not assert*, he merely *quotes* Brutus' or the people's words. In his speech, subjective discourse is intermingled with objective discourse (quotations, general opinion statements). Antony's rhetorical question: "What cause withholds you then to mourn for him?" (Ibid, 766) is in fact a directive concealed in the form of an appeal. This perlocutionary move is successful, as proved by the first citizen's assertive "Methinks, there is much reason in his sayings" (Idem). The second citizen's attempt to intervene by means of a contrary assertion – "If thou consider rightly of the matter, / Caesar has had great wrong" (Ibidem) – is immediately annihilated by the other members of the audience.

The last part of the fragment shows the result of Mark Antony's persuading of his audience (the citizens of Rome). The listeners are not longer *against* Antony, they are *with* him. The new verbal transaction is opened by the fourth citizen with a *request* which acts as a *directive*: "We'll hear the will: read it, Mark Antony" (Idem). The request is repeated by all the citizens present: "The will, the will! we will hear Caesar's will" (Ibid). It is now Mark Antony's turn to appeal to silence, as if communication were again hampered: "Have patience, gentle friends" (Ibidem); "Will you be patient? will you stay a while?" (Ibid) He deliberately abuses the *sincerity condition*: "I must not read it" (Idem), says Antony, although he *wants* to read the will; he also abuses the *essential condition*, as he is not committed to the interdiction of reading the will and informs the audience on its content. We witness here a paradox: although his move seems perlocutionarily unsuccessful - in the end the citizens "oblige" him to read Caesar's will, it is in fact successful for the reading of the will means avenging Caesar's death.

On the whole, Antony's speech acts as a *covert directive* the outcome of which is an action - the murderer's punishment.

The decisive moment of strategy change is marked, among other devices, by means of summonses "O judgment!" and metaphor "brutish beasts." The citizen's explicit ironical mention of the word "honourable men" as a synonym of "traitors" points to the success of Antony's strategy.

4. Deixis

Deixis, coming from the Greek word for pointing or indicating, is closely linked to the canonical situation-of-utterance, with all the participants

present in the same actual situation, able to see one another and to perceive the associated non-vocal paralinguistic features of their utterances and each assuming the role of sender and receiver in turn. Lyons defined *deixis* as

"the location and identification of persons, objects, events, processes and activities being talked about, or referred to, in relation to the spatiotemporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee" (1985, 637)

The traditional categories of deixis are person, place and time. To these other categories, such as social and discourse deixis have been added by linguists.

The interesting thing about Mark Antony's discourse (from a deictic point of view) is that all the persons spoken about are present (either dead or alive) in the communicative situation: the citizens, Brutus, Caesar. That is why there is a high degree of indexicality in the fragment. Mark Antony's mode of discourse is organised around his audience (based on "you"), when he wants to move and persuade the citizens to punish Caesar's murderers. He is aware of his position as speaker ("I" is employed 20 times) in the proximal *here-and-now* of the situation-of-utterance. The vocatives he uses "You gentle Romans" (Shakespeare, 1991, 765), "Friends, Romans, countrymen" (Ibid) have a phatic function (that of establishing contact). Caesar and Brutus, the "objects" of Antony's discourse, are both referred to as "he": "Yet Brutus says, *he* was ambitious;/ And, sure, *he* is an honourable man (Idem, 766).

Ambiguity however is not possible; the two referents may be easily ostended by means of kinesic elements, since they are present in the situation-of-discourse. Antony makes frequent use of the pronoun "it" with anaphoric function; by so doing, he creates his own universe-of-discourse and endows it with semantic and pragmatic coherence: "*My heart* is in the coffin there with Caesar, / And I must pause till *it* come back to me" (Ibid), "I must not read *it*" (Idem); the same is true for "*it*" which points to a previous stretch of discourse: "If *it* were so, it was a grievous fault, / And grievously hath Caesar answer'd *it*" (Ibidem, 765); "O, what would come of *it*!" (Idem, 766). The relationship between the discourse centre and the prior discourse is also indicated by other words: "but", "yet", "so". Both "but" and "yet" point to a contrast between utterances, including the idea that the utterance they introduce is surprising in view of what is given previously; "He was my friend, faithful and just to me / *But* Brutus says he was ambitious" (Ibidem); "I speak not to disprove what Brutus spoke, / *But* here I am to speak what I do know" (Idem); "I thrice presented him a kingly crown, / Which he did thrice refuse: was this ambition? / *Yet* Brutus says, he was ambitious." (Ibidem). Antony's purpose is that of contrasting *facts* (Caesar's glorious, yet modest behaviour) and *words* (Brutus' arguments) in order to perform a radical change in the audience's beliefs. The same purpose is served by a permanent movement in time: past and present are

permanently contrasted and balanced; *histoire* and *discours* alternate in Antony's speech only to emphasise Caesar's greatness. The point of temporal reference shifts often enough to the past in order to highlight the present and the future; the past is not "dead and buried"; on the contrary, it determines and imposes moral choices and actions.

5. Modality

Antony's speech covers a wide range of propositional attitudes. The attitudes expressed by the speakers (Mark Antony or the citizens) towards the propositional content of the utterances vary, in conformity with the discourse strategies which are used. Modality attitudes indicate Antony's stance both towards the dramatic world and towards his own discourse and the terms in which the fictional world and alternative possible worlds are constructed.

Antony's speech is meant to persuade the citizens of Rome to punish Caesar's murderers; with this purpose in mind, he operates a change in the audience's beliefs and behaviour, *i.e.* he manipulates the citizens *doxastically* (manipulates their beliefs) and *deontically* (manipulates their actions). But first of all, Antony operates a change in the citizens' *alethic modality*, more precisely in their *alethic certainty*: whereas at the beginning they are convinced of the necessity of Caesar's violent death "Nay, that's certain: / We are bless'd that Rome is rid of him" (Shakespeare, 1991, 765), after Antony's discourse they become convinced of the truth expressed by a contrary proposition: "Therefore, 't is certain, he was not ambitious" (Ibidem, 766).

Antony's strategy is the strategy of non-commitment; the uses quotations and reported speech in order to avoid direct implication. This purpose is served by *non-factive propositions* "If it were so", "what would come of it" and *deontic modality prohibitions* "I must not read it". Propositions based on *epistemic certainty* "I do know" are used to cast doubt upon the co-text; "I speak not to disprove what Brutus spoke, / But here I am to speak what I do know" (Idem). *Evaluative modality* becomes a means of manipulating the people's material interests: "'T is good you know not that you are his heirs;/For if you should, O, what would come of it!" (Ibidem).

As we have already pointed out, Antony manipulates the people's beliefs in order to covertly urge them to action. Towards the end of the scene, *deontic modality* "You shall read us the will" is no longer expressed by modal verbs; instead it is expressed by commands: "Read the will!"

At the beginning of Mark Antony's funeral speech the citizens break off Antony's discourse; this interruption acts as a stimulus for the speaker, directing the audience's attention towards his speech acts:
"*Antony*: You gentle Romans,-
Citizens: Peace, ho! let us hear him" (Ibid, 765).

Mark Antony's assertive "Brutus is an honourable man" is an interesting illustration of the device of repetition of content and form which

finally leads to the change of content. This device is called an *antistrophe* and consists in the repetition of the same word or phrase at the end of successive clauses or stanzas. The initial meaning of this utterance gradually changes until it becomes its antonym or opposite - in the cue of the fourth citizen: "They were traitors:-honourable men!" (Ibid, 766).

Repetition at a measurable linguistic distance occurs with the same function in another cue uttered by the fourth citizen: his utterance points to epistemic certainty (in the negative): "Therefore,'t is certain he was not ambitious" (Idem).

Mark Antony's discourse is a triumph of oratory. It is meant to perform a change in the citizens' doxastic and boulomaeic modalities, thus performing a change in their beliefs, hopes and wishes. This task is even more difficult because the Roman citizens receive the speaker with feelings of doubt and resentment. In order to attain his purpose (win the people's confidence, and influence their responses and conduct), Antony resorts to *logos*, *pathos* and *ethos*.

His *logical appeals* provide a sound foundation for communication; he uses logical processes in establishing his ideas and in relating them to the ideas of his listeners. Antony adopts a mode of reasoning based on *analogy* (he compares phenomena and events) and on *deduction* (the process of reasoning by which a general premise is applied to a specific case in order to reach a conclusion): "The evil that men do lives after them,/ The good is oft interred with their bones;/ So let it be with Caesar" (Ibidem, 765).

His sample of deductive reasoning is called *enthymeme*, defined by Harold Barret as "a rhetorical syllogism, that is, a form of deductive reasoning for practical speechmaking" (1973, 264). While the syllogism is used to reason about certainties or absolutes, the enthymeme is used to reason about probabilities: "The noble Brutus/ Hath told you, Caesar was ambitious:/ If it were so, it was a grievous fault" (Shakespeare, 1991, 765).

The premise used by Antony is based on probabilities (he uses indirect speech, quoting Brutus' statement), that is why his enthymeme is "open" at some point: there is a gap in the reasoning. Antony speculates this characteristic in order to make the audience "fill" the gaps and reach a completely different conclusion. He resorts in fact to a demonstration *ad absurdum* in order to doxastically manipulate his listeners and throw doubt upon their beliefs.

Antony also appeals to the people's motivations, to their feelings and values: be appeals to their material interests, to their needs by mentioning Caesar's generous will and arousing their eagerness to find out its contents; the effect of this appeal is clearly shown in the use of *anadiplosis* and *epanalepsis* which signal the "repetition at the end of a sentence of the word or words with which it begins" (Barret, 1973, 264):

"*All*: The will, the will! we will hear Caesar's will" (Shakespeare, 1991, 766).

Antony's use of *personal appeal* has a great persuasive force upon his

listeners. *Personal appeal* or *ethos* refers to the attributes and bearing of the speaker as an influence on the audience (either positive or negative). As we have pointed out, the citizens are reluctant in accepting Antony's words – they suspect him of being *against* the conspirators. That is why the speaker (Antony) has to create an attitude of trust and friendliness by seemingly praising the conspirators. Antony attempts to show that he identifies with his audience as he is aware that the outcome of the exchange between himself and the audience will depend on the audience's accepting his bearing and being. In order to attain his goal, Antony resorts to the emotive function of language, rhetorically showing (and requesting) a kinship in ideas and feelings; vocatives "O judgment!" and demands "Bear with me" are used with this purpose in mind. The personal appeal is intensified by means of rhetorical questions: "What cause withholds you then to mourn for him?" (Ibidem).

