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**LA POÉTIQUE DE LA RÉSTANCE ENTRE TRADITION
MÉDIÉVALE ET MODERNITÉ POUR UN RÉARMEMENT
CULTUREL DANS *LE CRÈVE-CŒUR* D'ARAGON**

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Abstract. *Le Crève-Cœur* (*The Heartbreak*) by Louis Aragon approaches the Resistance by drawing from the Renaissance heritage to reach the modernity in the humanist spirit called to consolidate the bases of French culture. Resting on socio-criticism and stylistics, the results of the present reflection have shown that, faced with the asphyxiation of values and the obsession of freedom, the resistance of the traditional poetic forms rises in the form of new aesthetics and ethics. The medieval tradition becomes a cultural re-armament used for the judgments present in contemporary history. Poetic action and resistant action unite in revolt to reach a new humanism.

Keywords: aesthetics; modernity; cultural re-armament; the Resistance; medieval tradition.

1. Introduction

La modernité française s'est construite sur un fond de violence lié, à la fois, à la révolution politique de 1789, à la religion et à une tradition idéologique et culturelle devenues obsolètes. Elle provient aussi des rivalités sociales, de l'instabilité constitutionnelle et des guerres. Plusieurs formes de violence favorisent des dynamiques d'écriture. Une analyse des œuvres

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poétiques permet de découvrir la manifestation plurielle de la violence. *Le Crève-Cœur* d'Aragon répond ainsi à l'analyse du thème de la « Résistance », d'où la présente réflexion : La poétique de la Résistance entre tradition médiévale et modernité pour un réarmement culturel dans *Le Crève-Cœur* de Louis Aragon. (Avec la majuscule, allusion est faite à la Résistance française face à l'invasion allemande pendant la seconde Guerre mondiale).

Comprise comme une violation de l'intégrité déstabilisant l'Homme et la société, la violence déshumanise par sa contribution à la déviance. Si l'on s'accorde, dès lors, à dire que la poésie se prête mieux au cri lyrique de douleur et de révolte, force est de savoir que seul, le poète est capable de peindre subtilement ces diverses formes de violence et d'en conserver la mémoire. Le recueil de Stéphane Hessel *Ô ma mémoire : la poésie, ma nécessité* (Hessel, 2, 2010) le justifie bien. Or, toute révolte appelle à une résistance, sœur d'une forme de rébellion militaro-politique, certes, mais aussi langagière. Au-delà de l'écriture d'une fable, au sens aristotélicien du terme, d'un éloge, d'une plainte ou de la seule narration versifiée d'un événement réel, c'est l'histoire des Hommes, du point de vue politique, social et artistique. Il s'agit, sous cette vision prismatique, de tendre le miroir de l'histoire dans la mesure où les événements contemporains sont évoqués selon une projection dans le passé ; ces faits trouvent un écho et apportent une leçon, un encouragement et une édification.

Le poète, pour y arriver, multiplie les références historiques et diversifie les sujets abordés ; ce récit national concerne aussi bien l'histoire de la poésie française que les étapes décisives de l'évolution du pays. Le souci de variété et l'influence de l'historicité constituent un ensemble homogène, identitaire, édificateur et didactique, et confèrent, de la sorte, une originalité à son œuvre poétique ; celle-ci marque le retour à la tradition et une contradiction à sa tendance surréaliste se retrouvant, du coup, face à des interrogations. Quelle est l'origine d'une telle théorie ? Doit-on considérer l'écriture aragonienne comme un patrimoine médiéval ? La poétique de la Résistance constitue-t-elle un réarmement culturel pour l'Homme sorti des violences ? L'objectif de l'étude est de montrer comment le poète opère le retour à une écriture traditionnelle et d'indiquer son but. Deux méthodes d'analyse aideront à l'élaboration du travail : la sociocritique qui permet de comprendre les faits sociaux ayant conduit à la Résistance poétique et la stylistique qui, selon Charles Bally « étudie les faits d'expression du langage organisé du point de vue leur contenu affectif » (Bally, 1909, p. 16). Vue l'importance du sujet, l'analyse sera structurée en trois parties. Le premier axe porte sur les sources de la Résistance entant que théorie. Le deuxième axe montrera en quoi la Résistance inspirée de la tradition médiévale constitue un réarmement culturel. Le dernier étage situera sur l'esthétique de la pratique poétique aragonienne par rapport à la sensibilité et au renouvellement du genre.

2. Aux origines de la Résistance: la genèse d'une théorie

Le mot « résistance » en tant qu'action de s'opposer à une idée ou à un fait injuste devient un mode et une forme d'écriture ou un rejet systématique des principes canoniques de la poésie traditionnelle ou même une alchimie. Dans son essai intitulé *La Résistance à la poésie*, Longenbach affirme qu'elle est une « résistance à la poésie » (Longenbach, 2013, p.180).

La poétique de la Résistance est donc une démarche analytique d'un processus langagier spécifique. Elle est une théorie, une conception poético-philosophique engageant l'Homme et qui se résume selon Valentin Feldman à un « non » : « j'ai passé ma mauvaise humeur à graver sur un morceau de bois un *non* » (Feldman, 2006, p. 180). Cette négation adjectivale est celle d'une genèse et qui, par sa position, donne une insistance. Le « non » est la marque de protestation et d'indignation ; il est un programme poétique, un programme de vie ou le « refus d'accepter » (Ibid., p. 177) l'invasion et la servitude, le refus d'accepter l'inacceptable. Il justifiera la Résistance en ces termes : « Il y a des limites à la servitude : il n'est pas de limites au refus » (Ibid., p. 317).

La Résistance française est le fait d'une souffrance humainement insupportable : « La souffrance est comme un ciseau / Qui tranche dans la chair vivante » (Éluard, 2000, p. 126). Ainsi, le titre du recueil *Le Crève-Cœur* signifierait « crever le cœur », c'est-à-dire exploser le cœur. Le mot « crève-cœur » est composé du verbe intransitif « crever » signifiant éclater sous une quelconque pression, et du substantif « cœur » précédé du déterminant zéro, pour désigner l'organe thoracique qui, au sens moral, a valeur d'âme, de conscience ou d'esprit. Il est, du point de vue littéraire, synonyme de déchirure. Il est donc la source à partir de laquelle le poète révèle l'Homme dans l'absurdité de sa condition et l'éveille par la révolte libératrice. Stéphane Hessel écrira que « Créer, c'est résister. Résister, c'est créer » (Hessel, 2010, p. 188). En s'inscrivant dans cette proposition, l'on pourrait dire qu'écrire, c'est agir, résister, survivre ; c'est encore témoigner. Il s'agit d'une soif de « liberté qui guide nos pas » (Emmanuel, 2016). La Résistance trouve sa fertilité scripturaire dans les conflits, la privation de liberté, les inégalités sociales, des antivaleurs qui participent à l'antihumanisme. En combattant l'injustice ou le mal par l'écriture revient à faire preuve d'humanisme, à donner sa vie pour le bonheur de la postérité. La comparaison de Paul Éluard est émouvante : « C'est une forêt d'amis / Qui s'assemble aux fontaines vertes » (Éluard, 2012, p. 18). Dans la « forêt d'amis » se trouvent des noms comme Garcia Lorca, Saint-Pol-Roux et sa fille, Décour » (Ibid.). Ces noms trouvent leur signification dans la mission sacerdotale du poète : il est guide de la conscience de la mémoire collective ou éclairer, parce que doté d'une éthique, il porte la lumière. La poésie, par ses lois propres, est la seule capable de conserver et de transmettre l'histoire des peuples, antique ou moderne. Elle est à la fois la mémoire des Hommes et un moyen de communication, le conservatoire du passé humain :

Tout au long de ma vie et notamment dans les périodes douloureuses où je me suis trouvé entre les mains de la Gestapo et ensuite dans plusieurs camps de concentration, je n'ai eu qu'un vrai recours. Recours qui m'a toujours permis d'affronter des situations pénibles avec une certaine sérénité : c'est le recours à la poésie. J'ai la chance de retenir par cœur les poèmes que j'aime [...]. (Hessel, 2010 13-27, ici, 17)

Le brigandage politique hitlérien avec son dysfonctionnement moral et sa tyrannie sont des éléments causaux de la Résistance. L'« hitlérisme » (terme utilisé pour traduire l'action d'Adolf Hitler de soumettre l'Europe et le monde à son idéal de société par la terreur) de l'Europe a eu pour conséquence le repli des poètes dans une attitude combative afin de résister à cette forme de déshumanisation. Pierre Seghers précise que « la littérature de la Résistance aura été une littérature dictée par [...] la libre et difficile expression d'un seul et unique souci : se libérer d'un intolérable état de choses » (Seghers, 1974, p. 135). Les poètes s'opposent à la montée du nazisme et aussi à la nouvelle situation du pays et du monde : la crise historique, la passivité, l'inertie de la classe politique et de la société civile sont à l'origine de cette forme de création poétique. L'art d'Aragon, selon Sandra Provini, est en « influencé » (Provini, 2008, p. 102-114). À partir de ce postulat, son goût pour les modèles médiévaux se justifie. En posant la Résistance comme une théorie dans la création poétique, on se retrouve dans la pensée que l'expérimentation de nouvelles techniques ou la prise de position face à des événements importants donnent lieu à la résurgence des écoles ou des mouvements artistiques. Les auteurs antiques, les personnages historiques, les thèmes médiévaux sont érigés en modèle.

On peut, certes, ne pas trouver une innovation à proprement parler du fait de l'inspiration directe des « Anciens » au sens humaniste, mais le mérite réside dans la sagesse, la clarté et la pureté de l'origine. Il est donc nécessaire de revisiter les sources considérées comme un patrimoine par la recherche d'une forme poétique capable de rendre compte de la réalité : « Je suis à la recherche d'un langage, un langage qui soit celui de notre temps, de notre peuple, et à la fois de la plus haute vague » (Aragon, 1979, p. 380). À ce langage nouveau, s'ajoute la tradition héroïque de la poésie, celle de la tradition du vers rimé qui est une invention de l'école médiévale qui reprend la richesse des possibilités que propose le répertoire des rimes des rhétoriciens. Se voulant héritier de cette tradition, il retrace l'histoire de la rime en expliquant sa condamnation :

Le dégoût de la rime provient avant toute chose de l'abus qui en a été fait dans un but de pure gymnastique, si bien que dans l'esprit de la plupart des hommes, rimer, qui fût le propre des poètes, est devenu par un étrange coup du sort, le contraire de la poésie [...]. La dégénérescence de la rime française vient de sa fixation, de ce que toutes les rimes sont connues ou passent pour

être connues et que nul n'en peut plus inventer de nouvelles et que par la suite, rimer c'est toujours imiter ou plagier, reprendre l'écho affaibli de vers antérieurs (Ibid., p. 731).

Le retour du poète à l'alexandrin et aux performances rimiques délaissées dès la deuxième moitié du XVI^e siècle assure l'authenticité de ses modèles, d'où la recherche de rimes nouvelles qui montre que les Hommes sont confrontés à un monde nouveau :

[...] Il n'est pas vrai qu'il n'est point de rimes nouvelles quand il est un monde nouveau, presque chaque chose à quoi nous nous heurtons [...] est nouvelle au langage et étrangère encore à la poésie. [...] Alors la rime reprend sa dignité par ce qu'elle est l'introductrice des choses dans l'ancien et ô langage qui est à soi-même sa fin, et qu'on nomme poésie. Alors la rime cesse d'être dérision, parce qu'elle participe à la nécessité du monde réel, qu'elle est le chaînon qui lie les choses à la chanson, et qui fait que les choses chantent (Ibid., p. 871).

Par des jets de sonorité, la rime évoque et nomme des choses. À l'épuisement et à l'asphyxie des valeurs, le poète oppose la résistance des formes poétiques stables. La rime redevient la raison: « Jamais peut-être faire chanter les choses n'a été plus urgente et noble mission à l'Homme, qu'à cette heure où il est plus profondément humilié » (Aragon, 1980, p. 164).

La rime apporte à chaque vers un éclairage et non l'obscurité sur la pensée. Elle permet de voir une nécessité qui, au lieu de mettre en déroute, confère à l'esprit un plaisir et une satisfaction raisonnable. Autrement dit, le choix des formes fixes correspond aux circonstances de l'écriture. Il n'est plus question d'esthétisme par rapport aux objectifs du moment : il s'agit de « maintenir même dans le fracas de l'indignité, la véritable parole humaine et son orchestre à faire pâlir les rossignols » (Ibid.). Le verbe « maintenir » employé ici est la première formulation de ce qui deviendra plus tard « résister ». Remettre à jour la rime signifie un retour à la poésie traditionnelle avec des ambiguïtés ; c'est donc un retour aux sources de la francité.

Pour Aragon qui trouve dans une telle pratique l'occasion de combattre l'adversaire, la rime doit, cependant, s'émanciper de ses modèles latins. Dans une période où la France fut divisée par des guerres féodales ayant suscité la résistance, est apparue la poésie courtoise qui illuminera l'Europe médiévale. Renouer avec la rime devient, aujourd'hui, une nécessité puisqu'elle permet de transposer le combat dans une culture vivante muselée. Elle autorise aussi la référence à la poésie fermée des troubadours qui chantent pour leurs dames, aussi bien en présence du mari qu'à son insu. Sous le texte explicite et innocent, affleure un message d'amour destiné à l'auditrice privilégiée. Se construit alors, sur ce modèle, une poésie de contrebande qui développe l'art de faire naître des sentiments interdits avec des paroles autorisées. Aragon écrit aussi « Pour [s]es

amis morts en mai » (Aragon, 1979, p. 734). La censure a certainement cru voir ici un hommage sans malice aux morts du mois de mai, victimes de la débâcle allemande ; pourtant, le poète avait pour intention d'honorer, sous le masque, la mémoire des résistants. En opposant un non à cet état de fait, la littérature de la Résistance se fonde sur une attitude de combat, principalement des poètes, pour exprimer leur refus dans la création.