6. Conclusion

The paper analysed Mark Antony's eulogy from the perspective offered by theatre pragmatics and semiotics. The focus was on several important elements, meant to reveal the speaker's art in creating a common ground and manipulating an audience whose opinions, beliefs and emotions were at first completely different from his.

In view of what was said, Mark Antony's speech represents an emblematic instance of dramatic action directly constituted by discourse itself. Antony's speech acts are perlocutionarily successful and discourse *is* immediate spoken action – at the end of his speech the citizens decide to avenge Caesar's death.

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"VĂ ROG SĂ M-ASCULTAŢI": O PERSPECTIVĂ PRAGMATICĂ ASUPRA DISCURSULUI LUI MARCUS ANTONIUS ÎN *IULIU CEZAR*

(Rezumat)

Discursul lui Marc Antoniu din Actul al III-lea al piesei *Iulius Cezar*, considerat un triumf al artei oratorice, a fost tradiţional analizat din punct de vedere

retoric şi stilistic. Articolul de faţă, ce se doreşte un modest tribut adus marelui dramaturg englez în acest an când sărbătorim 400 de ani de moştenire spirituală shakespeariană, propune o abordare diferită în interpretarea faimosului discurs, bazată pe instrumentele oferite de analiza discursului şi pragmatică, în scopul de a arăta cum se construieşte şi se negociază sensul în şi prin acte de vorbire.

QUELQUES ASPECTS CONCERNANT LE RAPPORT GENRE/LANGAGE

PAR

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Résumé. La transgression du biologique au symbolique n'est pas neutre, et le Langage semble être le véhicule parfait de la structuration symbolique identitaire, médiée surtout par les femmes, mères ou grands-mères; le discours féminin prolonge, *in absentia*, le contact corporel originel supprimé. C'est ce langage maternel que les femmes utilisent inconsciemmnet pour socialiser l'enfant; mais l'accès au symbôle, que les mères facilitent, a lieu au sein d'une société et d'une culture patriarchales et les contes reprennent et font empreinter durablement (bien que se soient les femmes les premières narratrices et émettrices du conte de fées) la dissymétrie masculin/féminin. Les avatars de la féminité dans les mythes et les contes (principalement les dichotomies Beauté/Laideur, Bonté/Méchanceté) relèvent toujours des avatars du désir masculin, tout en mettant le féminin dans la position dernière à l'intérieur du triangle bernien classique. Le conte de fées (tout comme le texte religieux) marginalise le personnage féminin, conçu, tout au plus, comme Prix final des essais héroïques du Prince Charmant; selon l'âge, la féminité y revêtit les visages de tous les péchers capitaux, de la curiosité jusqu'à l'infanticide.

Mots-clés: communication inter et intra-générique; identité symbolique; relation interpersonnelle; culture andropocentrique.

1. Introduction

L'empreinte du genre dans le discours représente un thème complexe et controversé, mais d'autant plus séduisant pour les recherches sociolinguistiques

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et psycholinguistiques. Les études de psychanalyse nous persuadent que la séparation des traits masculins et féminins (Freud, 2001; Dolto, 1978) marque la vie symbolique de tout être humain; le développement des inhibitions sexuelles sépare ainsi très tôt la petite fille du garçon, en confirmant la célèbre phrase freudienne selon laquelle *«l'anatomie, c'est la destinée »*. Si on envisage les deux époques existentielles (*préverbale* et *verbale*), on peut accepter que la véritable division sexuelle a lieu par le langage et dans le langage ; dans l'histoire individuelle, l'intervalle qui précède l'événement de l'accès au langage, lorsqu'on ne fait que *recevoir* les mots et les gestes des autres, c'est l'époque du *langage passif, neutre*, qui commence *in utero* (Mellier, 2002), anticipe les pleurs du nouveau-né *«traumatisé par la naissance »*, (Otto Rank, « Das Trauma das Geburt », apud Freud, 2001, Vol. 5, 207) et constitue l'unique espèce de langage dissous dans une forte ambiguïté générique.

Durant cette époque précoce, on établit un premier type de communication interpersonnelle (Irigaray, 1985), la communication corporelle, immédiate, préverbale, *in praesentia,* qui est *intragénérique* (si le bébé est une fille) et *intergénérique* (si le bébé est un garçon) et qui sera remplacée par la communication indirecte, symbolique, *in absentia*, le *Langage* ; défini comme relation corporelle *in absentia*, le langage n'abolit pas la présence du corps**,** il ne fait qu'opérer une *substitution* provisoire et métonymique de celui-ci. D'ailleurs, la manière-même de s'adresser à un bébé-fille ou à un bébé garçon, de les caresser, de les manipuler est bien différente ; pensons qu'au Moyen Age, la perception du corps du nouveau-né change selon son sexe : les « puériculteurs » expliquaient que la petite fille a besoin de moins de nourriture, car elle est moins active et « *biologiquement inférieure au garçon* » (Lett, 1992, 10).

À la fin du XIVe siècle, on donne aux mères cet avis éblouissant : *«Nourris bien tes garçons (…) mais la manière dont tu nourris ta fille n'importe pas, pourvu que tu la tiennes en vie».* (Idem, 14) Il faut instruire et valoriser les garçons et garder les filles ; selon les préceptes de l'Ecclésiastique, longtemps cités par les pédagogues, l'enfant mâle doit acquérir des connaissances, développer ses capacités physiques… pour les filles, il s'agit, avant tout, de protéger l'œuvre de la nature – la virginité – jusqu'au mariage ou à l'entrée en religion (mœurs ridiculisées par Molière dans *L'École des femmes*). La fille doit savoir coudre, faire le ménage, être soumise et préserver sa vertu ; pour ce qui est de la lecture et de l'écriture, on écrivait, vers 1260, dans *Les Quatre Âges de l'Homme***,** qu'il n'est pas nécessaire d'alphabétiser toutes les filles : *«elles en profiteraient pour écrire les folies qu'elles ne se permettent pas de dire»* (Ibidem, 14).

2. Féminité, contes de fées, langage

On rencontre souvent le stéréotype d'une compréhension humaine infantile imparfaite ; le bébé semble ne pas *comprendre* les paroles et les gestes

des adultes; pour effacer ce cliché, rappelons-nous le conte *La belle au bois dormant***;** psychanalyste *avant la lettre*, Charles Perrault décrit minutieusement la scène du baptême (exclusivement féminine dans la plupart des cultures), celle du rassemblement des huit fées autour du berceau et insiste sur chaque détail des souhaits adressés par celles-ci à la petite princesse, sur leur puissant caractère irréversible, vérifié dans le conte (cf. l'effet psychologique des « *prophéties qui s'auto-réalisent*») et, implicitement, sur le fait que *la princesse entend et comprend tout.* Cette capacité infantile étonnante de décodage (au cadre de l'interaction bébé/adulte) sera décrite plus tard par F. Dolto, C. Mellier et M. Bydlowski : ces auteurs dénoncent la toxicité symbolique correctement *traduite* par les enfants dont l'affectivité est blessée ainsi, de manière très précoce, et qui «*à cause d'un décodage de langage entre eux et les parents (…) ou à cause des* **paroles** *qu'ils ont entendues trop tôt et qui dévalorisent leurs relations filiales, sont bouleversés (…)*». (Dolto, 1987, 15).

Dans *Psychanalyse de la maternité,* M. Bydlowski – en exploitant un riche et troublant matériel clinique – met en lumière le même effet déstructurant des traumatismes psychiques prénatals et néonatals, dont le résultat est souvent dramatique: la mort ou l'invalidation de l'enfant. L'auteur insiste sur la corrélation des représentations maternelles avec l'aptitude précoce de communiquer de l'enfant: les gestes répétitifs de la mère traduisent ses émotions et ses troubles, en transmettant, de la sorte, toute une culture; celle-ci est déchiffrée par le nourrisson qui, « *sans entendre peut-être le sens des mots, possède l'aptitude de saisir le langage du corps et des sentiments*» (Bydlowki, 1998, p. 56). D. Mellier, C. Dolto *et al.* analysent la capacité des nourrissons de *«ressentir l'amour, la séparation et la souffrance*», soulignant qu'il est impossible de dire que

> « *des situations tragiques vécues dans la petite enfance ne pourront pas avoir des répercussions pénibles sur un enfant qui est "trop jeune" pour éprouver un sentiment ou garder un souvenir* ». (Mellier, 2002, 50).

En classifiant, dans son entreprise axiomatique, les types de communication, Watzlawick définit l'interaction *mère/enfant* comme une relation de communication interpersonnelle complémentaire, fondée sur la

> « *maximalisation de la différence* » et dans laquelle le comportement de l'un des partenaires complète celui de l'autre, pour réaliser une «Gestalt»: *«Dans une relation complémentaire, il y a deux positions différentes possibles. L'un des partenaires occupe une position qui a été diversement désignée comme supérieure, première ou "haute", one-up, et l'autre la position correspondante dite inférieure, seconde ou "basse" ,one-down... Soulignons dans les deux cas la solidarité de cette relation, où des comportements, dissemblables mais adaptés l'un à l'autre, s'appellent réciproquement (n.s.). Ce n'est pas l'un des*

partenaires qui impose une relation complémentaire à l'autre, chacun d'eux se comporte d'une manière qui présuppose, et en même temps justifie, le comportement de l'autre» (Watzlawick, 1979, 67).

Du côté de la *mère,* C.G.Jung (2003, 87) passe en revue les visages que la maternité recouvre dans l'histoire des religions ; en tant qu'image originaire, *l'archétype de la mère* est, selon lui, préexistant, donc inconscient et transculturel. Même si, selon Jung, l'autorité magique du féminin est fondée sur la sagesse, la fertilité/maternité, l'amour, la bonté ou la passion (ces traits essentiels étant enrichis – au cadre de l'archétype maternel chrétien – par celui de la *pureté)*, la représentation sociale et la perception culturelle générale de la féminité reposent, quand même, sur l'*ambivalence* ; cette opposition interne dans la construction /perception du féminin est constamment exploitée dans la création littéraire et artistique, ses connotations dichotomiques allant d'une extrémité à l'autre sur l'échelle *positif/négatif.* Dans une étude sur *La sexualité féminine,* F. Dolto cite un Freud injuste, qui pousse la dichotomie : masculin *vs* féminin un peu trop loin, et selon lequel :

> « *...pour les femmes, le niveau de la norme morale est différent de ce qu'il est pour les hommes. Leur surmoi n'est jamais aussi inexorable, aussi impersonnel, aussi indépendant de ses origines émotionnelles que nous le voyons être chez les hommes. Leurs traits de caractère tels qu'ils ont été critiqués de tous temps, sont leur sens de la justice moins aigu que chez les hommes, leur difficulté à se soumettre aux grandes nécessités de la vie, leur facilité d'être plus souvent influencées, dans leurs jugements, per leurs sentiments d'affection ou d'hostilité.* » (Dolto, 1982, 27).

La féminité est rangée du côté de l'interdit, du péché ; on a affirmé, en reversant le sens du texte freudien *Totem et Tabou***,** qui définit comme fondateur de la horde primitive le meurtre du père et le partage du corps, des biens et des femmes de celui-ci entre les fils, on a affirmé sous ce meurtre du père, un matricide encore plus archaïque, et qui serait à l'origine de notre culture: le meurtre de la mère dans l'ordre du symbolique. Tout en analysant ce rapport du sujet au discours (Irigaray, 1989) - Freud définit la femme comme « *un continent noir »*, en disant que la petite fille aussi doit quitter sa mère (les rites initiatiques masculines décrit par Mircea Eliade, dans *Les Aspects du Mythe* ou par Bruno Bettelheim, dans *Les blessures symboliques***,** le confirment, du côté du masculin), se détourner d'elle, pour entrer dans l'ordre du Père, de l'Epoux, de l'Homme, prendre leur(s) nom(s) et reniant toute syntaxe préexistante des relations gestuelles et verbales entre mère et fille, entre sœurs, entre femmes. Le psychanalyste français Jacques Lacan (apud Chemama, 1995) propose, à son tour, un concept pareil, *la loi paternelle*, conformément à laquelle l'accès au « *langage signifiant* » a lieu à travers le refoulement de la dépendance primaire, radicale, du corps maternel**.**

Ce stéréotype est tout aussi persistant qu'illogique : si la langue est dite *maternelle***,** c'est justement pour sa fonction d'identification, de transmission et de communication linguistique et symbolique *mère/enfant* ; une fois acquise, la langue maternelle reste le véhicule des principaux contenus symboliques que l'être humain va assimiler, reconnaître et utiliser même dans le sommeil. Dans ses *Lettres* à sa fille, Madame de Sévigné fait preuve d'un tel prolongement linguistique de la relation dialogique mère/fille, brutalement interrompue par le mariage, selon le modèle mythologique *Déméter /Perséphone* (Popa, 1997, 74-79) Un discours semblable et de sens contraire – allant du fils vers la mère, comme chez Proust (dans son célèbre passage *«Longtemps je me suis couché tôt...»)* ou du père vers la fille, comme chez Hugo (son petit poème *Demain, dès l'aube,* dédié à la mémoire de sa fille aînée morte, Léopoldine, contient la structure et les traits d'un poème classique d'amour) – ne serait guère perçu comme subversif ; un poème comme *Daddy* de Sylvia Plath, dédié au souvenir paternel traumatisant, est, en revanche, interprété comme audace transgressive, tentative d'éluder l'autorité masculine, selon le modèle d'Antigone, en oubliant souvent d'évoquer le discours poétique maternel de Plath et cette magnifique métaphore du nouveau-né: *«Love set you going like a fat gold watch»* (Plath, 1980, 16).

Si l'on reconnaît que le Nom est *paternel* et que la Langue est *maternelle*, on espère aussi une certaine symétrie masculin/féminin, provisoire aussi longtemps que la structure inconsciente collective des représentations sociales du féminin est transportée par des modèles narratifs inégalement distribués. L'axe de symétrie communicative représentée par l'*épée* qui sépare en unissant (ou unit en séparant ?) Tristan et Iseut dans leur couche, aussi que le *même filtre magique* bu par les futurs amants en traversant la mer, le *même* poison consommé par Juliette et Romeo (potion qui détourne le destin des héros, et, tout comme dans le cas de Tristan, ou de la Petite Sirène d'Andersen, fait que le Bonheur tourne en Malheur) sont des alibis trop friables pour démonter des mécanismes culturels dissymétriques Les mythes et les contes de fées reprennent, de manière transhistorique, l'ancien modèle religieux, qui interdit au femmes le droit de parler, c'est-à-dire de perpétuer leur propre imaginaire ; d'ailleurs, le christianisme avait déjà interrompu les généalogies féminines inaugurées par les mythes; les couples mère/fille telles Clytemnestre-Iphigénie, Déméter-Perséphone, Jocaste-Antigone conservent des descendances divines féminines que le christianisme supporte mal: il sépare ainsi l'humain du divin, Eve n'ayant plus de mère, Marie étant, en échange, la Mère Vierge. Selon M. Sagaie-Douve, dont la conclusion est que « *le féminin est pluriel*», c'est dans la *Cantique des Cantiques* - passage subversif cloué juste au cœur misogyne de *l'Ancien Testament* **-** où nous retrouvons une voix féminine douée

> d' « *une vigueur et une pensée égales à celles de l'homme. De l'amante et de l'amant, les voix entrent en écho, entrecoupées d'interventions d'un chœur, celui des filles de Jérusalem, en*

particulier. La parole du désir et de l'amour se caractérise par son débordement, elle emprunte au monde extérieur, végétal et animal, aux parfums, aux symboles » (Sagaie-Douve, 2007, 241)

La plupart des contes de fées ne font que consolider et justifier, de la sorte, *"le versant symbolique de la paternité"* (Bydlowski, 1998); la formule inchoative du conte déclenche une régression infantile apparentée à la hypnose: *"Il était une fois…", "Once upon a time…", "Era odată…"*. Sous l'effet de cette "hypnose" narrative *sui generis* la socialisation de l'enfant-récepteur-passif-du-conte implique l'enseignement de la filiation spirituelle masculine par des techniques très simples. Paradoxalement, la langue dite *maternelle* s'inaugure justement à travers ce territoire discursif où tout est imprécis, indéfini, donc possible: l'imparfait indicatif souligne l'ambiguïté temporelle, l'adverbe renforce l'imprécision; on ne nous dit généralement rien sur le nom des pays ou des villes et, dans cette géographie fantaisiste, l'identité même du héros est obscure, ils n'ont pas de noms ou de visage. En roumain, la formule identique *"a fost/era odată ca niciodată"* projette l'action dans une improbabilité extrême et peut se traduire, à notre avis, par *"**era odată** (atât de demult, încât este) **ca** (şi cum n-ar fi fost) **niciodată**"*.

Les contes de fées sont transhistoriques et transculturels, leur structure étant réductible à quelques motifs conventionnels, parmi lesquels on distingue l'éternel combat entre le Bien et le Mal : un Héros - Prince Charmant, Făt-Frumos (en roumain) - doit affronter plusieurs obstacles initiatiques et toujours maléfiques, qu'il s'acharne à dépasser, en déjouant les effets des sorcières ; notez qu'**il** est presque toujours jeune, beau (traits indispensables pour tisser la complicité narrative), pas nécessairement riche et fort (traits facultatifs) et que les sorcières sont toujours vieilles, méchantes et laides. Le lecteur les déteste dès le début. Tout comme le personnage du conte, celui-ci, sans bouger ou changer de place, fait d'innombrables rencontres et finit par s'identifier avec la fiction, qui guérit ses propres confusions, comme Bettelheim l'observe bien dans *La psychanalyse des contes de fées ;* les événements psychiques individuels sont extériorisés et deviennent, de la sorte, compréhensibles et supportables. La qualité thérapeutique du conte, affirme l'auteur, provient justement du fait que les espoirs ou les désespoirs du héros narratif répondent aux distorsions existentielles du lecteur lui-même et en sont assimilés ; c'est dans ce sens que Lévi-Strauss parle du *«complexe chamanique»*, lorsqu'il décrit le triangle : *chaman, patient, public*, bâti sur une complicité affective /participative similaire (Lévi-Strauss, 1978).

Mais au cadre du rapport *Féminité-Langage*, ce sont les femmes qui inaugurent le destin humain, par leur propre parole: la mère, la sage-femme, la marraine, les fées qui président à la naissance d'un enfant, *Parques* d'un invisible fil discursif, bénéfique ou maléfique, selon les circonstances narratives. Leurs vœux et prédictions sont irréversibles, d'autant plus implacables que le moment de leur émission (et l'émetteur lui-même) ont une

importance anniversaire et affective pour le destinataire ; dans le langage quotidien (matériel commun du conte et du rêve) les formules de salutation, les rites d'interaction (Goffman, 1974), les bons vœux et les souhaits qui accompagnent les événements heureux sont tout aussi désirables qu'elles sont redoutables les imprécations et les malédictions. Ces premiers n'arrivent pas à complètement annuler l'effet toxique des deuxièmes, mais ils parviennent, pourtant, à l'adoucir ; dans le conte de Perrault déjà cité, la jeune fée accomplit, par ses paroles, une telle neutralisation des injonctions toxiques, en limitant le désastre voué par la vieille et méchante fée

> «*Rassurez-vous, roi et reine, votre fille n'en mourra pas. Il est vrai que je n'ai pas assez de puissance pour défaire entièrement ce que mon ancienne a fait : la princesse se percera la main d'un fuseau, je ne puis l'en empêcher, mais au lieu d'en mourir, elle tombera dans un profond sommeil. Ce sommeil durera cent années, après lesquelles le fils d'un roi viendra la réveiller.* »
> (Perrault, 1959, 30)

Cette connotation ambivalente du féminin, détectable dans toutes les sociétés, est d'autant plus étonnante que ce sont les femmes, les mères et les grands-mères, dans leur qualité culturellement confirmée de *témoins,* qui transmettent les contes à leurs enfants; les belles-mères et les sorcières impitoyablement décrites dans les mythes et les contes illustrent le tableau de tous les péchers capitaux, allant de la jalousie jusqu'à l'infanticide (*Blanche comme Neige, Les Cygnes, Hansel et Gretel, etc.*). Il faut pourtant acquiescer à ce que ce côté assombri du visage féminin est plus discrètement, voire impersonnellement tracé (immanence émotionnelle – *évolution vs involution* de la vie symbolique féminine – minutieusement décrite par F. Dolto ou par S. de Beauvoir) et il n'apparaît que pour accentuer le *contraste*, en tant qu'effet stylistique augmentant la *valeur moralisatrice* de toute histoire; heureusement, ce côté maléfique du féminin n'est presque jamais triomphant et le *happy-end* demeure toujours réservé à la jeune fille, dont la beauté est une sorte de monnaie universelle, suffisamment valorisée pour pouvoir déclencher la métamorphose de sa condition. Cendrillon finit par devenir Princesse.