Les principes de la poétique de la Résistance découlent de l'occupation de la France défigurée par la domination hitlérienne, et qui est à l'origine de l'actualisation de cette forme de poésie. Cependant, elle a été, bien avant, le fait des guerres féodales.

3. La tradition médiévale, un réarmement culturel

La poésie médiévale est celle qui s'est accrue tout au long du Moyen Âge sous les auspices d'artistes ingénieux (allusion à Clément Marot, qui a l'art de parler des choses graves sur un mode léger, maître de l'épître ; au défenseur de la langue française Joachim du Bellay ; à Agrippa d'Aubigné, l'humaniste dans l'action ; à Pierre de Ronsard le technicien du vers français, maître du lyrisme ; à Louise Labé) rivalisant d'ardeur et d'exploits inédits dont les genres sont la geste ou chanson de geste, la poésie courtoise, la poésie lyrique et la poésie dramatique.

Si Aragon a inscrit son écriture dans la tradition, c'est dans l'histoire de l'époque médiévale qu'il a trouvé ses références. Il représente des personnages historiques et propose une lecture des événements présents à la lumière du mythe, de l'histoire et des légendes médiévales. Le détour par le Moyen Âge à une époque de la poésie de contrebande explique la volonté de crypter le message afin d'échapper à la censure. Ces informations culturelles servent à célébrer et à susciter un élan résistant. Le patrimoine historique domine, de ce fait, son œuvre : l'histoire des temps antérieurs est valorisée par l'actualité pour une prise de conscience des valeurs humaines. L'engagement dans la Résistance à l'hitlérisme donne un sens à sa présence historique dans l'historicité réelle du monde, car la Résistance est action, action militaro-politique, mais surtout action poétique. Résister la poésie, c'est poser le genre comme un moyen de résistance ; c'est aussi témoigner.

La période médiévale est prise en compte sur le plan culturel, parce qu'à l'époque la France était divisée en deux. Plus encore, à l'époque féodale, la nation française était séparée culturellement par deux dialectes différents, la langue d'Oc au sud et langue d'Oïl au nord. Il en a été de même de 1940 à 1945 lorsque la France est partagée en deux zones dont les limites géographiques demeurent identiques. La première dite libre se situe au sud de la ligne de démarcation, tandis que la seconde dite occupée se trouve au nord du pays. Sur le plan politique, il y avait le gouvernement de Vichy avec à sa tête le maréchal Pétain et celui de Londres dirigé par le général de Gaulle. *Le Crève-Cœur* fait

écho de cet état de fait en son poème intitulé « Zone libre » (Aragon, 1979, p. 797) ; ce qui a donné lieu à la séparation des familles et qui a suscité le poème « Les amants séparés » (Aragon, 1979, p. 705) que reconnaît Pierre Henri Siméon : « La guerre mondiale n'avait pas seulement tué des hommes ; elle avait séparé les maris de leurs femmes, les pères de leurs enfants, bouleversé les cadres sociaux, relâché les mœurs » (Siméon, 1967, p. 21). Des motifs médiévaux sont associés à la femme dans *Le Crève-Cœur*, parce qu'il trouve une convenance à l'idéal de la courtoisie. En relisant ainsi les éléments historiques médiévaux à la lumière de l'actualité, il est possible de comparer le maréchal Pétain au roi Philippe II, dans la mesure où les deux gouvernants trahissent le peuple par leur infidélité quant au respect des lois.

La seconde réflexion porte sur l'Église catholique, sous le régime de Philippe II, qui accorde un compromis au roi sur une ordonnance que l'Église devrait condamner, à savoir la question du divorce. En refusant aussi de se prononcer sur l'exclusion des Juifs sous le régime vichyste, elle pactise avec l'ennemi allemand. Son opposition aux actes de la Résistance a accentué son manque de fidélité vis-à-vis des valeurs nationales et éthiques. La quasi-totalité des membres de l'Église catholique française restent ainsi soumis au régime du Maréchal Pétain. Par son refus même d'adopter une position catégorique, elle approuve, de fait, les décisions et agissements nazis. Dans ses références médiévales, Aragon fait aussi allusion aux francs-archers dans le poème « La chanson du franc-tireur » :

Mon fusil dormait dans l'armoire
Mes mains le tiendront mieux caché
Le temps revient des francs-archers
Mon fusil a bonne mémoire (Aragon, 1979, p. 1012).

Le terme « franc-tireur » présent dans le titre du poème s'apparente à un double niveau aux « francs-archers ». Les deux mots entretiennent une relation de ressemblance dans leurs phonèmes, car ils sont isométriques ; aussi le premier composant de chacun des termes est identique. « Franc-tireur » et « francs-archers » sont de même nature grammaticale, à la seule différence que leur date de création ne coïncide pas. Le « francs-archer » comme le franc-tireur combattent avec l'armée sans pour autant rester attaché à elle. Alors que le « franc-archer » est, selon l'explication qu'en donne Papin Edmond, une « milice chargée de combattre sous Charles VII, constituée d'hommes équipés et fournis par chaque paroisse et qui demeurent libres » (Edmond, 2017, p. 163).

Par le biais de la langue et selon la disposition du mot « franc-archer » dès le XVIII^e siècle, Aragon brouille le passé et le présent ; il établit une continuité entre l'antériorité et la simultanéité grâce à la sémantique et au terme « franc », commun aux deux substantifs. Le poète occupe ainsi la fonction de porte-parole des héros du passé et du présent. L'actualité convoquée donne une assise à l'esthétique d'une littérature de contrebande et de sa modernité.

L'épopée qui en résulte comporte de grands modèles : les Tragiques (poèmes épiques et satiriques d'Agrippa d'Aubigné qui défendent la cause des calvinistes en dénonçant leurs persécutions par les Catholiques) et les châtiments (*Les Châtiments*, titre du recueil de Victor Hugo, sont un ensemble de poèmes construit autour d'un triple mouvement : chute, expiation, rédemption). Aragon revêt, à travers *Le Crève-Cœur*, la figure de Lancelot du Lac devenu un chevalier courtois dont la passion pour Guenièvre, épouse du roi Arthur, lui fait accomplir maints exploits :

Je suis le chevalier conduit de la charrette
 Qui si l'amour le mène ignore. Ce qu'il craint
 Et devant tous assis parmi les malandrins
 Comme choisir mourir Jésus de Nazareth (Aragon, 1979, p. 698).

Le passage par les figures du Moyen Âge sert à l'expression du jugement sur le présent. Cette comparaison médiévale que le poète établit révèle la dimension héroïque de l'histoire contemporaine. Il fait des héros de la Résistance les égaux des chevaliers du Moyen Âge. Sa perception du monde de cette époque devient une conception globalisante pour offrir des scènes et des figures kaléidoscopiques. Il existe donc une similarité entre l'écriture d'Aragon et la poésie de la Renaissance, puisqu'au dire de Noël Martine « les procédés savants des Grands Rhétoriciens servent une intention populaire. Ainsi, le souci de forme, loin de se fermer à l'histoire se laisse investir par elle » (Martine, 1991, p. 65). La littérature de contrebande (ensemble de la littérature produite dans la clandestinité, du fait de la Grande guerre, de la censure et de ses conséquences) telle que conçue par le poète repose sur le retour à l'esthétique poétique du XVe siècle grâce aux renouvellements des formes, des règles de versification et les diverses rimes préétablies. L'objectif est d'inciter l'Homme à l'action afin d'écrire une nouvelle page héroïque de l'histoire : « Je te reprends légende et j'en ferai l'histoire » (Provini, 2008, p. 16).

Sur le modèle hugolien, le poète rassemble les mémoires et les consciences pour faire revivre les mythes, puisqu'ils ont pour fonction de faire rêver, de faire agir et de donner à l'action et aux songeries une unité hautement humaniste : « Homme, va! reculer, c'est devant le ciel bleu / La grande trahison que tu peux faire à Dieu » (Hugo, 1966, p. 192). Ces vers pourraient retentir comme une sommation pour le résistant contemporain.

4. L'esthétique de la Résistance dans la tradition de la poésie courtoise, une Ré-naissance poétique

La réflexion qui donne à voir l'œuvre poétique de Louis Aragon comme un « miroir ». Le choix du retour à une poésie en partie médiévale, aussi bien qu'à la poésie courtoise a du sens. En mettant les préoccupations amoureuses au centre de la vie, le serveur d'amour valorise l'idéal chevaleresque qui tourne autour de l'amour et de la nature dans une perspective humaniste.

Le Crève-Cœur a trouvé un compromis entre le goût de l'époque et l'esprit des « Anciens » (La querelle des Anciens ou les Classiques, avec chef de file Nicolas Boileau, et les Modernes conduits par Charles Perrault, est une polémique déclenchée à l'Académie française par Perrault sur présentation de son poème « Le siècle de Louis le Grand » dans lequel il fait l'éloge de l'époque de Louis XIV comme idéale, remettant en cause la fonction du modèle de l'Antiquité. Deux modèles esthétiques opposés : le principe de l'imitation orienté vers l'Antiquité comme idéal de beauté absolu et le principe du génie de l'imagination qui puise son inspiration en lui-même). Il a pour cela conservé l'arrière-plan mythologique en actualisant son discours. La thématique de l'œuvre s'inscrit dans la continuité des motifs en usage chez les « Anciens ». Qu'il s'agisse de la passion amoureuse issue de l'élégie latine pratiquée par Propertius ou du lien étroit de l'Homme avec la Nature déjà représentée dans les pastorales antiques, les *topos* médiévaux demeurent le fruit d'une longue tradition littéraire. La contemplation et l'engouement pour la Nature existe déjà dans la poésie troubadouresque. Le thème de reverdie emprunté au genre narratif est le symbole de la renaissance et de l'espoir. Les quintiles des « Amants séparés » tracent alors les sillons de la renaissance du printemps :

Je ferai de ces mots notre trésor unique
Les bouquets de joyeux qu'on dépasse aux pieds des saints
Et je te les rendrai ma tendre ces jacinthes
Ces lilas suburbains le bleu de Véronique
Et le velours amandes aux branchages qu'on vend (Aragon,
1979, p. 704).

L'intérêt du motif printanier réside dans ce qu'il montre l'aspiration des Hommes vers la fin des hostilités pour un monde en partage. De même que la nature apparaît plus resplendissante, la Patrie sortie de la guerre fortifiée, est libre avec la conscience de son unité dans la diversité. La renaissance du printemps est importante dans l'union entre les amants puisqu'elle offre un cadre idyllique propice aux amours :

Nous parlerons d'amour // tant que le jour se lève
Et le printemps revienne // et chantent les moineaux
Je parlerai d'amour // dans un lit plein de rêves
Où nous serons tous deux // comme l'or d'un anneau
(Aragon, 1979, p. 702).

Au dernier vers de ce quatrain, l'alliance entre le poète et la femme aimée se confirme par le pronom englobant « nous » précédant le syntagme « tous » et le morphème « anneau ». Le quatrain n'est plus une strophe destinée au peuple français, mais une adresse à l'inconnue. L'arrangement préserve l'intimité du destinataire, et montre que l'amour idéal réside dans le mystère de l'identité de la femme aimée. La polysyndète du vers situé au début de chaque hémistiche apporte un équilibre à l'alexandrin, d'autant plus qu'elle inscrit un

parallélisme entre « le printemps » et « les moineaux ». Le premier rompant avec l'hiver marque une scission entre le passé et le présent. L'automne reste la seule saison que l'on découvre dans les poèmes précédents « Vingt ans après » et « J'apprends sa lettre au crépuscule » ; ce qui assure une continuité de l'écriture, mais aussi un instant d'espoir qui naît également dans le cadre d'une promesse manifestée à travers l'anneau. Sa forme circulaire représente la perfection et l'infini puisqu'en lui on ne distingue ni commencement ni fin. Le motif du printemps, cher aux troubadours, inscrit la poésie d'Aragon, non seulement dans un cadre bucolique qui favoriserait la rencontre du chevalier et de la bergère, comme l'on l'observe dans les bergerettes ou les reverdies, mais confère une pluralité de significations aux saisons printanières, lesquelles permettent de reproduire la contrebande :

Nous l'avons attendu // loin longtemps cette année
 Le joli mois où les // yeux sont des violettes
 Où c'est un vin qui voit // dans nos veines vannées
 Et le jour a des fleurs // de pommier pour voilette (Aragon,
 1979, p. 719).

Le printemps est lié à la vie. L'allitération labiale en [v] exprimée dans le « vin » et les « veines vannées » soulignent l'humanisation de la saison, en même temps qu'elle confère au vers son équilibre. Ce phonème apparaît deux fois dans les hémistiches pour donner une impression de musicalité. Le vin, en tant que produit de la vigne, est enivrant. Lié à Bacchus (dieu du vin chez les Romains), Dionysos (dieu de la vigne chez les grecs qui procure à la fois gaieté et cruauté dont le culte est celui de l'art et de la poésie), le vin se réfère à la festivité. En considérant le signifiant vin, vit, et leurs signifiés respectifs, les deux termes associés deviennent complémentaires ; la paronomase produite assure la personnification de la boisson dionysiaque (l'ivresse créatrice) puisqu'elle circule dans les « veines ». Le « vin » symbolise, en conséquence, le même sang français qui incite à résister dans l'union. Le déterminant possessif « nos » traduit l'invitation à l'union. Le poète ne lance pas un appel collectif à la révolte à travers la métaphore du printemps, mais use d'une modification orthographique afin de favoriser une lecture cryptée. Le jeu repose ainsi sur l'absence de désinence au verbe « aimai » : « Pour qui pourtant les fleurs hormis toi que j'aimai / Et le plus beau printemps je ne saurais qu'en faire / Sans toi ne sont que deuil ne sont sans toi qu'enfer (Aragon, 1979, p. 710). La suppression de la lettre [s] finale du verbe « aimai » indique le souci de composer une rime masculine suffisante pour l'esthétique.