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CÂTEVA ASPECTE PRIVIND RAPORTUL GEN/LIMBAJ

(Rezumat)

Transgresiunea biologicului către simbolic nu este niciodată neutră, iar Limbajul pare a fi vehiculul perfect al structurării simbolice identitare, structurare mediată mai cu seamă de către mame; discursul feminin prelungeşte, *in absentia*, contactul corporal originar suprimat. Acest limbaj matern este utilizat în mod inconştient pentru a socializa copilul; însă accesul la simbol, pe care mamele îl facilitează, are loc în sânul unei societăţi şi al unei culturi patriarhale, iar basmele reiau şi imprimă durabil disimetria masculin/feminin. Avatarurile feminităţii în mituri şi în basme relevă, de cele mai multe, ori avatarurile dorinţei masculine, plasând feminimul în postura defensivă în cadrul triunghiului bernian clasic. Basmul (ca şi textul religios) marginalizează personajul feminin, conceput, cel mult, ca premiu final al încercărilor eroice ale Prinţului Făt-Frumos; în funcţie de vârstă, feminitatea preia chipurile tuturor păcatelor capitale, de la curiozitate până la infanticid.

TRANSLATING IN A SPECIALIZED CONTEXT: CHALLENGES AND RISKS

BY

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Abstract. Although it is the most common and frequent type of translation performed nowadays in the world, specialised translation, i.e. the translation of texts produced within or referring to a specialist field of knowledge or activity, has mostly been allotted a second-rate status within the discipline of translation studies. Seen as far less creative, noble, and glamorous than its traditional counterpart, i.e. literary translation, specialised translation has been associated with rather negative features, being directly or indirectly described as an automatic, restricted, and often tedious process. This article discusses some of the challenges that translators working with specialised texts are likely to face in their work, in an effort to show that specialised translation involves more than meets the eye and can be just as demanding as literary translation for those who perform it.

Keywords: specialised translation; terminology; terms; neonyms; phrasemes; phraseology; translating texts; specialised texts; text genres.

1. Introduction

A recent conversation I had with one of the best students in our undergraduate translation studies programme has confirmed a view that is more common than one might think in aspirant translators. When I asked her what kind of translation she would like to practice when she finished her studies, she

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answered right away without even flinching: "literary translation, of course!" She was adamant that a future career as a translator working with specialised texts would only mean a life of countless hours spent performing some lacklustre, meaningless tasks, involving no creativity and bringing little, if any, professional and intellectual reward. Her opinion seems to be quite widespread among translator trainees. While I was a translation student myself, most of my classmates dreamt of becoming literary translators too. Moreover, most of the students I meet nowadays, who study foreign languages and envisage working as translators at some point in their future, have also voiced the same wish. However, chances are that only very few will actually work with literary texts in their professional career. And out of these few, an even lesser number will become full-time literary translators and translate *only* literature. On the contrary, chances are that most would-be translators will spend their professional life working almost exclusively with non-literary texts. In fact, Kingscott (qtd. in Byrne, 2014, 6) estimates that scientific and technical translation accounts for as much as 90% of the translation output produced worldwide each year. Although this figure is thought to be somewhat exaggerated (Byrne, 2014, 6), empirical evidence suggests that it is not that far from the truth, if it were to refer to specialised translation in general. Even though actual figures in this respect are hard, if not impossible to get, it seems safe to assume that the number of non-literary texts produced each year exceeds by far the number of literary texts published worldwide. What is more, literary authors that get to be translated into other languages are undoubtedly greatly outnumbered by the institutions and people that produce many other types of translatable and translated documents.

The appeal of literary translation among translator trainees is motivated, at least in part, by the second-rate status that seems to have been allotted to specialised translation within the discipline of translation studies itself. It is common knowledge that most of the early reflections about translation have focused mainly on the translation of literary works (understood here as including religious, philosophical or rhetorical writings): Cicero's and Horace's thoughts on translation, the views of various Bible translators (St. Jerome, John Wycliffe, William Tyndale, etc.), Etienne Dolet's or George Chapman's ideas on the translation of the Greek masters or John Dryden's preface to Ovid's *Epistles*, to give but some examples. As shown by Bassnett in her chapter on the *History of translation theory* (1992, 39-75), the sharp focus on literature continued in the centuries that followed, with other writers and translators – *e.g.* Alexander Fraser Tytler, August Wilhelm Schlegel, Friedrich Schleiermacher, etc. – sharing their thoughts on translation within a literary context. For a very long time, translation reflection behaved as if non-literary translation did not even exist. In 1972, when translation studies had just began to develop into a scientific branch of knowledge, Holmes noted that "there had been longstanding efforts to produce theories for the translation of literary or sacred texts, but that

attempts to develop theories for the translation of scientific texts were relatively new" (qtd. in Olohan, 2009, 249).

The lack of genuine interest in the non-literary aspects of translation fostered the rise of a biased and stereotypical view of specialised translation. Whereas the translation of literature has always been associated with high levels of creativity and certain liberties taken from the source text, specialised translation was allotted an inherently lower status and deemed to be "easier", "restricted", "machine-like" and even "humdrum". In the early 20th century, in his famous essay *The Misery and the Splendour of Translation*, Ortega y Gasset mentions scientific writings and argues that due to their terminology "(...) *these books are easier to translate* from one language to another. Actually, in every country these are written almost entirely in the same language" (my italics, [1937]2004, 51). Moreover, the Spanish philosopher clearly associates non-literary production – and thus non-literary translation – with inherently negative or, rather, non-positive features when he says that he has based "the utopianism of translation on the fact that an author of a book – not of mathematics, physics, or even biology – is a writer in a positive sense of the word" ([1937]2004, 51). J.R. Firth, one of the first 20th-century linguists to have acknowledged the importance of translation, made a clear distinction between "creative translation", which was to be used primarily in literature, and "'official translation', the kind of language transfer used in documents and treaties in so-called 'controlled' or 'restricted' languages" (qtd. in Anderman & Rogers, 2008, 7). Even one of the founding fathers of modern translation studies, Eugene Nida, showed no mercy for non-literary translation when he expressed his conviction that "machines will be able to take over some of *the humdrum tasks of 'low-grade' translating* of certain types of material; for example, translating technical documents of a highly specialized nature, in which the multiple meanings of words are at a minimum and literary quality is not required" (my italics, 1964, 263-264). Even though she pleaded for a holistic, gestalt-like approach to translation, Snell-Hornby claimed that "a closer look at the situation of the source text and the function of the translation (...) shows that *the status of the literary source text is higher* than with most other text types" (my italics, 1995, 4).

Although in recent years the literature on specialised translation has grown significantly and non-literary translating seems to have reduced some of the distance that separates it from its traditionally upper placed rival, some researchers are still noticing the slight disdain with which specialised translating is treated within the discipline. In one of the few books dealing specifically with non-literary translation, Byrne notes that technical translation "has long been regarded as the ugly duckling of translation, especially in academic circles. Not particularly exciting or attractive and definitely lacking in the glamour and cachet of other types of translation, technical translation is often relegated to the bottom division of translation activity and regarded as little more than an exercise in specialised terminology and subject knowledge (2006, 1).

Byrne also tackles some of the common misconceptions about technical translation (a type of specialised translation, in my view), among which he lists: that it presumably includes law, economics, business; that it is all about terminology; that style does not matter in technical translation; that it is not creative, but simply a reproductive transfer process; that you need to be an expert in a highly specialised field in order to perform it, or that it is all about conveying specialised information (2006, 2-7). Some of these misconceptions will also be discussed further on in this paper.

2. The Scope of Specialised Translation

Technical translation is often taken to include translations performed in such diverse fields as law, business, religion, politics, etc. In fact, in the literature, technical translation and specialised translation are sometimes treated as synonymous. Aguado de Cea & Álvarez de Mon y Rego provide the following definition to the former concept: "technical translation refers to the process of translating those texts belonging to what are called specialized languages and is usually classified along with other varieties such as legal translation, scientific translation or the translation of medical texts" (2004, 289). More than taking technical and specialised as synonymous concepts, this definition seems to enhance confusion, since, apparently, it implies that legal, scientific, and medical translations do not deal with specialised languages and are not "technical". In the following definition, the word "technical" refers to virtually any field: "Technical translation (…) covers the translation of any material belonging to a particular area of knowledge, technical field or technology (e.g. mechanical engineering, hydraulics, electrical engineering, business management, etc.), providing the materials require special knowledge of the area involved" (Gouadec, 2007, 30).

According to another view, technical translation is a sub-species of specialised translation. As Hann explains, "to avoid confusion the expression specialised translation is reserved for the superordinate concept (Ge. *fachsprachliche Übersetzung*) and technical translation denotes the subordinate concept, the discipline relating to science and engineering (Ge. *technische Übersetzung*)" (2004, 205). In turn, Byrne stresses that "simply because a field or subject area has unique or specialised terminology does not make it technical (…) technical translation deals with technological texts, or, more specifically, technical translation deals with texts on subjects based on applied knowledge from the natural sciences" (2006, 3). It should be noted that the word "technical" does not mean exactly the same thing in these authors' views. Moreover, the exact nature and extent of specialised translation remains unspecified in these two definitions. So, what is the scope of specialised translation?

Traditionally, specialised translation has been defined drawing on the

dichotomous pair *general language* vs. *specialised language* or *language for general purposes* vs. *language for special(ised) purposes*. According to this view—which is overtly or covertly present in all the definitions quoted above— whereas general translation deals with general language, specialised translation tackles a wide array of specialised languages, e.g. the language of computer science, the language of law, the language of medicine, etc. LGP/LSP-based definitions are problematic for at least two reasons. On the one hand, the concept of general language is too large and fuzzy to yield satisfactory applications, making it hard to define "general" translation, as the following definition – which, contrary to generally accepted rules, uses only negative terms – clearly proves it: "general translation refers to the translation of documents and materials that do not belong to any specific type or domain area, do not belong to any particular type, do not entail a specific translation process or the use of equipment beyond an ordinary computer and word processor" (Gouadec, 2007, 27). What counts as general language or general translation is, in fact, quite difficult to pinpoint in practice, and it depends on a diverse range of factors. On the other hand, LGP/LSP-based definitions make it hard to decide what exactly constitutes a specialised language and, *mutatis mutandis*, when specialised translation comes into play, because the distinction does not seem to cover the complexity and bewildering diversity of actual texts. For instance, should the language used in (and the translation of) a newspaper article on a new technological product be seen as general (medium of publication and intended readership) or as specialised (by the use of a particular terminology)? Should translating a company memo (specialised sender) that announces a new work procedure (general information) be seen as general or specialised? Should the translation of movie subtitles (general topics) be seen as general or as specialised?

In recent years, however, the literature has apparently left aside the LGP/LSP distinction and seems to have embraced *a twofold*, *both text- and field-based view* on specialised translation according to which there are virtually just as many specialised translation types as there are specialist knowledge areas or activities. This seems to be the view put forth by the *Routledge Encyclopaedia of Translation Studies* (Baker & Saldanha, 2009), where there is no definition of specialised translation per se, but there are several entries on *commercial translation*, *i.e.* a term "intended to cover the translation of all texts used in business contexts, excluding technical and legal texts" (Baker & Saldanha, 2009, 41), *institutional translation*, i.e. "translating *in* or *for* specific organizations" (Baker & Saldanha, 2009, 141), or *scientific and technical translation*, *i.e.* "the translation of texts from the domains of science and technology" (Olohan, 2009, 246), etc. It is worth noting that none of these definitions mentions specialised language as a defining factor.

According to the perspective adopted in this paper, *specialised translation deals with any text produced within or referring to a specialist field*

of knowledge or activity, regardless of its intended readership or purpose. From this viewpoint, all of the types of translating mentioned in the questions above could be safely seen as specialised, owing to their topic (technology in a newspaper article), their producer (a corporate, specialist producer in the case of a company memo) or the specialist activity within which or whereby they are produced (movie subtitles). Otherwise put, specialised translation may be defined as the translation carried out in a specialised context, *i.e.* a context which involves specialist source-text producers, specialist topics, or a specialist activity.

3. Dealing with Terminology – a Challenging Task

Coming back to the issue at hand, paradoxically, the most conspicuous aspect of specialised translation – *i.e.*, its having to do with specialised terms – is one of the main causes that have seemingly led to its relegation to a status of "low-grade translating". For instance, it is based on terminology that Ortega y Gasset explains why scientific translation is an easier task than literary translation: "if we ask ourselves the reason certain scientific books are easier to translate, we will soon realize that in these the author himself has begun by translating from the authentic tongue in which he 'lives, moves and has his being' into a pseudolanguage formed by technical terms, linguistically artificial words which he himself must define in his book. In short, he translates himself from a language into a terminology" ([1937]2004, 50).

Showing that terms in general are not "linguistically artificial words" or that terminology is not a pseudolanguage separated from actual language is not within the scope of this paper. Suffice it to say that Ortega y Gasset's view is not singular. In a more recent paper, Gómez González-Jover stresses that "in translation, it is specialized terms that pose fewer problems to the translator, and, moreover, they are often documented in specialised dictionaries, glossaries or scientific and technical texts, and they can even be standardised" (my translation, 2004, 28). Although many scholars seem to believe that translating specialised terminological units is basically a straightforward, almost automatic process, which requires nothing more than matching the terms in the source text with their dictionary equivalent in the target language, any translator with some practical experience in specialised contexts knows this is far from the truth.

In fact, dealing with terminology in specialised translation is quite often a challenging task and may require much more effort and creativity from the translator's part than meets the eye. To begin with, the belief that a multilingual dictionary or a terminological database is all you need to deal with specialised terminology is questionable for at least two reasons:

a) *Multilingual dictionaries and terminological databases do not cover every possible field of knowledge and activity*. Although this may not be immediately apparent in countries with a long lexicographic and terminographic

tradition, where both monolingual and multilingual dictionaries/terminological databases for the technical, legal, medical, business, etc. fields are relatively common and easy to find, this reality is particularly challenging in countries where even these well-established domains are not well covered – or not covered at all – by multilingual terminological work. Many niche or lesser developed areas of knowledge do not benefit from terminographic work at all, regardless of the language in which they emerge. In all these cases of terminologically undocumented fields, translators need to embark on a difficult quest and find on their own, through their own research, the conventional translation (if any) of the source terms in their target language.

b) *Dictionaries and terminological databases do not include every possible term.* As comprehensive and accurate as they might be (at least in the countries where they are created, maintained, and constantly updated), there is only so much that dictionaries and terminological databases can do. Being limited repertories, they cannot claim to encompass all instances of language in use or everything that happens in actual texts. Moreover, they are by nature unable to keep up with all the innovations made in a particular field of knowledge. In their work, specialised translators may (and often do) come across *neonyms* – terms that are neologisms, new creations in the source language – and may have to try and find the best solution to introduce them into the target language. This is where their linguistic creativity plays a part as well.

Besides these misconceptions about the almighty powers of multilingual dictionaries and terminological databases, some confusion surrounds the translation of terms themselves. Despite the common view that a source term and its translation are usually linked by a one-to-one relationship, sometimes there is not just one available translation for a source term. Although, in theory, terms are supposed to be monosemous and cover just one concept in a given field, in practice many terms are polysemous and may require different translations for each of their meanings. To give but an example, the *The Whatis?com Encyclopaedia of Technology Terms* lists no less than four different meanings of "glitch" in this field: 1) a momentary power failure; 2) any temporary loss of service in the network; 3) a bug that is not encountered very often; and 4) a quick temporary noise in a file that sounds like a "snap". What is more, even in the absence of standardisation, the accepted translation of a term may also change in time, due to various reasons, and this is also a phenomenon that dictionaries are not always able to capture. In Romania, when information technology and its devices were just beginning to take hold, the most common translation of the English term (computer) "icon" was "iconiţă" (little icon). Nowadays, this translation is starting to become obsolete and less and less used, being steadily replaced by "pictogramă".

Moreover, specialised texts are not mere lists of specialised terminology. As far as terms are concerned, specialised texts often encompass (near) synonym series, paraphrases, definition-like contexts, and vast lexical

and terminological networks. In addition, due to the highly interdisciplinary nature of today's knowledge landscape, the texts that are strictly confined to a single terminological field are the exception, not the rule. For instance, most medical texts include terms from statistics, pharmacology, or physics, most texts that deal with musical theory rely on the terminology of mathematics, whereas technical user manuals encompass legal and business terms. It seems pointless to stress that a translator dealing with this kind of texts needs to take into account and account for all these variables.

4. Finding the Right Word Combinations and Register

Reducing the translation of the texts produced within or referring to a specialist field of knowledge or activity to the translation of their terminology is a gross simplification. Newmark (qtd. in Byrne, 2006, 3) estimated that terminology represents at most 5-10% of the total content of technical texts. Of course, this estimate should be taken *cum grano salis*, since the ratio of terms in a text depends on numerous factors. However, from a lexical viewpoint, the bulk tissue of specialised texts is made up of words that belong to everyday vocabulary or words that may be seen as semi-specialised (commonly used in several fields). As an illustration, here are some examples taken at random from a medical article (1), a business textbook (2), and a user manual (3) – terms are highlighted in italics:

(1) During CC treatment, levels of both *luteinizing hormone (LH)* and *follicle-stimulating hormone (FSH)* rise, falling again after the typical 5-day course of therapy is completed (7). In successful treatment cycles, one or more *dominant follicles* emerge and mature. [1]

(2) Look again at the basic rule presented in the first paragraph of this chapter, the rule we said all price searchers try to follow if their goal is to maximize *net revenue*: Set the price or prices that will enable you to sell all those units and only those units for which *marginal revenue* is expected to be greater than *marginal cost*. [2]

(3) Press the left (2) and right (3) buttons located beneath the *touchpad* to perform selection and execution functions. These two buttons are similar to the left and right buttons on a *mouse*. Tapping on the *touchpad* is the same as *clicking* the left button. [3]

While showing that terms are only a relatively small part of the vocabulary used in specialised texts, the examples above also reveal another challenging aspect of specialised translation: dealing with phrasemes and register. Besides finding the right terms, the translators who work with specialised texts need to identify the various kinds of phrasemes present in the source text, understand their meaning and intended perlocutionary effects, and make informed decisions relative to their translation. Although set phrases carry a lighter weight as far as informational content is concerned, their mistranslation

may hinder the overall readability and undermine the intended communicative functions of the target text.

For Mel'čuk, a *set phrase* or *phraseme* is simply a phrase which is not free; this means that in its construction either the selection of its constituent members or their combination, or both, are not made freely, but are restricted to a more or less limited number of choices (1998, 24-30). Although it is relatively untapped in translation studies, the field of phraseology seems to be of utmost importance in specialised translation. In order to streamline communication, each field of knowledge has its specific set phrases and hallmark word combinations. For instance, "to browse the Internet / the Web / through files / data", "to read / write a disc / data", "editing tools", "image processing", "unauthorized use/access" are some phrasemes and word combinations very common in the field of information technology.