La diversité des formes poétiques médiévales montre qu'il a existé une littérature de la Résistance et une littérature sur la Résistance : la première a été produite dans l'immédiat, c'est-à-dire dans le feu de l'action politico-militaire, « livrée sans délai au public ou retenue pour des temps cléments, tandis que la seconde est écrite et publiée dans l'après coup » (Kauffmann et

Reichelberg, 1996, p. 11). Cela fonde l'esthétique moderne de la poésie de la Résistance, une esthétique au sens des lois d'harmonie qui touche la perception humaine et l'univers. Cette esthétique se fonde sur la liberté créatrice transposée dans l'idée du beau. La lutte contre le nazisme n'est pas pour la seule nécessité de cette liberté, mais aussi pour le poète lui-même qui trace la fureur et les sanglots d'un peuple meurtri. L'action poétique et l'action résistante finissent donc par s'unir, puisque dans la révolte aucune dispersion n'est tolérable.

Face aux épreuves de l'internement, c'est à la poésie que les poètes résistants se fient : « Pour le reste je trouve un abri dans la poésie. Elle est réellement le cheval qui court au-dessus des montagnes [...] qui pour moi se justifie mot pour mot » (Desnos, 1999, p. 1279). Dans la jubilation verbale, se trouvent les promesses de liberté. Une telle mission exige de l'expérience. Marie-Claire Dumas fait une précision : « Je vais à tâtons mais les images, les mots les rimes s'imposent comme les détails d'une clé pour ouvrir une serrure. » (Dumas, 1987, p. 304-305). Le projet esthétique s'articule autour du choix de déstructurer la langue par une écriture hybride et iconoclaste dont l'objet est de célébrer la liberté de l'Homme. La littérature portée sur la Résistance est liée aux textes distanciés, mis en perspective, et porteurs de réflexions mûries sur le vécu individuel et sur l'événement historique. Avec Jean-Claude Mathieu, le poète de la Résistance est « un homme d'action autant que de pensée » (Mathieu, 1995, p. 174). La détermination d'Aragon à défendre la vie et ce qui fait son prix est la liberté qui fait ce que Robert Desnos appelle « L'immensité du bagage poétique après tant de siècles » (Desnos, 2013, p. 98). Cette immensité justifie un travail de classification ; les questions que pose Desnos recoupent donc celles soulevées par Aragon.

En tout, la Résistance ne se réduit pas seulement à des combats ou à des actions politiques. L'intensité et la richesse de la création littéraire y contribuent activement. Elles attestent qu'elle est un acte d'humanisme. Tous les résistants avaient lutté pour une conception de l'Homme, car « La création littéraire issue de la Résistance est une littérature d'hommes libres. [...], une lueur d'espoir. [...]. Mais une lueur aussi pour nous aider à redéfinir la vraie nature de l'Homme » (Debré, 2009, p. 17). La modernité de la poésie de la Résistance réside ainsi dans l'action commune avec un but commun : la liberté ; ce qui lui vaut une esthétique nouvelle et moderne.

2. Conclusion

Au total, l'écriture poétique de la Résistance dans *Le Crève-Cœur* s'inscrit dans un monde absurde. Louis Aragon a pour ambition de réhabiliter l'art, mais plus encore de guérir l'Homme des blessures intérieures par ce voyage au cœur de l'histoire du peuple français. La visite des horreurs du nazisme se termine cependant sur un message d'amour et d'espoir. Dans un simplisme de mots le poète vise l'action privée ou militante. Par sa seule

volonté, tout est à reconstruire dans d'un retour aux sources, à la tradition médiévale pour un humanisme total : changer l'histoire, écrire et célébrer l'amour constituent un seul et même programme de vie. La Résistance permet d'exprimer ce qu'il y a de plus beau en l'Homme, c'est-à-dire le renoncement à soi, le don de soi, la générosité, la gratuité. Il s'agit, en fin de compte, de l'amour et de la liberté favorisant et participant à la grandeur humaine, car « Nous sommes les fruits semblables d'un [même] arbre » (Éluard, 1953, p. 55). S'opère alors la R(e)-naissance d'un monde nouveau. L'auteur fonde sa poésie sur une esthétique langagière nouvelle afin de parvenir à l'art. Il s'inspire de la tradition médiévale de la résistance pour construire sa modernité poétique. La poétique de la Résistance permet aux Français de se doter de leur propre culture. La tradition médiévale avec ses valeurs humanistes constitue une rénovation et un accroissement de la puissance intellectuelle et de la culture.

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POETICA REZISTENȚEI ÎNTRE TRADIȚIA MEDIEVALĂ ȘI
MODERNITATE PENTRU O REÎNARMARE CULTURALĂ ÎN *LE*
CRÈVE-CŒUR DE LOUIS ARAGON

(Rezumat)

Le Crève-Cœur de Louis Aragon abordează Rezistența inspirându-se din patrimoniul renascentist pentru a ajunge la modernitate în spiritul umanist al consolidării bazei culturii franceze. Axate pe sociocritică și stilistică, rezultatele prezentului studiu au demonstrat că în fața asfixiei valorilor și a obsesiei libertății se ridică rezistența formelor poetice tradiționale, într-o nouă estetică și etică. Tradiția medievală se constituie într-o reînarmare culturală menită să servească judecăților prezente în istoria contemporană. Acțiunea poetică și cea de rezistență se reunesc pentru a atinge un nou tip de umanism.

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“YOU LOOK TOO MUCH AT HER”: GAZING AND INTERPERSONAL SPACE IN OSCAR WILDE’S *SALOMÉ*

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Abstract. Written during Wilde’s stay in Paris in late 1891, *Salomé*, the most controversial of Wilde’s plays, stands apart from the society comedies as far as language, style, tone, subject matter and denouement are concerned. Written and performed first in French and only later in English, the play is characterized by an incantatory, musical style, a serious tone, a subject taken from the gospels and a violent denouement. The paper focuses on the relationship among characters as evinced by means of eye contact and the tendency to reduce interpersonal distance, which usually indicate search for communion. The analysis performed shows that in *Salomé* the attempts at phatic communion through the acts of gazing or approaching are doomed to failure, as more often than never they prove to be fatal to those who try to trespass borders established by power and gender rules.

Keywords: *Salomé*; visual images; eye contact; interpersonal distance; communion.

1. Introduction

Conceived and written during Wilde’s stay in Paris in late 1891, *Salomé* stands apart from the writer’s society comedies in language, style, tone, subject matter and violent denouement: written in French and later translated into English, *Salomé* is characterized by an incantatory, musical-like style and a

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serious tone that made some of the critics regard it as a tragedy. It is based on the well-known biblical story found in the gospels of Mark and Matthew about the dance performed by the daughter of Herodias for Herod, on his birthday, at the end of which the dancer asked in return the head of John the Baptist on a silver platter.

The biblical narrative of *Salomé* was in fashion among writers and painters in the latter half of the 19th century. From among the literary works of the period mention should be made of Heine's poem *Atta Troll* (1843, particularly the French version of 1847), Heywood's dramatic poem *Salome, the Daughter of Herodias* (1862), Mallarmé's unfinished dramatic poem *Hérodiade* (1869), Flaubert's short story *Hérodiade* (1877), Wilde's play *Salomé* (1893). In the same period, the biblical theme was also a source of inspiration for painters, such as H. Regnault and G. Moreau, as well as for A. Beardsley, who made the illustrations for Wilde's play. Composers were also tempted to transfer this theme onto music: in 1881 J. Massenet composed the opera *Hérodiade* and in 1905 Richard Strauss used the shortened German version of Wilde's Play to create the opera *Salome*.

2. Oscar Wilde's *Salomé*

Wilde's *Salomé*, influenced by both biblical and contemporary sources, stands quite apart in among the writer's plays, being different from the social comedies in language, style, tone, subject matter and violent denouement. Written in French and later translated into English by Lord Alfred Douglas, the play uses simple, repetitive words and phrases that made some critics associate the language in this play with phrasebook French. Emily Eels (2010) considers there might have been two main reasons which prompted Wilde to write his play in French. One is his desire to create a musical language – as Anne Varty asserts “French, in the cultural context of symbolism, is the only language in which the play could have been written” (1998, p. 142). Moreover, Wilde himself compared his writing in French with using a new musical instrument in his dedications to Bram Stoker's wife and to Edmund Gosse (O. Wilde, *Letters*, pp. 552-553). The style is simple and repetitive, incantatory, and reminds us of the incessant repetitiveness in Ravel's *Bolero*. Unlike the social comedies, characterized by a light tone and brilliant wit, *Salomé* is overwhelmed by a somber tone, which gets here and there ceremonial accents. The subject matter and the elements of the setting are no longer a mirror of the audience; they are remote in both time and space from Wilde's contemporary society. While the social comedies end with a note of happiness or at least hope for the title characters, *Salomé* is permeated with both verbal and physical violence.

3. “You Look Too Much at Her”: Visual Images

The play starts with a series of visual images that introduce both *Salomé* and the moon. As Bose (1999) points out, the use of the moon, a changeable

celestial body underlines the primary theme the play and the main characteristic feature of the title character.

The stage directions introduce the dramatic time as night with an elliptic reference to “moonlight” (O. Wilde, 1990, p.552). The dialogue that follows between the page of Herodias and the young Syrian introduces the moon as a recurrent referent in the dialogue through metaphorical language that makes use of contrastive images. Thus, while the page makes an ominous anticipation of events that are to happen, comparing the moon to a “woman rising from the tomb”, to “a dead woman” (Ibid.), the young Syrian stresses its purity and fragility, seeing it as “a little princess who wears a yellow veil” and has “little white doves for feet” (Ibid.). On her appearance, Salomé also notices the moon, “cold and chaste”, which is like a virgin that “has never defiled herself” (Ibid., p. 555). Herod the Tetrarch also makes reference to the moon on his appearance on stage. Just like the page, he notices the strangeness of the moon and is distressed by its appearance which he compares to “a mad woman who is seeking everywhere for lovers” (Ibid., p. 561). All these characters make the well-known analogy between the moon and a woman, but each of them underlines a different avatar of the celestial body as can be seen from Table 1 below: the moon as a dead woman (the page), the moon as a little princess (the young Syrian), the moon as a virgin (Salomé), as a mad, drunken woman (Herod). There is one character, Herodias, Herod’s wife and Salomé’s mother, who does not seek any analogies for the moon: for her, “the moon is like the moon, that is all” (Ibid.).

Table 1
Avatars of the moon in Oscar Wilde’s Salomé

Character (in order of appearance)	Moon’s avatar
The page of Herodias	a dead woman
The young Syrian, captain of the guard	a princess
Salomé	a virgin
Herod	a mad, drunken woman
Herodias	the moon itself

Each of the characters sees in the moon something different, something that matches his/her emotional state. Conrad notes in this respect that:

there is an aesthetic conspiracy between Herod and Salome, who are united in opposition to Herodias, the dull enemy of imagination for whom the moon is merely the moon, and nothing more, whereas her husband and daughter know it to be a disturbing metaphor (1977, p.161).

There is a lot of eye contact in the play, which becomes a kind of *theatrum mundi* where spectator-characters watch the ‘performance’ of actor-characters. The word “look” appears in numerous instances throughout the play, used either as a noun or as a verb. As a noun, its meaning is that of *appearance* and is used with reference to Herod Antipas:

FIRST SOLDIER: The Tetrarch has a sombre look.

SECOND SOLDIER: Yes, he has a sombre look (O. Wilde, 1990, p.553).

Later on, “look” is used with reference to Salomé, as an anticipation of some terrible things that are about to happen:

THE YOUNG SYRIAN: The Princess rises! She is leaving the table! She looks very troubled...How pale she is... (Ibid., p. 554).

The facial expressions that define the two main characters of the play – the Tetrarch’s sombre look and Salomé’s paleness will be reiterated just before Herod orders Salomé to dance for him.

Most of the occurrences of “look” have to do with its use as a verb. As Bose points out, “there is a magic quality to the power of the eye” (Bose, 1999, p. 227). There are two characters in the play that never seem to lose sight of Salomé. One is the young Syrian captain, Narraboth, whose morbid passion for and continuous gazing at the young princess Salomé will bring his self-destruction. He is scolded several times by his friend, the page of Herodias, in terms that foretell terrible consequences. These comments that act as sombre warnings also play the role of indirect intra-dialogic stage directions: “You must not look at her. You look too much at her” (Ibid., p. 553). A little later, these warnings are repeated: “You are always looking at her. You look at her too much... Something terrible might happen (Ibid., p.554).

Herod, the Tetrarch of Judea, uttering a kind of epitaph on the death of the young Syrian, notices that the young man used to look too much at Salomé:

HEROD: ...I am sorry that he killed himself...I saw that he looked languorously at Salomé. Truly, I thought he looked too much at her (Ibid., p.562)

The other character who is watching the young princess is Herod himself, Salomé’s uncle and stepfather. He is reprimanded for his misbehavior by Herodias, his wife and Salomé’s mother, with words similar to those uttered by Herodias’ page before when he reprimanded his friend, the young Syrian:

HERODIAS: You must not look at her! You are always looking at her! (Ibid., p. 561).