When dealing with the phraseology of specialised texts, choosing the right words to go with each term in the translation is key, not only in order to preserve the field-specific register/style, but also to maintain and support the communicative function that the translated text is supposed to fulfil in the target context of reception. A Romanian physician once told me that she had been very bothered by a translated medical text she had read. In it, among other things, a Romanian translator felt that such English verbs as "to die" or "to flatline" were too rough, so s/he decided to "sugar the pill" in translation. As a result, in the Romanian version of the English article, patients "passed away", "perished" or "parted". As the physician explained, the unwanted effect of such associations had a negative impact on her reception of the article at hand.

Apart from field-specific collocations, specialised texts may include many other types of textual and referential set phrases. In the parallel corpus of general use ICT texts that I built for my doctoral research I was able to identify several types of frequent non ICT-specific referential phrasemes: lexical collocations ("high quality", "next generation", "user experience"), irreversible binomials ("incoming and outgoing", "quick and easy"), compounds ("high-speed", "user-friendly"), and phrasal verbs ("to turn on/off", "to set up", "to swipe down"). Textual phrasemes, field-specific and non-field specific phrasemes are sometimes accompanied in specialised texts by what Granger and Paquot (2008) name communicative phrasemes. Depending on the overall purpose pursued by a specialised text, the latter may take the form of speech act formulae (used mainly in advertising or in texts that address the readers directly), attitudinal formulae (e.g. "I/we think that", "I/we are of the opinion that" – used mainly in argumentative, scientific texts), commonplaces (sometimes used in educational contexts), proverbs (or clever paraphrases), and slogans (advertisements, corporate communication, etc.). Below there are some examples of such communicative phrasemes, taken from a reference book in economics, *The Economic Way of Thinking* [2]:

(4) Let's go back now to a question that we asked but deferred answering. (240)

(5) We are not denying the possibility of predatory pricing in business. (216)

(6) Simple cases are best for illuminating basic principles. (184)

(7) There's the catch. It is in fact efficient (from his point of view) for Ed to… (189)

(8) An old proverb wisely asserts that the wolf should not be sent to guard the sheep. Should the government be relied on to preserve competition in the economy? (212)

The way in which all the types of phrasemes mentioned so far are dealt with in translation is of great importance since, along with terms, they participate in the building up of the field-specific register and of the general, communicative register (or style) of both the source and the target texts. As Byrne noted, "in many cases, the importance or even existence of style in technical texts goes completely unacknowledged, due largely to the belief that because technical language is functional, it must be "plain" and stripped of any form of style or linguistic identity" (2006, 5). The few examples discussed so far are an indication that style neutrality or the lack of linguistic creativity in specialised texts is not universal.

5. Keeping Up with Genre Conventions and Communicative Functions

Along with terms, phrasemes, and register, another crucial thing to take into account in specialised translation is the fact that it usually deals with texts, *i.e.* fully-fledged discourse entities, which are not written at random, just for the sake of writing. They are the product of an author or of authors who belong to a particular discourse community, and they are meant to serve a given purpose, because "individuals either produce, or produce interpretations of, texts according to the norms of the discourse community and the functions which the text is intended to serve within that discourse community" (Bex, 2001, 66). Both the "tradition" of a text and the communicative goals it pursues crystallise in the notions of genre and genre conventions. As Bhatia shows, the concept of genre "extends the analysis beyond the textual product to incorporate context in a broader sense to account for not only the way text is constructed, but also for the way it is often interpreted, used and exploited in specific institutional or more narrowly professional contexts to achieve specific disciplinary goals" (2004, 20).

Specialised discourse is a realm where genres have been known to prosper, as each field of knowledge and/or activity has developed – or, sometimes, borrowed – its own conventionalised ways of packaging informational content. The legal field, for instance, encompasses a very wide range of textual genres, from judgements, subpoenas, summons, injunctions, to statutes, wills, powers of attorney, or various types of contracts. Discharge summaries, case reports, or consultation letters are some well-known genres in

the medical field, whereas bank statements, financial statements, general ledger reports, or closing binders are common genres in the field of business/accounting. Of course, many genres cut across several fields. An example in this respect is the scientific article, which may come up as a conventionalised way of organising information in virtually any field of knowledge – even though textual conventions may be slightly different in each case.

One of the challenges that specialised translators need to face is learning how to deal with all the various genres they may come across in their work. On the one hand, they need to be aware of the "culture" and purposes that led to the use of particular genre conventions in the source language and, on the other hand, decide how these conventions should be dealt with in the target culture, in agreement with the possible expectations of the target recipients (that they also need to envisage). As Neubert and Shreve emphasised, "the impression that a translation 'sounds wrong' comes from violations of a reader's textual expectations. The reader has in mind a set of tacit expectations about what the text 'should be like'" (1992, 117). Keeping up with genre conventions may sometimes imply radical decisions, such as deleting, adding, or reorganising information in the target text. A study I carried out for my doctoral research revealed that the Romanian translations of English ICT news articles were consistently shorter than their sources (the average size of the target texts was of 373 words, as opposed to 500 for the source texts) and encompassed a smaller number of intra-textual divisions, like subheads or paragraphs (1793 in the source-corpus as opposed to only 1354 in the target corpus). This showed that the translators made an effort to adapt the target texts to the generic conventions of the target culture, which require that ICT news be more condensed in Romania. An even greater effort of adaptation may be needed in cross-genre translations, in which the source and the target genres are different (*e.g.* translating a source press release as a news article in the target culture).

As far as communicative functions are concerned, in spite of the traditional assumption, translation practice seems to suggest that specialised texts which serve a purely informative purpose are not that frequent, not even in the technical fields. With the exception of technical descriptions (*e.g.* the description of the parts that make up a particular machine or its functioning), which may be seen as only informative, most specialised texts are meant to perform several communicative functions. So, although their primary goal may be that of conveying information, most specialised texts are also meant to persuade (*e.g.* through argumentation, in scientific articles; in product advertisements), to instruct (*e.g.* user manuals; legal provisions), or even to express "personal" viewpoints (*e.g.* in scientific articles, in corporate reports), etc.

(9) In the past, examination to exclude any significant residual ovarian enlargement has been recommended before each new treatment cycle but it is

no longer recommended. Although it is prudent to postpone further treatment when symptoms lead to discovery of a large cyst or grossly enlarged ovaries, clinical research and accumulated clinical experience suggest that routine 'baseline' physical or ultrasound examinations are unnecessary. [1]

(10) When using the touchpad, keep it - and your fingers - dry and clean. The touchpad is sensitive to finger movement; hence, the lighter the touch, the better the response. Tapping harder will not increase the touchpad's responsiveness. [3]

(11) What is the cost below which prices should not be set? Does anyone actually sell below cost? Consider the case of Ms. Profetta Seeker, proprietor of the Thrifty Supermarket, who orders 1,000 pounds of ripe bananas. [2]

As the examples above show, a wide array of linguistic and rhetorical means is put to use in order to achieve all these functions in the source texts, and some of them may prove to be particularly challenging to translators.

6. Challenges, Responsibilities, and Risks

As this brief overview has shown, from the level of terms, to phraseology, register, genre conventions, and communicative functions, the translators who work with specialised texts have to deal with many challenges, which require not only extra-linguistic knowledge of the field(s) at hand, but also problem-solving skills and linguistic creativity. In many respects, in the knowledge-based society – where information spreads at a breathtaking pace, the boundaries that separate the disciplines have faded, and the advancements of science and technology develop at a scale never reached before – specialised translation has become at least just as demanding as literary translation. In any case, it is definitely not "easier", "restricted", "machine-like", or "humdrum", as in some traditional views. In many respects, specialised translation and literary translation are similar. In fact, taking the concept of specialisation to the extreme, to the extent that the literary art might be seen as a specialist activity, which is only practiced by a small group of experts, literary translation may also be seen as (a type of) specialised translation. However, in spite of their apparent similarity, the attempt to make the two trades compete and the effort to assign them labels based on value judgements are just as useful as pouring water into a sieve.

Specialised translators have a shared responsibility towards both the source text and its producer(s) and the target text and its future recipients. The status of the literary source text may be higher than with most other text types, as Snell-Hornby claimed, but this does not mean that specialised source texts are authorless or that those who commission specialised translations expect less than a job well done, *i.e.* a translation that manages to keep the accuracy of the informational content conveyed by the source text while succeeding in fulfilling its intended communicative effects in the target context.

In its constant juggling between precision and accuracy in the translation of terms/ informational content and resourcefulness in the rendering of the numerous other linguistic and pragmatic phenomena present in its source texts, specialised translation is not a risk-free activity. It is not by chance that, according to some views, the notion of deviation in translation (of the target text with respect to the source text) is acceptable only when one talks about "scientific" documents "where facts are set out and presented in unqualifiedly objective terms for the reader of SL and TL text alike, but with literary texts the position is different" (Bassnett, 1992, 79). In fields of knowledge where accuracy is a prerequisite, the mistranslation of terms may have disastrous results, with consequences that may go far beyond the flawing of a literary author's style. Moreover, the mistreatment of phraseology and inappropriate register choices may undermine completely both the way in which the information in specialised texts is understood and received and the intended communicative effect that the translation is supposed to produce in the target context.

Finally, it is worth noting that, especially when their target language is lesser known and terminologically standardised, specialised translators, just like journalists or authors, are creators of language too. As Montgomery stressed, "translation (...) has time and again resulted in the creation of new vocabularies in languages previously foreign to the relevant knowledge" (2000, 18). When the source texts are highly influential or benefit from wide circulation, some of the choices made in their translation will tend to stick in the collective mind and be taken as the norm, and thus become the "conventional" translations of new terms or new field-specific phraseology. It is thus that formal or semantic loans are usually introduced into a language, enriching its vocabulary and helping it keep up with the advances of science and technology. From this perspective, specialised translators have responsibilities towards the target language too and they should be wary of the risk of introducing loose translations and poor style into the target context. "The translator, it was stated, must be more than a mere device, clicking out word for word, phrase for phrase; he must be actively involved in the choice of language, dancing the border between imitation and innovation" (Montgomery, 2000, 34).