Salomé thus becomes the person who is being watched with eyes full of passion by the young Syrian and with eyes full of lust by her own uncle and stepfather, Herod: her facial expressions, her complexion, and gestures are noticed and commented upon by the two.

There is another character in the play who is looked at intensely: the prophet Jokanaan (John the Baptist). The tetrarch has given orders for the prophet to be kept in an old cistern (the same cistern in which Salomé’s father had been imprisoned) so as nobody could see him. The interdiction is made clear by the first soldier:

THE CAPPADOCIAN: May one see him?

FIRST SOLDIER: No. The Tetrarch has forbidden it (Ibid., p. 554).

This interdiction is broken by Salomé, who uses her powers of seduction over the young Syrian in order to make him bring the prophet in front of her. The reference to sight appears here in a double hypostasis: as a reward "...to-morrow... I will look at you through the muslin veils, I will look at you, Narraboth..." and as a command "Look at me, Narraboth, look at me (Ibid., p. 557). When Jokanaan is released from the cistern, the first things Salomé notices are the prophet's dark eyes, which she compares in turn with black holes, black caverns and black lakes. However, having Jokanaan in front of her is not enough for the princess. She wants to have a closer look at the prophet. Her wish is counterbalanced by Jokanaan's refusal to be looked at:

JOKANAAN: ...I will not have her look at me. Wherefore doth she look at me with her golden eyes, under her gilded eyelids? (Ibid., p. 558)

Looked at with eyes full of desire by Narraboth and Herod, Salomé looks in turn at the prophet Jokanaan with eyes full of desire. From subject of male desire and gaze, she becomes she becomes a female expressing freely her desire for a man in words and metaphors similar to those usually uttered by men. Herodias and her page have warned men not to look at Salomé because this might be fatal to them. In this respect, she might be seen as a kind of Medusa or Diana who destroy men who dare look at them. Ironically, though, Jokanaan is killed just because he refuses to look at the princess. This very refusal angers Salomé to the point that she wishes his head to be severed.

The end of the play offers the image of Salomé speaking to and kissing Jokanaan's head brought on a silver charger. This view horrifies Herod, who blames not only Salomé for the prophet's death, but also the vicious desire to look at people and things that will bring some terrible consequences: "I will not look at things, I will not suffer things to look at me (Ibid., p. 574).

4. "I Must Look at Him Closer": Gazing and Proxemic Relations

Some characters in Wilde's play try to keep or even enlarge the distance between them and other characters they feel disturbed by. This is what Salomé does when she flees from the banquet hall to the terrace in order to escape Herod's constant staring at her. The visual scenery acquires a symbolic significance: "How sweet the air is here! I can breathe here!" (Ibid., p. 555) exclaims Salomé. On the other hand, the characters in the play try to establish communion with those they long for. Salomé is captivated by what Jokanaan says and tries to get closer to him: "I would look closer at him...I must look at him closer" (Ibid., p. 558). Her wish to reduce the interpersonal distance between the prophet and herself is rejected by Jokanaan, who calls her "daughter of Babylon" and "daughter of Sodom". The more Jokanaan rejects her and wants to enlarge the distance between them commanding her "come not near me" and "touch me not" (Ibid., p. 558; 559), the more Salomé wants to

come as close as she can in order to kiss him: “I will kiss thy mouth, Jokanaan. I will kiss thy mouth” (Ibid., p. 559). When she utters the same words for the third time, the first terrible event happens on stage – the young Syrian captain kills himself.

At the end of the play, her promise becomes a dark reality: the dance of the seven veils has brought her Jokanaan’s head on a silver charger. As the others look at her in horror, she does kiss the prophet’s lips and speaks to the head:

SALOMÉ: Ah, thou wouldst not suffer me to kiss thy mouth, Jokanaan. Well! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit. Yes, I will kiss thy mouth, Jokanaan. I said it. Did I not say it? Ah! I will kiss it now (Ibid., p. 573).

This is the closest she can get to the prophet, or rather to the prophet’s head. Her desire to possess what she cannot have is thus fulfilled. As Andrea Deagon points out, Salomé appears as one half of the dyad body/head: she is the body, the female principle, while Jokanaan represents the head, the male principle: “The body is youthful, sexual, and without moral sense; the head is a mature man’s, ascetic, the silenced voice of God” (Deagon, 2002).

However, Salomé’s victory, her power over and possession of the disembodied head is not complete, for it is not acknowledged by the other party.

Jokanaan is dead, so he cannot ‘see’ the terrible act which is the direct consequence of the illocutionary force of the princess’ commissive: “I will kiss thy mouth”. His obvious and objective inability to witness the transformation of Salomé’s speech act into a fact throws a shadow on her victory over the prophet as a representative of the male gender. After proclaiming her victory, Salomé makes a short pause, hesitating for a few moments and then says: “But wherefore dost thou not look at me, Jokanaan? Thine eyes that were so terrible, so full of rage and scorn, are shut now” (Wilde, 1990, p. 573). At the end of her speech she reiterates the same question, adding “If thou hadst looked at me thou hadst loved me” (Ibid., p. 574).

Eager to reduce the interpersonal distance between her and Jokanaan – the only man for whom she felt both “a juvenile crush” and “a raging hunger of body and soul” (Deagon, 2002), Salomé finds her death, ironically, as a result of the complete disappearance of interpersonal space between her and a cohort of male soldiers who obey Herod’s order – “Kill that woman” (Wilde, 1990, p. 575) – and crush her beneath their shields at the end of the play. The soldier’s shields acquire a double symbolic meaning: associated to the idea of defense, they are meant to protect the royal family and the whole of Judaea from imminent danger to the established order, impersonated by Salomé; on the other hand, since the Scriptures present the shield as a metaphor of God, the shields that crush Salomé’s body can be regarded as the symbol of God’s wrath and terrible punishment on the woman who is guilty for the death of the prophet Jokanaan.

The air on the terrace in Herod's palace may be sweet but, as we have already seen, the encounters that take place in here may have a violent ending. There are three such violent deaths in the unfolding of the play: the death of the young Syrian captain, Jokanaan's beheading followed by the presentation of his head on a silver charger, and, last but not least, Salomé's own violent death decided upon by Herod.

5. Conclusion

This article focused on *Salomé*, one of Oscar Wilde's most controversial plays, with a view to analyzing the way in which the characters relate to each other through the acts of gazing and reducing interpersonal space. Usually a symbol of phatic communion, eye contact may have lasting consequences upon the one who dares look at a powerful character uninvited, leading to either erotic slavery or death. Refusing to look at someone out of fear or disgust may also lead to terrible consequences. Violent consequences are also reserved for those who try to eliminate interpersonal space altogether. Communion with the Other is possible only for a few moments in the grotesque, unnatural context towards the end of the play in which the female body proclaims its victory over the severed male head. That moment gone, order is re-established through the violent death of the protagonist.

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PREA MULT TE UIȚI LA EA: PRIVIRE ȘI SPAȚIU
INTERPERSONAL ÎN *SALOMEA* DE OSCAR WILDE

(Rezumat)

Scrisă în timpul șederii la Paris spre sfârșitul anului 1891, *Salomé*, cea mai controversată dintre piesele lui Wilde, se distinge de comediile sociale prin limbaj, stil, taton, subiect și deznodământ. Scrisă și interpretată mai întâi în franceză și doar mai apoi în limba engleză, piesa se distinge printr-un stil incantator, muzical, un ton serios, un subiect biblic și un deznodământ violent. Contactul vizual și tendința de reducere a spațiului interpersonal indică în mod normal dorința de comuniune. Analiza făcută în articol demonstrează că în *Salomé* încercările de a crea comuniune fatică privind alte personaje sau apropiindu-te de ele sunt sortite eșecului, dat fiind că acestea se dovedesc fatale pentru cei ce încearcă să treacă dincolo de granițele marcate de rolurile stabilite de stereotipurile de putere și gen.

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THE LANGUAGE OF GESTURES IN THE ROMANIAN FILMS OF THE NEW WAVE

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Abstract. The complex language of the non-verbal is a communicational variant through which words are completed or replaced. In accordance or not with the verbal, the gesture represents a modality of expressing the manifold nuances of thought and emotion. Moreover, when not accompanied by words, a gesture can create a language of meanings that are universally acknowledged and accepted.

Mainly based on a minimalist pattern of artistic expression, the *New Romanian Cinema* enriches the gesture with a multitude of symbols that characterises a cinematic discourse in which non-verbal elements are much used. The new modality of thinking and making a film increases the symbolism of gesture, that, in many cases, is not accompanied by words, but by moments of silence. The present paper analyzes the endings of some films of the *New Romanian Wave* and demonstrates the relationship among words, gesture and silence, or, in other words, the connection that emerges within the non-verbal model that supports the process of communication.

Keywords: word; communication; gesture; silence; the New Romanian Cinematography.

“The human body is the best image of the soul” Ludwig Wittgenstein

The language of the non-verbal is a communicational variant through which the word is completed or replaced. In accordance or not with verbal

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elements, gestures express the multiple nuances of thought or emotion and therefore are *“used to suggest not a clear significance but rather one that moves towards meaning, being at the same time a recognizable signal proffering a supplement to the verbal, reducing the abstraction of language to bodily, material expressiveness”* (Frieland, 176, 2016).

As *“a constant companion of any human reaction, a permanent and important means of communication”* (Jakubinski, 1983, p. 345, my trans.), the gesture can be defined as a movement of the human body made with the purpose of expressing an idea, suggesting feeling or thought, adding expressiveness to words or even replacing them. Gestures can envelop a series of nuances, so that

“before anything else, within a gesture the domain of those purposeful means is left behind: walking not as a means of moving bodies, nor as a purpose in itself (the aesthetical form). The dance, for example, can be a gesture especially because it is nothing but the fulfillment and exposure to media features of body movement. The gesture is what cannot be cancelled in any purposeful action, a surplus of potentiality, the phenomenon of a brighter visibility that overburdens the eye which can only order things” (Lehman, 2009, p. 289).

The gesture is a consistent part of the non-verbal language that has the capacity not only to replace the verbal, but also to enrich the semantics of words. Despite this,

“in the traditional conception of many linguists from many streams, Non Verbal Communication was no more than a complement that was subordinated to verbal language. Verbal language was the star of the show and the center of communicative power of the individual. NVC was envisaged as superfluous, anecdotal, neither essential nor central. In contrast, the new paradigm that has emerged over the last quarter of a century conceives NVC as a functional resource that belongs to the communicative competence of the individual and which is displayed simultaneously with oral linguistic production, subordinate not to the language machinery, but to the global, functional and intentional communicative aims” (Payrato, 2009, p.167).

Anne Ubersfeld defines gesture as *“a body movement produced by an actor voluntarily or not and because it is made during the performances, sets its significance in relationship with the actor’s speech, to the other actors or to the space of representation.”* (Ubersfeld, 1999, p. 42, my trans.). In modern theatre, for example, there is a tendency towards the overuse of the actor’s body that eventually leads to priority of the gesture over words.

In the first half of the 20th century, anticipating this stream, the French playwright, theoretician and actor Antonin Artaud created the concept of *“theatre of cruelty”*, stating that theatre should totally free itself from words. Using this perspective, Artaud proposed a new and entirely different approach to stage performance which had in view the detachment of theatre from the

traditional dialogical pattern in such a manner that the performance should focus on non-verbal elements, i.e. exactly on those things that classical theatre was built on.

Moreover, Artaud stated that theatre should be entirely constructed on the idea of a performance in which senses should gain total expansion and express the artistic message of the actor's part. Since words belong to books, theatre should use a new type of language, mainly based on the power of gestures. Nevertheless, Artaud did not totally deny the force of words: what he had in view was a different theatrical discourse that could function according to new laws. Accordingly, he stated that

"it is not about suppressing the gesture in theatre, but to make it change its destination; moreover, to reduce its place, to consider it something else than a means of driving human characters towards their external purposes, because theatre is about the way in which feelings and passions oppose each other." (Artaud, 1997, p. 60, my trans.).

Artaud proposes different performance places, as long as the stage, in the traditional meaning of the word, was becoming unsuitable for the new theatrical formula. Such type of theatre was the variant of a vivid and explosive way of performing, combined with the capacity of impressing the audience through the seething energy of the actors. Furthermore,

"those who have forgotten the communicative power and the magical mimicry of a gesture can be incited by the theatre, because a gesture carries with it the entire force, as long as theatre means human beings who express the power of a gesture." (Ibidem, p. 66, my trans.).

Films were born from gestures. The first creations that opened the era of silent films were exclusively built on the capacity of gestures to replace words and convey emotions through a voiceless mini-story. Being essentially a visual art, the cinema *"is a tool for observing and recording external things and beings, a technology that mechanically moulds the events, uncolored and unchanged by the subjectivity of those who take part in a film"* (Gorzo, 2014, p. 15, my trans.)

The New Romanian Cinema uses a pattern in which the discourse is an *"orchestration of a cinematic variant of reality."* (Gorzo, 2012, p. 254, my trans.) that captures multiple significances emerging from a specific cinematic formula. Moreover, within this new modality of approaching the art of filmmaking, the gesture is mostly accompanied not by words but by moments of silence. The New Wave (that artistically and technically detaches from the mainstream of the Hollywood pattern) exploits the non-verbal, giving new shape to a specific language.