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TRADUCEREA ÎN CADRU SPECIALIZAT: PROVOCĂRI ŞI RISCURI

(Rezumat)

Deşi este tipul de traducere cel mai des întâlnit în prezent, traducerea specializată, adică traducerea textelor care se referă la un domeniu de activitate sau de cunoaştere specializat, a reprezentat multă vreme o preocupare marginală în cadrul studiilor traductologice. Considerată ca fiind lipsită de creativitate, de strălucirea şi nobleţea rivalei sale tradiţionale, traducerea literară, traducerea specializată a fost deseori asociată cu trăsături mai degrabă negative, fiind descrisă, în mod direct sau indirect, drept un proces automat, plin de constrângeri, de multe ori plictisitor şi anost. Acest articol analizează câteva dintre provocările cu care traducătorii specializaţi se pot confrunta în activitatea lor, cu intenţia de a demonstra că, dimpotrivă, traducerea specializată înseamnă mai mult decât ceea ce pare la o primă vedere, necesitând la fel de multă pricepere şi atenţie din partea traducătorilor ca şi traducerea literară.

SOME ASPECTS OF FELICITOUS COMMUNICATION

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Abstract. The advent of the concept of communicative competence in English Language Teaching marked growing attention to the ways and prerequisites of felicitous communication. This paper examines naturally occurring interactions and reports an analysis of politeness and cooperation principles, as well as possible methods of self-presentation in Modern English conversational discourse. Rules of politeness in combination with cooperation attitude assist in achieving effective and felicitous communication. Understanding the effect politeness and cooperation principles, as well as self-presentation produce will benefit interpersonal communication on different levels. Hence this subject is germane and most topical to education in general and language teaching in particular.

Winning your listener's attention is a challenging and hard job, yet it is worth the effort.

Keywords: conversational discourse; communication; communication goals; communicant; self-presentation; politeness; cooperation.

1. Introduction

During the last few decades the development of linguistics has brought about an important idea: human communication is the basis of people consciousness, cognition, and social life in general and, therefore, people cannot exist without communication. Increasingly, researchers are focusing on the problems of speech communication, principles of modeling the communicative

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act, language functioning in various spheres of social activity, and on the interdisciplinary categories that are the prerequisite of successful communicative act in particular.

Globalization processes embrace countries with different levels of development and humanity as a whole needs common norms of societies interaction. That is why cultural globalization can't but have common basis of mutual ethics to promote the dialogue between nations and cultures. The need for economic and cultural cooperation is one of the objective reasons for human communication qualitative changes. Its efficiency is determined by sticking to the ethic norms of communication that are based on socio-ethical principles of language behaviour. The study of language communication in this context helps in determining various principles connected with the communication intention of the addresser, character of communicants' interaction and peculiarities of their communication. The participants' communication interaction takes place and their intentions to calm down, obtain information, answer a question, drive somebody mad, better self-present, etc. are realized within discourse, the most important communication category.

Both politeness and cooperation functions overlap as they govern people's social behaviour and communication activity. In the most general sense politeness principle can be defined as social cooperation type based on respect for partner's personality. It is considered that the above principle plays more important part in communication practice than the cooperation principle. Regarding speech communication politeness principle is determined as special speech behaviour strategy aimed at avoiding possible conflict situations resulting from the use of different rules and tactics. G. Leech (1983) defined six rules or maxims: tact, generosity, approbation, modesty, agreement and sympathy.

Felicitous conditions of communication depend upon the wish and possibility of communicators to express their thoughts, the skill to determine characteristic features of the interlocutor and formulate own remarks in the best possible way under the circumstances. Polite conversation can be considered as pursuit of agreement.As an integral part of interpersonal communication, politeness and cooperation is an important regulator of behavior that is imperative for achieving effective interaction between people.

Obviously, discourse is conducted by selves. They adapt certain communicative roles, exchange speech patterns and, consequently, communicative roles. They report, describe, state, prove, convince, beg, order, ask and answer, make and accept offers, promise and break promises, ridicule, offend or flatter, evaluate facts and behavior. They choose definite speech methods, strategies and tactics of cooperative or non-cooperative character. The art of polite communication is the addresser's ability to take into consideration the addressee's personal features, character, preferences in choosing the communication tactics, the use of appropriate lexis, efficient speech structuring

well in advance. Rules of politeness in combination with cooperation attitude assist in achieving effective communication.

The aim of the research is to reveal particular importance and social value of appropriate self-presentation and management.

The object of the research is strategies and motives of self-presentation in discourse in the light of fiction literature; the *method* used is discourse analysis (Gee, 1999; Selivanova 2002, 128; Susov 2009, 222).

The topicality of the research lies in the importance of self-presentation skills improvement and managing impression of an individual in the context of social intercourse, t*he subject of the research* being self-presentation and management in interpersonal communication on both theoretical and practical basis.

2. Discussion and Results

Self-presentation is understood as part of individual's performance which regularly functions in general and fixed fashion to define the situation for those who observe the performance uniting interactive strategies with the personal front (Goffman, 1959). Self-presentation can be of two types: conscious and subconscious, both strategies presuming the so-called "catch-up effect", when the addressee receives a certain impression of the speaker. Thus, we approach direct and indirect self-presentation strategies. It is in our best interests to try to control how other people respond to us. One possibility involves optimizing the impression we give others of ourselves (Schlenker, Pontari, 2000). Our capacity to create an impression rests on two different activities: messages we give and messages we give off. Messages we give refer to direct verbal symbols or their substitutes whose content is designed to convey information. Messages we give off involve actions perceived as being performed for reasons other than the information conveyed: the so-called off-record strategy (Levinson, 1983), and non-verbal aspects of communication, i.e. body language, facial expression. Thus, by posture, mimics and gestures the speaker indirectly gives off a message about the kind of person he/she is.

Direct strategies of self-presentation include the concept of "region" (Goffman, 1959, 214), bald on record theory (Levinson, 1983, 203) with key concepts of "rationality" and ,"face", five direct self-presentation tactics to influence others (ingratiation, intimidation, self-promotion, exemplification and supplication - see Jones and Pittman, 1982).

In sociology and social psychology impression management is often used as a synonym of self-presentation and is viewed as the process through which people try to control the impression other people form of them. Politeness theory is a sociolinguistic theory in the pragmatic tradition that was developed by P.Brown and S.Levinson, who extended E.Goffman's approach. Considerable research in interpersonal communication has used politeness

theory and facework to examine the communicative strategies people use to enact, support or challenge face, consequently the strategies of self-presentation.

Politeness in face-to-face communication or online interaction is one of the key factors of a positive outcome of the conversation. That is why the speaker who is consciously longing to influence his/her listener should be aware of two types of politeness, namely: positive politeness and negative politeness. Positive politeness strategies seek to minimize the threat to the listener's positive face. They are used to make the latter feel good about himself/herself, his interests or needs, and are most usually used in situations where the audience knows each other fairly well. This move helps the speaker to gain a pint to his/her own personality image. In addition to hedging and attempts to avoid conflicts, some strategies of positive politeness include statements of friendship, solidarity, compliments. Examples may include: attending to the listener's interests, needs; using solidarity in-group identity markers; being optimistic; including both speaker and listener in activity; offering or promising; exaggerating interest in listener and his/her interests; avoiding disagreement; joking. Using positive politeness strategies the speaker focuses on the listener's personality, showing him/her the importance of this dialogue. In the partner's eyes you seem utterly polite, tactful and delicate, which certainly creates a wining impression.

Negative politeness strategies are oriented towards the listener's negative face and emphasize avoidance of imposition on the latter. These strategies presume that the speaker will be imposing on the listener and there is a higher potential for awkwardness or embarrassment than in positive politeness strategies. Negative face is the desire to remain autonomous, so the speaker is more apt to include an out for the listener, through distancing styles like apologies. The examples are: being indirect; using hedges or questions; being pessimistic; minimizing the imposition; using nominalizations, passives, or statements of general rules; apologizing; using plural pronouns. Favor seeking, or a speaker asking the interlocutor for a favor, is a common example of negative politeness strategies in use. Three main stages are observed in favor-seeking: the preparatory phase, the focal phase, and the final phase (Jones and Pittman, 1982). Further detailed study of the politeness theory can be found in the works of S. Mills (1982), B. Davies (1997) and R.Lakoff (1990).

When we interact with others, we continuously give and receive countless wordless signals. All our nonverbal behavior - the gestures we make, the way we sit, how fast or loud we talk, how close we stand, how much eye contact we make - send strong messages. The nonverbal signals one sends create either a sense of interest, trust and desire to maintain relations or they generate disinterest, distrust, confusion or even repulsion. In impression management body language cues perform five roles (Richmond and McCroskey, 1995): repetition, contradiction, substitution, complementing, accenting.

Alongside with direct/indirect strategies and the principles of negative/ positive politeness, the following strategies are distinguished (depending upon the type of discourse): cognitive, contextual, communicative, semantic, syntactic, textual, etc. These were introduced by D. Taylor (1988) who worked out the theory of 'style', which is believed to be based on communicative strategies. Thus, the speaker may apply the politeness strategy that will condition the essence of the utterance, i.e. its content, stylistic peculiarities and the use of speech acts. Communicative strategies proper and semantic strategies are worth mentioning. The former are presented as the bundle of rules the speaker is about to stick to, the latter include semantic planning of the intention, mostly addressing the linguistic means within a particular communicative action. Linguists distinguish between cooperative and non-cooperative principles by the way communicative strategies are established. Cooperative principles are used in informative and interpretive dialogues, e.g. in telling stories, giving advice and exchanging opinions. Non-cooperative ones are found in arguments, disagreements and claims.

Undoubtedly these are the politeness strategies that perform the function of positive self-presentation of the speaker and his/her target reaching. Communicative strategies considerably contribute to the effective realization of communicative intention and are supposed to reach a wider social goal. Communication tactics are defined as a certain way the speakers conduct themselves on a definite stage of the conversational interaction, focused on reaching a desirable effect or preventing it. Communicative tactics form the structure of the dialogue/monologue, expressing happiness, joy, sorrow, disappointment, etc. The right combination of the appropriate strategy and tactics will largely define the self-realization and management impression that leads to a final impact upon the listener.

The existence of communicative strategies brought about the appearance of impression management approaches. To analyze the nature of behaviour and the speaker's style of influence he/she is bound to apply consciously or subconsciously in real interaction or in fiction discourse linguists suggest the following 4 approaches: 1. the autocratic approach, 2. the emotional approach, 3. the assertive approach, 4. the passive approach. These allow to study and explain the overall conduct of the speaker depending on his/her communicative strategies and tactics chosen Together with different kinds of politeness principles they constitute the background for the practical analysis of personality self-presentation and interaction. The above 4 approaches are studied according to their functions in the fiction text fragments by English writers, namely: 1. Jeffery Farnol -*The Money Moon*, 2. Stephen King- *Quitters, Inc*, 3. Jack London-*The Game*. While analysing the personality self-management and behaviour in the text fragments special emphasis is put on such categories of self-presentation as direct and indirect strategies, politeness principle theory and the theory of conversational implicature. The following

examples offer an opportunity to study the most successful and less effective self-presentation strategies in practice.

Realization of communicative self- presentation strategies in Jeffery Farnol's "The Money Moon"

The analysis of the dialogue between Mr.Bellew and Ms.Sylvia resulted in revealing the emotional approach of the woman and prevailing defensive strategy of the man.
Mr. Bellew and Ms. Sylvia (Farnol, 1988, 61):
"Do you know, Mr. Bellew, I'm growing quite jealous of you"
"Well, I am sure you are not"
"I beg your pardon! -how awkward I am!" she exclaimed, in hot mortification.
"No," said Bellew, shaking his head, "it was a nail, you know, a bent, and rusty nail, -here, under the top bar. Is your dress much torn?"
"Oh, that is nothing, thank you!"

Conversations between the opposite sexes are commonly of special interest. The nature of a woman and a man appear to be quite different regarding their psychological-behavioural characteristics. It is felt though not strongly in the above dialogue that Mr. Bellew and Sylvia cherish kind feelings for each other. Consequently, we may speak of almost identical managing strategies. As for the lady, she chooses the tactic of the so called "favour seeking move". She is definitely using the strategy of negative politeness with the elements of the positive impact including statements of friendship and compliments: *"Do you know, Mr. Bellew, I'm growing quite jealous of you"* -, which underpins the idea of longing to maintain the positive face of the listener. *"Do you know,..."* is the signal of opening, the speaker is thus reducing her own self-importance in the matter and somewhat exaggerates that of the partner. The whole phrase is the so-called down-scaling compliment. Sylvia aims to create the comfort zone of the conversation by implementing an emotional approach.

Mr. Bellew is actually supporting this attempt. *"Well, I am sure you are not"* is the example of negation used for the beneficial result. In this respect the man indirectly approves his face, minimizing the imposition not to seem extremely egoistic. Sylvia is good at defensive strategy uttering *"I beg your pardon!--how awkward I am!"* when the bestowed dress is torn. Both the excuse and the justification of her awkwardness create an effective tool to avoid threatening situation or means of self-handicapping. The tactic is quite disarming as Mr. Bellew hurries to say *"No,...it was a nail, you know, a bent, and rusty nail...",* probably, a predictable reaction. The man is interested whether Sylvia's dress is much torn, which remains one of the hooks of politeness strategy – showing the listener he is understanding and concerned. They both follow the principles of indirect performance.

Realization of communicative self-presentation strategies in Stephen King's "Quitters, Inc."

The following dialogue between Mr. Donatti and Mr. Morrison gives the possibility to analyze the self-management approach of Mr. Donatti

Mr. Donatti and Mr. Morrison (King, 2001, 11):

"Good," Donatti said. "We don't bother with propaganda here, Mr. Morrison. Questions of health or expense or social grace. We have no interest in why you want to stop smoking. We are pragmatists."
"Good," Morrison said blankly.
"We employ no drugs. We employ no Dale Carnegie people to sermonize you. We recommend no special diet. And we accept no payment until you have stopped smoking for one year. I wonder if you know this."
"My God," Morrison said.
"Mr McCann didn't tell you that?"
"No."

It is obvious from the excerpt that Mr. Donatti, the head of the corporation of quitters, sounds adamant and impartial. In order to impress his new client Mr. Donatti uses direct assertive strategy to establish a desired image. The influential self-disclosure refers to the active verbal idealization of the self, moreover, the man is using plural nouns to seem more powerful and unshakable: *We don't bother with propaganda here, Mr. Morrison. Questions of health or expense or social grace. We have no interest in why you want to stop smoking. We are pragmatists."*

The impressive presentation of his self is achieved by the accurate use of nominalizations; repetition of the personal pronoun "we" creates a hypnotic and continuing effect. *"We employ no Dale Carnegie people to sermonize you"* - the reference to the world-famous guru of manipulation Dale Carnegie is a brave and provoking hook that Mr. Donatti uses. In fact, his rejection to apply Carnegie's methods proves his unquestionable reputation and self-esteem, he is far better than any other person. The directness of the speech it believed to be the bald on-record strategy, when the speaker makes no effort to reduce the impact of the face threatening act. In this case Mr. Donatti is most likely to shock Mr. Morrison, which is manifested in the line having *"My God"* phrase. Mr. Donatti is blocking any possible attempt of the hearer to alter his positive face. On the other side, he addresses the negative politeness verbal hedge, for example:*" I wonder if you know this...Mr. McCann didn't tell you that?".* This also indicates concern for the hearer's positive self image, though is rather focused on his own.

Realization of communicative self-presentation strategies in Jack London's "The Game"

The analysis of self-presentation and impression management strategies of Mr. Clausen is provided below. Mr. Clausen and Joe (London, 1995, 3):

"Think I was never coming back, Joe?" queried the head of the department, a pink-and-white-faced man, whose side-whiskers were belied by genial little eyes. And tonight, Joe?" Mr. Clausen asked anxiously, as they waited at the shaft. "How do you feel? Think you'll do him?"
"Sure," Joe answered. "Never felt better in my life." "You feel all right, eh? Good! Good! You see, I was just a- wonderin'-you know, ha! ha!-goin' to get married and the rest- thought you might be unstrung, eh, a trifle?--nerves just a bit off, you know. Know how gettin' married is myself. But you're all right, eh? Of course you are. No use asking you that. Ha! ha! Well, good luck, my boy! I know you'll win. Never had the least doubt, of course, of course."

It is obvious from the dialogue that Mr. Clausen has a rather friendly attitude to Joe as he is involved in his employee's life. One can observe that the boss is using a positive politeness strategy and an emotional approach as he tends to focus on his listener's personality, showing him he finds the conversation important and he is sincerely interested in young man's plans: *"And tonight, Joe?...How do you feel? Think you'll do him?".* He sounds concerned and emotional as he asks 3 questions in a row, which suggests he is impatient and ready to give advice if needed. In Joe's eyes he seems to be polite, tactful enough, perhaps too much involved. Knowing about Joe's coming wedding he inquires about his feelings and appears to be supportive as he refers to his own marrying experience: *"…goin' to get married and the rest-- thought you might be unstrung, eh, a trifle?--nerves just a bit off, you know. Know how gettin' married is myself".* The communicative cooperative tactic seems to be in use. Sharing your personal life experience and being interested in your hearer's problems contributes to the raise of speaker's status. While analyzing Mr. Clausen's behavior we also come to the idea of another direct communicative tactic he uses, that is ingratiation. He tries to influence a young man by emphasizing his (Joe's) ability to win the game, expressing his belief in Joe's talent: *"Well, good luck, my boy! I know you'll win. Never had the least doubt, of course, of course."* It is interesting to point out his inclination to the repetition of the so called "goodie" adverbs, such as "good, good" or "of course of course" or "all right" which support his speech and indicate his approval and appreciation of his interlocutor's individuality.

3. Conclusions

Thus, the analysed fiction literature excerpts make it possible to conclude that in most cases in the course of face-to-face interaction the speakers are likely to choose the indirect or off record strategies, when the listener is expected to react promptly, but without much threat to his/her face. This kind of technique is preferably used in the conversation between those who either are distant or careful enough not to sound too much imposing or impolite. Such strategy is evidently interconnected with the defensive one, which is observable

in the above examples. In addition, if the speaker is interested in his/her hearer's personality, he prefers to show their personal involvement, implementing the emotional approach, sometimes using ingratiation, and minimizing the possible conflicts which may appear during interaction. Analysis demonstrates that self-presentation consists of two distinct components: defensive and assertive tactics, which are rather correlated. Males seem more likely to use assertive self-presentation tactics than females.

According to the results of the practical study on self-presentation skills one can make sure that forming a positive self-impression and influencing people is a hard job. We are not born with perfect communication abilities. Just on the contrary, it is an acquired and practiced skill. But once the basics of self-presentation are mastered, we'll be able to effectively say not only what we have to say in half the time, but our audience will also respond by careful listening to and keeping in mind , getting interested and thus influenced. The way to success is the awareness that every action is a reaction and either in personal or professional communication the speaker should be ready to be proactive, patient and creative. Apparently, the usage of appropriate non-verbal communication skills, as it can be understood from the analysis, adds a special charm to the speaker allowing gaining a positive disposition of the listener.

The communication process is a bilateral one comprising speech production and perception. The aim of the speaker is to convey a message, while that of the listener is to adequately comprehend the information. Unsuccessful presentation, as well as inadequate perception and incorrect comprehension of the information result in communication failures, possible conflict situations and the "speaker's loss of face". Following the principles of politeness and cooperation is one of the prerequisites of felicitous communication. Winning your listener's attention is a challenging and hard job, yet it is worth the effort.

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CÂTEVA ASPECTE ALE COMUNICĂRII REUŞITE

(Rezumat)

Apariţia conceptului de competenţă comunicativă în predarea limbii engleze a marcat o creştere a atenţiei acordate modalităţilor de realizare şi premiselor de comunicare fericită. Aceasta lucrare analizează interacţiuni care se desfăşoară în mod natural şi prezintă o analiză a principiilor de politeţe şi de cooperare, precum şi metodele posibile de auto-prezentare în discursul conversaţional din engleza modernă. Regulile de politeţe în combinaţie cu atitudini de cooperare ajută la realizarea unei comunicări eficiente şi încununată de succes. Înţelegerea efectului produs de principiile de politeţe, cooperare şi auto-prezentare va aduce beneficii comunicării interpersonale la diferite niveluri. Prin urmare, acest subiect este relevant şi de actualitate în educaţie în general, şi în domeniul predării limbilor, în special. Câştigarea atenţiei interlocutorului este o sarcină grea şi plină de provocări, dar care merită efortul.