In *"Stuff and Dough"* (2001, director Cristi Puiu), a film that has been considered as the first one belonging to the New Wave, the characters do not speak much. Their verbal laconism has been considered as one of the main

features of the cinematic language. At the same time, verbal scarcity often migrates towards long moments of silence that create an atmosphere of suspense in which

“the action develops under the pressure of a dead-line, of a ticking clock: Ovidiu is told several times that the stuff has to be delivered to a certain address in Bucharest, not later than 2 p.m. Then, round the minute 30 there comes a turning point that also implies a physical threat against the heroes” (Gorzo, 2012, p. 254, my trans.).

The final sequence of the film, for example, shows one of the protagonists (Ovidiu) in a long-drawn foreground in which his eyes look up slowly and interrogatively while bitter lucidity overwhelms him. His mother *“asks him if he is hungry and how was his travel, without even noticing that he can hardly swallow his food, rubbing his thoughts as he eats the slice of white bread.”* (Chirilov, 2011 p. 10, my trans.). There are no words in this finale, only the sad look of the hero, as he understands that he has been blackmailed and finds himself in a deadlock. His gestures do not last more than three minutes, yet they are highly suggestive and perfectly dosed within the general atmosphere of the film.

“The Death of Mr. Lazarescu” (2005, director Cristi Puiu), a hallmark of the New Wave, uses a formula that *“detonates the block of the traditional narration”* (Iliesiu, 2015, p. 6, my trans.) and *“brings on screen the problem of the objective cinematic reflection, of cinematic language and grammar, of manipulating the receiver through filming and editing.”* (Ibidem). The atmosphere of the film is built on long moments of silence, on gestures leading to a great amount of tension. In the final sequence, when the protagonist is prepared for operation, the nurses’ mechanical gestures develop a *death* ritual that completes the tragic end of the story.

In *“4 Months, 3 Weeks and 2 Days”* (2007, director Cristian Mungiu)

“the director selects the convention of almost permanent observation of a character for several hours corresponding to a moment of crisis. Once again, the character is observed in a moment when the existential crisis begins and gets under observation when the crisis has been solved, but only technically (...); the moral tension is not solved, as it almost always happens in the classical cinematography.” (Gorzo, 2012, p. 59, my trans.).

The final moments of the film are worth mentioning from this point of view: the two heroines are sitting at a table in a restaurant. They hardly utter a few words, their interaction being almost entirely accomplished through gestures. This intense face-to-face ending emerges from mute reproach of tormenting lucidity, as a result of the mutual traumatic experience. During all this time, behind a glass wall, the viewer vaguely distinguishes the silhouettes of some people dancing at a wedding party. Their joy gradually fades, so does the music, all happening in a split space: on one hand, the girls, on the other, the

people behind the glass. The symbolic link of the ending with the first images of the film builds a symmetric cinematic formula. Accordingly, the film

“starts with an image (a detailed plan) with immediate thematic resonance (the image of fish in an aquarium: the metaphorical associations – chaotic agitation in captivity, etc. being obvious) and ends somehow symmetrically (with the two girls, on the terrace of a restaurant) that are filmed through a glass wall” (Gorzo, 2012, p. 261, my trans.).

Another split-space sequence of the same film is in the scene in which one of the girls is invited to a party at her boyfriend's house. The camera focuses on the image of the girl, on her absent attitude and empty eyes. While the joyful guests are very talkative, she seems to be in a mental blockage; she says no words and looks around in strange bewilderment, as if *“thousands of words are flying above her head. She is in the middle of the setting, almost immobile, while the others, husbands and wives, are in permanent agitation, talking all sorts of things and flank her pitilessly.”* (Chirilov, 2011, p.14, my trans.). Only when she hears a telephone ringing in the other room, she flinches, as if coming back to life. Here, the director *“uses one of the classical techniques, that of the phone ringing in the middle of the party and no one hearing it, excepting the heroine who throbs”* (Gorzo, 2012, p. 264, my trans.).

A similar scene (the family dinner) is in the ending of *“Medal of Honor”*, a film directed by Calin Peter Netzer, in 2010. Here, the only gesture of the hero is to look around in sad perplexity that totally detaches him from the noisy people around. This image reveals the communication gap between father and son, the impossibility to fill it (the main idea of the film), despite the former's efforts of moral rehabilitation in the eyes of his child.

“Back Home” (2015, Andrei Cohn) is, again, a film that develops the lack of communication between parents and children, a *“diffuse zone between ambiguity and self-derision, about the conflict between the juvenile bravery and assuming responsibility, as well as about the capacity to adapt one's life route to the other's expectations”* (Fulger, 2015, p. 51, my trans.). The film combines

“the austere domestic realism of the Romanian New Wave with a timeless plot that should resonate across all cultures, Back Home is a slow-burn contemporary drama about the eternal frustrations and resentments lurking just below the calm surface of a small town life” (Dalton, www.hollywoodreporter.com).

The story is simple, the action takes place during one day in which *“all relationships – with his father, with his best friend, with his first love, with the past – are rewritten.”* (Budeanu, 2016, p. 3, my trans.). The protagonist left his native village and went to the Capital to fulfill his dream of becoming a writer. His decision to visit his father is taken in a moment of existential crisis, when no other solution seems possible. (*“Had I had another solution, do you think I would have come home?”* he says to his father). The attempt to find advice is

unsuccessful: neither of them can find mutual language and the son will very quickly return to Bucharest. Cohn's film resembles Cristi Puiu's *"Stuff and Dough"*, because *"Robert is much alike Ovidiu (...): he has an uncertain nature, something between boyish attitude and the wish to be a man which, in the film, reveals in the ambiguity between being a country dweller or a townsman."* (Fulger, Ibidem, my trans.).

There are many gestures of the hero that seem not to be finished, as if they emerge from permanent and wearisome hesitation. He is incapable to decide, to define himself (for example, he refuses to answer the insistent phone calls of his girlfriend). Even when he goes inside the house to take a nap, he does not take his shoes off, as if he were in a waiting-room of a railway station, or on a bench, in a park. And yet, beyond the obvious lack of communication with his father, there are gestures that suggest the hero's wish to remove this failure (when he hears his father talking with his step-mother, he has a timid smile, as if approving his father's new life).

"Everybody in Our Family" (2012, Radu Jude) constructs a marked tension in the relationship between characters. The tense atmosphere increases with every part of the conflict, culminating with the desperate run of the hero (after the paroxysmal family crisis) in a city suffocated by heat. His face is wounded; he bleeds, enters a chemist's, asks for help, then gets out and asks the security guard for a cigarette. Calming down, he leaves the place, walking slowly and thinking about the guard's words (*"Get up, Lazarus, and walk!"*). Only one last look over the shoulder and he disappears in the street crowd.

Perhaps one of the most representative film in terms of gestural significance is *"Morgen"* (2011, Marian Crisan). The emotional power of gestures envelopes the whole story of two people who do not speak the same language, but find themselves in a life-situation that forces them to communicate at all costs. The originality of this film comes from the unusual situation of two common people who are totally strangers but get to create strong communicative links exclusively through the gestures they make.

Nelu is a security guard in a small store that is seldom visited by occasional buyers. The hero's mediocre life in a small, provincial town is disturbed by the unexpected arrival of a Turkish emigrant who had an unsuccessful attempt to illegally cross the border. The emigrant desperately asks for help, but Nelu is deeply annoyed by the idea. Nevertheless, he will end by helping the man, in spite of all risks he takes. The characters are built on a subtle dosage of gestures that culminates with the final unpredictability of Nelu's action: together with the emigrant, he gets in his old motorcycle and speeds towards the border. Here, surprisingly, he stops, takes an axe and hits the barrier, as if his inside rebellion has eventually consumed and replaced the suppressed wish for a different humane attitude.

The present paper pointed to a series of gestures in some films of the New Romanian Wave. The central idea bases on the capacity of gestures to

replace words, thus leading to multiple possibilities of interpreting the significances of cinematic discourse. There is a substantial quantity of un-told that the New Wave of Romanian cinematography has explored with the purpose of giving the viewer the possibility of reading what lies behind words.

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LIMBAJUL GESTURILOR ÎN FILMELE ROMÂNEȘTI ALE NOULUI VAL

(Rezumat)

Limbajul complex al non-verbalului reprezintă o variantă comunicatională prin care cuvintele sunt completate sau înlocuite. În concordanță sau nu cu limbajul verbal, gestul reprezintă o modalitate de expresie a multiplelor nuanțe ale gândirii și emoției. Mai mult decât atât, când nu este însoțit de cuvânt, gestul poate crea un limbaj al sensurilor care sunt universal recunoscute și acceptate. Bazat pe o structură minimalistă de expresie artistică, *Noul Cinematograf Românesc* îmbogățește gestul cu o multitudine de simboluri care caracterizează un discurs cinematic în cadrul căruia elementele non-verbale sunt mult folosite. Noua modalitate de a gândi și face un film îmbogățește simbolismul gestului, care, de cele mai multe ori nu este însoțit de cuvinte, ci de momente de tăcere. Lucrarea de față analizează finalurile dintr-o serie de filme ale

Noului Val Românesc și demonstrează relația dintre cuvinte, gest și tăcere, sau, cu alte cuvinte, legătura care se naște în cadrul modelului non-verbal ce susține procesul de comunicare.

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THE IMPACT OF LINGUISTIC GLOBALIZATION ON TAIWAN: A LOOK OF AN OUTSIDER

BY

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Abstract. As globalization is sweeping the world at a rapid pace, it sets new tasks and brings new challenges to many countries where English is used as a foreign language. The aim of this brief commentary is to describe the current linguistic situation in Taiwan with regard to the foreign language policies and use of English in the major realms of political and social life of the island. The analysis is based on the empirical observations of the author, a foreign national, who has spent twelve years in Taiwan teaching English in a university. Comparing the current situation with what it was more than a decade ago with regard to applying English, the paper focuses on some noticeable changes that have taken place in both the official and the informal discourses of everyday life.

Keywords: language policy; English proficiency; communicative competence in English.

1. Introduction

Living in the globalized world, we can observe the influence of globalization on almost every sphere of our daily life. It has an economic, socio-cultural, and of course linguistic impact on the modern society.

Researchers have long tried to give the definition of globalization, and a variety of ideas have been put forward. The definitions are different depending on the sphere of social life they apply to, cultural values, and even attitudes to

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the process of globalization itself. Some embrace the very idea of globalization believing that international trading relations, foreign investments and imported goods are able to considerably improve the quality of life and raise the living standards. This group, as M. S. Archer puts it, "heralds future cultural uniformity under slogans like the 'electronic society', 'the information age', or the 'global village'" (Archer, 2001, p.216). Others reject the very idea of the influence of western values and life style on local cultural traditions. One of the earliest definitions of the concept of globalization was given by Robertson who looks upon it as a process uniting the whole world: "Globalization as a concept refers both to the compression of the world and the intensification of consciousness of the world as a whole...both concrete global interdependence and consciousness of the global whole in the twentieth century" (Robertson, 1992, p.8). The definition given by Rothenberg describes globalization as "the acceleration and intensification of interaction and integration among the people, companies, and governments of different nations" (Rothenberg & Pryor, 2005 p.7).

The two views above may be called ideal as they present globalization as a process in which all participants are equal to one another. Yet, there are contrary points of view.

In the paper "Impacts of Globalization: Hegemonic Threats of English in Taiwan" professor Min-Hsun Chiang from Tunghai University, Taichung, points out:

In the economic realm, globalization is taking place in a more concrete sense as transnational corporations are conducting business and trading beyond national boundaries. As a result, we are immersed in a "global culture" where our daily life is filled with merchandise and information imported from economically strong nations (Chiang, 2014, p.240).

This immersion results in an "English fever" and hegemony of English in the educational context. The paper offers solutions "as to the successful resistance to the linguistic hegemony of English in a global sphere" by changing the approaches and attitudes of both native speakers of English and those who use it as a foreign language (Chiang, 2014, p.238).

The Japanese professor Ykiko Tsuda, well known for supporting ideas of linguistic and cultural pluralism, goes even further believing that globalization causes Anglo-Americanization of the world culture, McDonaldization of the society, and the dominance of English on the Internet. She wrote: "... The dominance of English operates as a means of promoting globalization... Globalization, in turn, assumes and encourages the use and dominance of English" (Tsuda, 2014, p.451). Consequently, globalization and the dominance of English go hand in hand creating unequal linguistic and national relations on the global scene.

With all those contradictory views of educators on the role of English in the contemporary global context, it goes without saying that the world

community needs one common language for effective communication between nations in various spheres of political, economic and cultural life. And the preferred language for this purpose is still English so far.

This commentary analyses the important changes that have taken place in the linguistic situation in Taiwan within the recent decade: from providing English-language translations and other services to tourists and foreign employees to changing English proficiency requirements and policies at the workplaces. It presents an outlook of the “third party”, inasmuch as the author of this paper belongs to neither the source culture (in our case, the culture of Taiwan) nor the target culture (a native English-speaking country). All the observations stated in the present paper are a result of the author’s twelve-year experience of living and teaching English to university students in Taiwan.

2. Language Policies

In the mass of the languages spoken on the Asian continent, English stands out as one of the most widespread languages. N. Honna named it the key language for both international communication and communication between the countries inside the region. According to this author, the number of ESL and EFL speakers in Asia exceeds 350 million, which is more than the overall population of the UK, the USA, Canada, and Australia (Honna, 2009).

Discussing the cultural legacy of English, D. Crystal mentions the major domains in the life of the modern world where English has a preeminent position. Those are international relations, the media, international travel, international safety, communications, and education (Crystal, 2003). Though the reasons for promoting the use of English may vary from one region to another inside Asia, one generalization can be made in this respect: all Asian countries need English for developing many-sided international relations, international tourism, and education.

In order to make their countries more competitive on the global stage, many governments have changed their language ideologies and language policies in terms of standards and requirements to English language education. It is now a common situation that business companies and governmental offices require their workers to have a reasonably high level of English proficiency with a strong focus on English communicative competence (Qi, 2009; Chiang, 2014).

In Taiwan, the rise of English as the number one language of international communication has made a great impact on the government language policies since 1950s and especially since the end of the last century. The government of Taiwan puts a strong emphasis on fostering the English language education in the country in order to develop the country’s ties with the world community in various spheres, especially business, trade, and tourism. According to David Nunan, “Taiwan aims to be a major economic global player

and sees the economic imperative as a major impetus for promoting the learning of English” (Nunan, 2003, p.603). For half a century the EFL education in Taiwan was concentrated on developing reading and writing skills on the pre-college stage and on reading and listening during the college stage of education. In 1999, the language policies underwent dramatic changes shifting the focus from building learners' linguistic competence to developing their communicative competence. The new guidelines were related to: (1) communicative competence in reading, writing, speaking and listening, (2) effective use of English language and knowledge, (3) topics relevant to students' daily lives, (4) student English learning autonomy, (5) cross-cultural topics, (6) practicing reading, writing, speaking and listening in class, and (7) using technology in class (Su, 2006).

There have been numerous attempts made within the recent years by the governments of both parties (the Democratic Progressive Party and the Kuomintang) to “internationalize” Taiwan by raising the level of English proficiency of the population, so that the island nation could rival other Asian countries. At the beginning of the 2000s, there was an idea to make English a “second official language” of Taiwan or “quasi-official language.” It was put forward by the Democratic Progressive Party administration during the time of President Chen Shui-bian, but was not supported by the majority of the society (Hung, 2009). In 2002, the Taiwanese Council for Economic Planning and Development (CEPD) worked out guidelines to uplift the population's practical English skills for daily life, minimize the gaps between EFL education in urban and rural areas, and raise the English proficiency level of government employees (Huang, 2005). During the presidency of Ma Ying-jeou, from 2008 to 2016, there were more proposals related to improving English proficiency in Taiwan that were made by the Research, Development and Evaluation Commission and approved by the CEPD.

3. Official Discourse

From 2010 through 2012, the CEPD fulfilled a project on Romanizing all place names, street names and other street and road signs in public areas. Before 2010, there had been a lot of confusion with two different Pinyin systems used equally: the Tongyung Pinyin (developed in Taiwan) and the Hanyu Pinyin (originating in China). It had been not uncommon for the same place name to have two or even three spelling versions (e. g., *Chishan*, *Cishan*, and *Qishan* or *Kanshan* and *Ganshan*). Moreover, a lot of signs with place and street names had been written only in Mandarin Chinese. The unification of standards and the use of the Hanyu Pinyin, also adopted by the United Nations, was part of the plan to make Taiwan more international and competitive (Hung, 2009). Needless to say, that improvement made Taiwan a friendlier destination for foreign visitors, especially those who prefer to travel independently without

relying on the assistance of tour guides.

Another important feature of linguistic globalization on the level of the official discourse is related to the information resources of the chief governmental institutions in Taiwan. While in many non-English-speaking countries around the world one would not normally see any translation of the information into English on websites of governmental organizations, unless they deal with issues of immigration and foreign affairs, Taiwanese authorities put a lot of effort to make all important information available to international readers. Thus, the websites of the key governmental establishments have both Chinese and English versions. The examples include the following:

a) ministries (*e.g.*, the Ministry of Finance (MOF), Ministry of Foreign Affairs (MOFA), Ministry of Labor (MOL), Ministry of Education (MOE), Ministry of the Interior (MOI), Ministry of Transportation and Communications (MOTC), etc.;

b) ministerial bureaus, departments and agencies (*e.g.*, the Bureau of Consular Affairs of the MOFA, the Bureau of Labor Insurance of the MOL, the Workforce Development Agency of the MOL, the Central Weather Bureau of the MOTC, the National Immigration Agency of the MOI etc.);

c) ministerial bureaus, departments and offices in counties, cities and municipalities (*e.g.*, immigration offices of the MOI, taxation bureau offices of the MOF, police departments of the National Police Agency of the MOI etc.).



Fig. 1 – The English version of the Central Weather Bureau website.

One more manifestation of linguistic globalization of Taiwan is related to implementation of English-language translation and services in the routine work of those systems and institutions whose activities are largely regulated by the government. Let us take the examples of the transportation and the healthcare systems of the nation.

One of the recent developments in the transportation system of Taiwan, the High Speed Rail (HSR), built in 2007, can boast of not only being fast and comfortable, but also very convenient for those who cannot use Mandarin

Chinese, the country's official language. Every HSR station is equipped with bilingual signs (in Mandarin and English), train timetable display panels, ticket vending machines, booking office services (including the on-line booking), direction maps and voice announcements on trains. Moreover, to the great pleasure of foreign visitors, the service clerks at the booking offices and the information desk and other managers have a good command of spoken English. The same refers to regular train services at major train stations in big cities around Taiwan. Another advancement of Taiwan's transportation system is the Mass Rapid Transit (MRT) that has two branches in the two biggest cities of the island: the Taipei Metro, built in 1996, and Kaohsiung Metro, that was opened in 2008. Here, all passenger-related information is given in Mandarin Chinese and in English. Besides, as part of the preparations for the World Games, held in Taipei and Kaohsiung in 2009, bilingual LED displays were installed along both rapid transit systems. In addition to providing real-time travel information in two languages, those displays also entertain passengers with a variety of videos, including advertisements, music clips, and short lessons of English. A pleasant surprise to a global traveller may be the fact that the ticket vending machine services are available not only in Mandarin and English, but also in French, Spanish, German, Japanese, and Korean. As for the city bus service system, it has gone through great changes for the last few years as well. For example, as Kaohsiung city was going to host The World Games in 2009, preparing the city for that great event, the Kaohsiung City Government replaced 2,000 bus stop signs with bilingual ones, and those bilingual signs were later replaced with bilingual real-time bus schedule electronic displays.

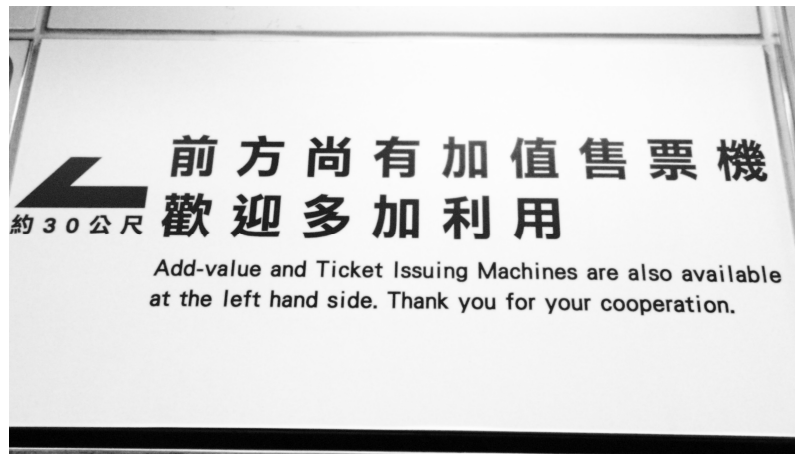


Fig. 2 – A bilingual passenger information board in Kaohsiung Metro.

To a person staying in a foreign country, a thing like a visit to a doctor may become a matter of great concern because of the language barrier. There

are many cases described and discussed in the media when proper and timely medical care was hampered by lack of interpreters or just miscommunication. It seems that Taiwan is doing quite a lot, and a lot more than many other places, in this direction. Since the island welcomes not only tourists but also those foreign nationals who arrive here to work at various industries and other organizations, such as English cram schools or universities, for example, it is vitally important to provide a “foreigner-friendly” health care support for their needs. Although it might not be true for smaller private medical practices, all big hospitals and clinics in urban areas have to follow the minimal requirements related to English-language translation, namely, using bilingual signs inside their buildings, prescribing bilingual medication recipes, printing out bilingual versions of medical checkup results. In addition, the on-line booking services of most large hospitals are available in English too. All doctors and almost all hospital pharmacy personnel are competent in spoken English.

Apart from transportation and hospitals, other important public places, such as post offices, major banks, police stations, convenience stores and others also seem rather foreigner-friendly by presenting key information in English.

4. Everyday Communication Discourse

The use of English in the informal discourse involves a variety of situations related to daily life communication.

For those Taiwanese companies that work internationally (including, for example, such giants as ASUS, ACER, and HTC) and those that have a strong ambition to get an access to the international market, the English language proficiency of their workers is a vital issue. The situation here has changed significantly in the recent decades. In terms of English proficiency requirements to the company workers, we now can observe a shift from focusing mainly on English reading and listening proficiency to focusing on speaking and writing abilities. In other words, communicative competence in English has become more important as there is a great deal of international communication by phone and e-mail done at the workplace. Thus, communicative proficiency in English is one of the major employment requirements for many job seekers in the country.

Food and shopping places around Taiwan are exposed to a great impact of linguistic globalization as well. The American fast food restaurant chains MacDonald's, KFC, Starbucks, and the Japanese MOS Burger are the most crowded and frequently visited places for a fast food meal or a cup of coffee. They and such international trading giants as the American Costco Wholesale and the Swedish Ikea require their staff to have at least basic skills in speaking English. The French retailer Carrefour appears to be less strict on this requirement in Taiwan. As a result, most of their sales personnel and information and service desk clerks are not able to communicate in English, to

the great disappointment and frustration of many foreign customers of the store.

English is also widely used by smaller private businesses that do not work internationally. In this case it performs two major functions: (1) advertising (for the sake of gaining competitive advantages) and (2) decorative (for attracting customers). In the first sense, it means real promotion of certain local products and services to foreign customers. For example, quite a lot of big and small restaurants and restaurant chains in the urban areas, including those serving traditional Taiwanese or Chinese food, have menus in English and even, if you are lucky enough, English-speaking waiting staff. A great number of home-made products, especially those considered to be Taiwan's specialties, also have bilingual labels. In the second case, English serves as an attention-attraction element. Just for the sake of prestige, many local business owners insert English words in the names of their stores, restaurants, and commercial slogans. Although this linguistic feature of Taiwanese culture may appear strange or funny to somebody, nevertheless, it may also be looked upon as another sign of Taiwan's friendliness to foreign visitors.



Fig. 3 – An example of “decorative English” in an advertisement: the coinage “seenessmen” is used for visually impaired masseurs.

Finally, one more important observation must be mentioned. Most of the examples of the use of English in the daily communication discourse given above are first of all related to the written form of the language. Indeed, this part of English usage becomes available to anybody nowadays with such a variety of English-translation applications offered online. The oral English competence of the Taiwanese population, first of all the younger generation, still lags considerably. In spite of numerous reforms and projects in the English-language

education, initiated by the government recently, in spite of the existence of hundreds of English cram schools, quite a lot of young people cannot speak English, paradoxically. A document on the English curriculum, issued by the MOE of Taiwan in 2000, declares that the elementary and junior high school English curriculum should be targeted at developing a basic communicative ability and preparing learners to communicate internationally, and that should be done for "improving the nation's competitiveness". English has been made a compulsory course for all college and university students around Taiwan, and they have to study it for four semesters. Yet, in spite of the Governmental investment and effort, most informants estimate the level of university students' communicative competence in English as quite low (Qi, 2009). The reforms may turn out to be not as effective as they were expected to be due to various causes. The major challenges impeding the realization of those reforms include the grammar-based exam-oriented teaching that has been practiced for years, limited teaching hours, insufficient English speaking ability of teachers, large class size causing difficulties in classroom management and others (Tsai, Lee, 2007). Above all, it might also be an insufficient professional training of EFL teachers. Qi points out that the

expectations are far above what most schools and teachers can deliver. A major issue is the training of teachers, and teacher training programs are very limited. Even teachers who have completed training programs have difficulty with their English skills as well as their teaching pedagogy, particularly with regard to teaching younger learners (Qi, 2009, p.117).

5. Concluding Remarks

The present paper focused on the issue of the linguistic globalization of Taiwan, namely, on those changes that have taken place within the recent decade and that are a direct result of the national government's effort to make Taiwan a more competitive player on the global arena. By all means, the recent governmental reforms and doctrines related to the English language policy have brought about a few positive effects and made the island an even friendlier place to foreign visitors than it was before. Two important statements can be made with this regard: (1) English is widely applied in the official context of the country's life and (2) English language proficiency is also increasingly required by big companies and small local businesses of various types. A lot of examples of English usage (translations) can be observed in the context of daily life: from restaurant menus to English-speaking bus drivers.

In spite of visible achievements, there is still a lot to be done in the sphere of developing the English communicative competence of the Taiwanese younger generation since the future development and prosperity of Taiwan in the globalized world depends on them for the most part.

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IMPACTUL GLOBALIZĂRII LINGVISTICE ÎN TAIWAN: O PRIVIRE DIN EXTERIOR

(Rezumat)

În timp ce globalizarea cuprinde lumea întreagă în pas rapid, multe țări în care limba engleză este utilizată ca limbă străină se află în fața unor noi sarcini și provocări. Scopul acestei lucrări este descrierea situației curente în Taiwan în ceea ce privește politicile lingvistice și utilizarea englezei în arile majore ale vieții politice și sociale din insulă. Analiza este bazată pe observațiile empirice ale autoarei, profesor străin care predă engleza de 12 ani la o universitate din Taiwan. Comparând situația actuală privind utilizarea limbii engleze cu cea de acum zece ani, lucrarea se axează pe o serie de schimbări semnificative care au avut loc în discursul oficial, dar și în cel informal, cotidian.

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PERSPECTIVES ON HENRY JAMES' EXTREME DRAMATIZATION IN *THE AWKWARD AGE*

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Abstract. Acknowledged as Henry James' most experimental novel due to its emphasis on 'showing', which is achieved through the overwhelming use of dialogue and a restrained focalization on the part of the narrator, *The Awkward Age* has received both criticism and praise. The current article looks at several perspectives on James' extreme dramatization, in particular that of Lubbock in 1921 and that of Rimmon-Kenan in 1983, with a view towards establishing the relevance of this option from a narratological standpoint. *The Awkward Age* is shown to be the starting point for a theoretical discussion that weaves through the twentieth century; the novel itself represents thus a signpost in the development of the novel as a genre and its narratological analysis.

Keywords: Henry James; narratology; showing; telling; *The Awkward Age*.

1. Introduction

Henry James' name is linked to the emergence of the modern novel both through his literary works that span forty years of novels, novellas, short stories and other writings, and through his articles and books of literary criticism, in which he strives to support and develop the novel as a genre.

The New York edition of James' literary work, for which the author himself selected and revised a number of works, also includes a series of

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prefaces that have become famously relevant for the understanding of James' process of writing, the techniques he considered effective and especially his view of the novel as a genre, as well as its intended development.

One such technique that James firmly supports is dramatizing the novel, in the sense of opting for 'showing' instead of 'telling'. James takes his own advice to the limit in his 1899 novel *The Awkward Age*, characterized by an almost-all-dialogue presentation. The consistent use of this technique throughout the novel results in a challenging piece of writing over which critics have disagreed. James' use of dramatization is particularly relevant in the evolution of the modern novel, this being only one of his important contributions, in addition to key aspects such as renouncing the omniscient narrator and its authoritative intervention in the text. (Tudor, 2016, pp. 74-75)

More precisely, in order to present Nanda's story – and to illustrate English society at the time – in *The Awkward Age*, James retreats even further than a focalizing character (what he terms central consciousness, such as Strether in *The Ambassadors*). He consistently uses an external view of the events or, in more modern terms, external focalization, thus resulting a presentation of the story deliberately closer to the script of a theatre play than to a typical novel at the time.

In his preface, James explains the choice of this approach; his main motivation is the objectivity granted by using the scenic method, i.e. by dramatizing the entire action of the novel. In his view, a play possesses a "divine distinction" (James, 1962, p. 110), namely its objectivity. This objectivity presupposes the "imposed absence of that 'going behind,' to compass explanations and amplifications, to drag out odds and ends from the 'mere' storyteller's great property-shop of aids to illusion" (James, 1962, p. 111).

James justifies his 180-degree turn from his previous technique of "going behind" (presenting a character's thoughts and impressions), which he acknowledges as "right and beautiful and fruitful in its place and order" (James, 1962, p. 111) by arguing that this entirely different strategy may yield the intended effect when used in other situations.

To him, the challenges and the rigour required when employing dramatization, which he describes as a "special sacrifice" (James, 1962, p. 111) made, in fact, the method appear more tempting:

To make the presented occasion tell all its story itself, remain shut up in its own presence and yet on that patch of staked-out ground become thoroughly interesting and remain thoroughly clear, is a process not remarkable, no doubt, so long as a very light weight is laid on it, but difficult enough to challenge and inspire great adroitness so soon as the elements to be dealt with begin at all to "size up" (James, 1962, p. 111).

The Awkward Age counts nowadays as one of James' relevant, but not most popular novels, both of these aspects stemming quite possibly from the

same cause – the remarkable presentation of the story. The following sections focus on the different narratological analyses the critics contributed to.

2. Percy Lubbock's Advocacy of Dramatization

In his 1921 volume, *The Craft of Fiction*, Percy Lubbock sets out to examine what he terms “the novelist's method” (Lubbock, 1928, p. 75), or, in other words, how a great novel is constructed. For this purpose he analyses several famous works written by Leo Tolstoy, Honoré de Balzac, Charles Dickens, William Makepeace Thackeray, Gustave Flaubert and Henry James; in point of fact, it is James' work that meets with the most praise in Lubbock's volume.

Deploring the lack of established terms for a proper analysis, Lubbock introduces the terms panoramic and scenic for “how the story is now overlooked from a height and now brought immediately to the level of the reader.” (Lubbock, 1928, p. 72) In addition, expanding on the terms picture and drama, as employed by James in his critical prefaces, Lubbock employs the terms pictorial and dramatic when referring to both the form and the function; both the subject and the manner of rendering it for the reader.

With regard to the matter that comprises a novel, a “large, loose, manifold subject, in short, extensive in time and space, full of crowds and diversions, is a pictorial subject and can be nothing else” (Lubbock, 1928, p. 188), while a dramatic subject is essentially action and, in its ideal construction, it will have a strictly scenic form.

As far as the manner of presenting the subject is concerned, the pictorial method implies having an “intervening story-teller in some guise or other” (Lubbock, 1928, p. 140), as opposed to dramatization, which equates to facts, immediate things, scenes. In addition, dramatization is limited to the perception of the eye and of the ear; due to its high degree of objectivity and the skill necessary to transmute thoughts into actions, it is, in fact, “the most finished form that fiction can take.” (Lubbock, 1928, p. 254)

As a consequence, for Lubbock the essential aspect is “the difficult question of the centre of vision” (Lubbock, 1928, p. 75) or, as he later calls it, the point of view, which he then defines as “the question of the relation in which the narrator stands to the story.” (Lubbock, 1928, p. 251)

After analysing *The Ambassadors* in the eleventh chapter of his book, Lubbock concludes that “[e]verything in the novel is now dramatically rendered [...] nobody is addressing us, nobody is reporting his impression to the reader.” At the same time, the book as a whole “is all pictorial, an indirect impression received through Strether's intervening consciousness, beyond which the story never strays.” (Lubbock, 1928, p. 170) This, to Lubbock, is one of the greatest achievements the novel as a genre could reach.

For this reason, he commends Henry James as the first writer to consciously and thoroughly employ all the possibilities the novel offers; in

doing so, James demonstrates that the craft of fiction is more complex than previously believed.

While *The Ambassadors* focusses on changes of mind, heart, and character (as opposed to clash or opposition resolved in action) and is thus classified by Lubbock as having an undramatic subject, the matter of *The Awkward Age* is “clearly dramatic; it is a clean-cut situation [...] What will these people do, how will they circumvent this awkwardness? That is what the book is to show—action essentially, not the picture of a character or a state of mind.” (Lubbock, 1928, p. 192) For this reason, no narrator is required.

As with *The Ambassadors* and *The Wings of the Dove*, Lubbock dedicates a chapter – the thirteenth – to *The Awkward Age*, in which he presents it as the only novel of its kind and the pinnacle of the dramatic method. Lubbock praises James’ consistency in employing solely this method, as well as the appropriateness of the method to the chosen subject matter.

The fact that the book consists only of immediate scenes, in which the narrator merely presents the action, without revealing anything regarding the characters’ thoughts is seen by Lubbock as being in direct contrast to Strether in *The Ambassadors*; Strether’s actions are determined by his perspective on things, but these actions by themselves do not construct a picture of his inner life. In *The Awkward Age*, however, the characters’ action reflects their motives and sentiments and Lubbock emphasizes that this is the result of the author’s diligence, who thus refines his craft. At the same time, as Lubbock acknowledges, the writer must renounce the tools of his trade and labour under the same constraints as a playwright.

Lubbock also argues that *The Awkward Age* fully proves James’ hypothesis, namely that it is possible to render the story with absolute consistency, employing only one method, and praises the novel as “one book in which a subject capable of acting itself out from beginning to end is made to do so, one novel in which method becomes as consistent and homogeneous as it ever may in fiction” (Lubbock, 1928, p. 195).

Nevertheless, it is important to note that Lubbock also identifies limitations of the dramatic method. First of all, the use of immediate actions impedes the author’s ability to showcase the broader context: “the dramatic scene is vivid and compact; but it is narrow, it can have no great depth, and the colour of the atmosphere can hardly tell within the space.” (Lubbock, 1928, p. 202) As a consequence, the novel may fail to be successful in presenting the background and the causes of the events taking place.

Additionally, the novelist’s constant endeavour to depict things in a verisimilar manner may be unsuccessful when employing the dramatic method, ironically because “the story may then say too much to be reasonably credible.” (Lubbock, 1928, p. 211) It is necessary, therefore, to moderate its use in order for the method to achieve the desired effect.

Lubbock emphasises, however, that while purely dramatic fiction “is hampered in its power to express the outlying associations of its scene”

(Lubbock, 1928, p. 201), it still has the ability to do so, provided it is employed by a clever author. Nevertheless, this will take a considerable amount of effort and consequently, a prudent novelist will tend to avoid taking this step.

It is unsurprising, therefore, that Lubbock concludes his thirteenth chapter with the assessment that *The Awkward Age* represents an undoubted *tour de force*.

3. Other Perspectives on Extreme Dramatization

Other critics also expressed their admiration for *The Awkward Age*, such as Pelham Edgar, who praises James' "deft workmanship" (Edgar, 1963, p. 97). Drawing on the author's preface, Edgar affirms that James' main reason for employing the scenic method was his dissatisfaction with the manner in which dialogue was used in fiction at the time. In the structure of the novel he identifies short sketches of the characters, but apart from these "there is nothing but speech – **no narrative**, no description beyond the barest indication, no analysis, and no general reflection" (Edgar, 1963, p. 97, our emphasis); this, however, does not hinder the development of the story or the precise characterization of the people who act in it.

It is later during the century that Wayne C. Booth disagrees with Lubbock's view that through dramatization, none of the novelist's freedom is lost:

But there is, after all, a sacrifice. When the novelist chooses to deliver his facts and summaries as though from the mind of one of his characters, he is in danger of surrendering precisely "that liberty of transcending the limits of the immediate scene" [...] When a character speaks realistically, within the drama, the convention of absolute reliability has been destroyed, and while the gains for some fictional purposes are undeniable, the costs are undeniable too. (Booth, 1983, p. 174).

It should be noted that Lubbock's assertion is to be found in the tenth chapter of his volume, when analysing Strether as a narrator; but as we have shown in the preceding section, he concludes in the thirteenth chapter that dramatization does, in fact, possess disadvantages as well.

The topic of reliability is particularly important to Booth, who in his well-known volume *The Rhetoric of Fiction* investigates the different ways through which the author's voice is heard in fiction and their effects. Chapter twelve of his book, entitled in fact "The Price of Impersonal Narration, II: Henry James and the Unreliable Narrator", analyses in depth the issues pertaining to unreliable narration. Booth highlights, among other things, two aspects that are relevant to an analysis of *The Awkward Age* as well: the growing complexity and sophistication of the novel in the twentieth century on the one hand and the importance of reader expectations on the other hand.

In her 1983 volume (republished in 2002 with an additional chapter), Shlomith Rimmon-Kenan analyses the aspects that individualize narrative

fiction – events, text, and narration – and dedicates a chapter to speech representation and the manner in which narrative texts create the illusion of mimesis. To this effect, she quotes Brian McHale's seven-point scale of diegetic to mimetic speech presentation, where direct discourse, understood as monologue or dialogue shown in the narrative literary work, ranks sixth i.e. second-closest to 'purely' mimetic (Rimmon-Kenan, 2002, p. 110).

As he states in his Preface to the novel, James had been aware that "really constructive dialogue, dialogue organic and dramatic, speaking for itself, representing and embodying substance and form, is among us [Anglo-Saxon readers] an uncanny and abhorrent thing, not to be dealt with on any terms" (James, 1962, p. 106-107). Dialogue, in its narratological definition, is "the representation, dramatic in type, of an oral exchange involving two or more characters" (Prince, 1989, p. 20) and represents one of the basic elements in fiction. As has been pointed out, dialogue, monologue and direct speech in general represent what has been called in the tradition of Socrates mimesis or mimetic speech and, by Lubbock, "showing," in opposition to telling and diegesis, respectively.

As emphasised in the second section, Lubbock is consistently and decidedly in favour of showing or dramatization; however, in the second half of the twentieth century, telling regained ground, not least due to Booth's *The Rhetoric of Fiction*, which was "to a great extent a defence of this method and a rejection of what he considers an extreme and therefore distorting interpretation of James by Lubbock" (Rimmon-Kenan, 2002, p. 108).

It would be correct to state that James himself was in favour of employing both "going behind" – making the thoughts and interior life of a character visible to the reader – and renouncing this approach when the situation required it (James, 1962, p. 111). With respect to Lubbock, while his support of dramatization / showing is the leitmotif of his book, it is also necessary to underline that he does, in fact, nuance his statements to recognise the novelist's tremendous challenge in using solely the dramatic method (Lubbock, 1928, p. 202, 211).

After having concisely summarized the debate so far, Rimmon-Kenan draws a conclusion firmly grounded in the realm of common sense:

However interesting this normative debate is, it is ultimately irrelevant for a theoretical and descriptive study of narrative fiction. From this point of view, there is nothing inherently good or bad in either telling or showing. Like any other technique, each has its advantages and disadvantages, and their relative success or failure depends on their functionality in the given work (Rimmon-Kenan, 2002, pp. 108-109).

4. Conclusions

While other novels are usually seen as more representative of Henry James' legacy, *The Awkward Age*, with its consistent use of the scenic method,

involving an almost all-dialogue presentation with no insight into the characters' motivations, also highlights the author's dedication to his craft through his exploration of how a particular story may best be told.

A narratological investigation shows that the extreme dramatization of *The Awkward Age* has established its place in the history of the novel, being at first heralded with essentially unqualified approval as a *tour de force* by critics such as Percy Lubbock and later during the century slowly retreating to a more balanced perspective, as illustrated by Wayne C. Booth and Shlomith Rimmon-Kenan. It is important to note that *The Awkward Age* was the starting point for these theoretical discussions and thus represents a signpost in the development of the novel and its narratological analysis.

In effect, James himself supported the same approach in his preface to *The Awkward Age*, arguing that while he himself had also promoted making the thoughts and interior life of a character visible to the reader as "right and beautiful and fruitful in its place and order", employing an entirely different method in a different context may prove to be "the true course and the vehicle of effect" (James, 1962, p. 111).

There is yet another important aspect which should also be remembered. T. S. Eliot perhaps put it best when he said, "One thing is certain, that the books of Henry James form a complete whole. One must read all of them, for one must grasp, if anything, both the unity and the progression. The gradual development, and the fundamental identity of spirit, are both important, and their lesson is one lesson" (Eliot, 1963, p. 55). To this should be added that it is not only the content, but also the manner of rendering it that reflects the evolution of James' literary contribution.

It remains clear that Henry James' work contributed to the evolution of the novel not only through literary creations that combine showing and telling such as the more popular *The Ambassadors* or *The Portrait of a Lady*, but also by taking dramatization to the limit and thus furthering the development of narrative fiction.

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PERSPECTIVE ASUPRA DRAMATIZĂRII EXTREME A LUI
HENRY JAMES ÎN *VÂRSTA INGRATĂ*

(Rezumat)

Recunoscut drept cel mai experimental roman al lui Henry James datorită accentului plasat pe *showing* (prezentare) în loc de *telling* (povestire), fapt realizat prin folosirea predominantă a dialogului și focalizarea externă, *Vârsta ingrată* a primit atât critici cât și elogi. Articolul de față analizează două perspective asupra dramatizării extreme folosite de James, în special cea a lui Lubbock în 1921 și cea a lui Rimmon-Kennan în 1983, cu scopul de a stabili relevanța acestei alegeri din punct de vedere naratologic. *Vârsta ingrată* reprezintă punctul de pornire pentru o dezbateră teoretică ce acoperă o bună parte a secolului al XX-lea, iar romanul în sine apare ca un jalon în evoluția romanului ca gen și a analizei sale naratologice.

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LE RÉCIT FANTASTIQUE DE MAUPASSANT EN TANT QUE “OPERA APERTA”

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Abstract. The structure of Maupassant's narratives is based upon a common theme - fear - and on a concentration around the final effect. The writer favors an open closing, the reader being invited to return to the first reading. The contrast between the open ending, predisposed to the pursuit of the narrative core, and the events referring to the closing state, experienced by the characters and the narrator himself is not accidental. The closure and the opening act within the composition of the narrative, but also within the imaginary fantasy of the writer. Maupassant avoids the explanation of the events that occur and his characters are confronted with places of closure, by which the existence is confirmed as an enigma. The reality that surrounds them thus favors a sexualized reading, where the ending neighbors with the opening and the mysterious presence, Maupassant's characters discovering several closures which posed themselves as challenges or which, on the contrary, represent possibilities of greeting in relation to a threatening exterior.

Keywords: fear; opening; closing; anxiety; space.

1. Introduction

L'écriture fantastique de Maupassant oscille entre la fantaisie développée par un écrivain à mi-chemin entre le réalisme et le romantisme et la hantise vécue par une personnalité assez trouble. Naturellement, la condition de

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l'écriture fantastique suppose une telle oscillation entre le paradigme soi-disant réaliste et celui de la narration fantastique.

Le fantastique semble provenir pour Maupassant d'une expérience personnelle et de ce point de vue le fait que le thème de la folie est privilégié ne représente pas quelque chose d'accidentel. On a même évoqué à son égard un «fantastique de la lucidité» (Repețeanu, 2012, 1017), le mystère étant introduit brusquement dans une vie apparemment normale. En même temps, le lien de sa littérature avec la biographie a été lui aussi mis en valeur et le fantastique de Maupassant a été étroitement associé aux «dramas de ses hallucinations, des angoisses et des pulsions délirantes, de son déséquilibre psychique» (Repețeanu, 2012, 1017). La destinée du créateur a déterminé plusieurs spécialistes de chercher des liaisons entre sa biographie et le sort de bien de ses personnages. Maupassant semble tenté et, en même temps, effrayé par le fait que l'univers qui l'entoure, y compris la manière dont celui-ci se reflète dans l'écriture, est ouvert, disposé non seulement à l'action, mais à se soumettre à l'interprétation.

2. La peur – élément essentiel

D'ailleurs, le facteur essentiel se trouvant à l'origine de la plupart des réactions éprouvées par les personnages de Maupassant, la peur, est clairement définie par l'auteur même dans le récit homonyme :

La peur (...) c'est quelque chose d'effroyable, une sensation atroce, comme une décomposition de l'âme, un spasme affreux de la pensée et du cœur, dont le souvenir seul donne des frissons d'angoisse. (...) cela a lieu dans certaines circonstances anormales, sous certaines influences mystérieuses, en face de risques vagues. La vraie peur, c'est quelque chose comme une réminiscence des terreurs fantastiques d'autrefois (Maupassant, *La Peur*, 2000, 61).

Comme l'on peut constater de cette description, la peur est rattachée plutôt à un irrationnel mythique («réminiscence des terreurs fantastiques d'autrefois»), sans avoir une liaison avec ce qui peut être expliqué, en réunissant l'intellect et l'âme («spasme affreux de la pensée et du cœur»), et elle apparaît dans un milieu défini par le vague. Maupassant semble préoccupé par une définition scientifique de la peur, concentrée autour du niveau physiologique, mais sans négliger le côté irrationnel. Afin de pouvoir suivre l'évolution du vécu chez ses personnages, l'écrivain respecte en général les données d'un schéma préétabli, par lequel un final non-conclusif incite le récepteur à reprendre la lecture du récit.

3. Le final ouvert des récits de Maupassant

La structure des récits de Maupassant est donc rigoureuse, surtout par souci de l'effet final – auquel tout écrit fantastique accorde une attention

particulière en vertu de sa condition. C'est que le final du récit de Maupassant ne ferme aucune porte, ni n'ouvre une autre, mais invite plutôt le lecteur à un retour rigoureux sur ses propres pas, le narrateur restant à mi-chemin entre un démon explicatif de l'intellect et l'étonnement admiratif de l'esprit. Entrant par le début du récit dans un autre univers, le lecteur se trouve donc au final devant la même porte, comme s'il traversait un labyrinthe destiné à le ramener au début de son aventure narrative, mais cette fois en portant avec soi une question à résoudre.

Un sujet d'inquiétude est représenté par le dualisme que ressent le personnage principal de *Lettre d'un fou* (1885), nouvelle qui annonce *Le Horla*. Dans ce cas, le récit a l'apparence d'un journal clinique racontant l'histoire d'un mal qui sera beaucoup plus élaborée dans les écrits ultérieurs. La question finale - « Dites-moi ce que je dois faire ? » (Maupassant, 2000, 203) - privilégie une lecture « de clinicien », car le personnage se trouve devant deux douloureuses alternatives : la maison de santé ou l'apparente liberté, où il sera harcelé par des hallucinations et des souffrances. La théorie développée par le héros, concernant la relativité mais, en même temps, la liberté extrême des sens, aboutit à une ouverture dépourvue de signification et de fin (« Je vivais comme tout le monde, regardant la vie avec les yeux ouverts et aveugles de l'homme », *Ibid.*, 196), ce qui justifie le droit du narrateur d'affirmer une présence quelconque derrière le moindre indice : un craquement du parquet, un effleurement ressenti dans les cheveux, mais surtout une sensation concrète capable de relativiser toute présence physique : « un fluide irrésistible eût pénétré en moi par toutes les parcelles de ma chair, noyant mon âme... » (*Ibid.*, 202). C'est ainsi que le narrateur arrive à vivre dans une autre réalité, celle marquée par une brume translucide qui remplace l'image fidèle, mais vide, du miroir, par une image opaque, par le manque de contours et de reflet, de telle sorte que la réalité physique en soi ne peut plus être vérifiée. On pourrait dire que ce conte est celui d'une attente satisfaite plus tard par *Le Horla*.

En fait, la conclusion du récit typique pour Maupassant peut être une prophétie à moitié acceptée, comme c'est le cas de la première version du récit *Le Horla* (1886). Le final est situé dans un tel espace ouvert, car Maupassant sent vraiment le plaisir de prolonger non pas l'histoire en soi, mais la sensation que celle-ci provoque, par l'intermédiaire de la voix du narrateur : « Je ne sais si cet homme est fou ou si nous le sommes tous les deux..., ou si... si notre successeur est réellement arrivé... » (Maupassant, 2000, 249). C'est un exemple de clôture ouvrante, comme l'appelle de manière inspirée Liliana Anghel, c'est-à-dire une fin *en queue de poisson*, qui déclenche une action prospective d'attente chez le lecteur, suggère des prolongements, laisse en suspens des possibles narratifs (Anghel, 2004, 217). Toute l'histoire est d'ailleurs concentrée autour de l'opposition *fermé – ouvert*. Ainsi, tout ce qui est plein, complet, fini est source d'inquiétude: les visions du narrateur commencent lorsque celui-ci prend un sédatif qui anéantit sa conscience dans une telle

mesure que « je tombais dans le néant, dans un néant absolu, dans une mort de l'être entier » (*Ibid.*, 241). La conscience et la volonté humaine bouclent tout contenant, en le rangeant ainsi dans le camp du fermé ; la carafe est pleine en face du lit, ainsi que la tasse de lait, mais le héros s'aperçoit qu'on avait bu l'eau et le lait. Les liquides appartenant au naturel (l'eau et le lait) sont ainsi sujets à la disparition, le vin (qu'on peut obtenir seulement par intervention humaine) – non. En fait, tous ces trois liquides appartiennent au régime de la fécondité, mais l'eau et le lait sont des liquides naturels et féminins, renvoyant à la vie, à la maternité – la femme perd de l'eau avant de donner naissance et du lait lorsqu'elle a un nourrisson; tandis que le vin est obtenu de façon indirecte, d'une autre substance, et il évoque aussi le sang, une certaine vitalité qui le rattacherait plutôt à une valeur masculine. S'agirait-il ainsi d'une soif inavouée du sujet masculin envers une valeur ou une entité féminine ? Les chambres qui s'avèrent ouvertes, bien qu'on les ait fermées à clé, suggéreraient elles aussi une disponibilité sexuelle (la chambre, en tant que cavité, évoquant le sexe féminin), qui pourrait être élargie vers la poursuite de l'aventure de la narration, afin d'engendrer un nouveau sens. Chaque rejet de la communication, de la possibilité de prolonger tel geste ou telle pensée, équivaut donc à une impuissance sexuelle, à une impossibilité de trouver un partenaire; il semble que même la possibilité de se satisfaire soi-même est niée au héros, car, se dressant devant la glace, celui-ci s'aperçoit que «mon image n'était pas dedans» (*Ibid.*, 246). Le miroir ne rend donc pas, une fois de plus, l'image de celui se trouvant devant, il est lui-même *ouvert*, l'incite à la quête à la place de la commodité allégeante de retrouver purement et simplement son image dedans, piège où l'humain tombe facilement, car, dès qu'il ne voit plus son image dans le miroir, il juge que ce miroir est *vide*. Mais le miroir remplace ce vide par un *épais* de la substance, il serait donc trop *plein* – le héros s'aperçoit «dans une brume, au fond du miroir, dans une brume, comme à travers une nappe d'eau» (*Ibid.*, 246). C'est la possibilité d'une nouvelle substance qu'il envisage à travers cette histoire, mais non pas dans le sens d'un «messianisme scientifique» qui s'apercevrait de la présence d'un «être fantastique, dont l'origine serait extraterrestre», selon l'interprétation de Liana Repeteanu, que nous trouvons abusive (Repeteanu, 2012, 1018). Il s'agirait plutôt de l'effroi d'un humain se trouvant brusquement face à un univers à innombrables points d'ouverture et de fermeture, contredisant la physique naturelle, grâce à laquelle le héros a accès à des possibilités jusqu'alors interdites, tout en se heurtant simultanément à certaines interdictions. Il semble que Maupassant trouve un certain plaisir à forcer les portes, à jouer entre les ouvertures et les fermetures, auxquelles l'être humain a accès justement en vertu de ses limitations physiques.

Ainsi, on pourrait bien dire que la clôture et l'ouverture fonctionnent aussi bien au niveau compositionnel qu'à celui des images peuplant l'imaginaire fantastique de Maupassant. L'ouverture de tel final de récit fantastique semble destinée seulement à stimuler la curiosité du lecteur; *Sur l'eau* (1881) paraît être

le prologue d'un conte policier, mais le conte entier reste sous le signe de l'ambiguïté. Bien sûr, le plus facilement on pourrait associer l'eau au symbole de la mort; d'autre part, aucun critère ne permet d'affirmer clairement que «derrière ce narrateur on reconnaît Maupassant» (Donea, 2008, 91). Le lecteur est toutefois invité à se pencher une fois de plus au-dessus du texte par la dernière phrase qui, selon une logique primaire, inviterait à la poursuite du récit. De cette manière, tout le récit ne serait qu'un préambule d'une aventure commune dans le plan littéraire ; sa conclusion ouverte fonctionne en contraste par rapport au topos de la rivière, qui est entrevue dans ces pages en tant que fermeture absolue, car ses eaux cacheraient bien de secrets. L'eau serait «la chose mystérieuse, profonde, inconnue, le pays des mirages et des fantasmagories» (Maupassant, 2000, 38), le plus sinistre cimetière parce qu'il n'y a point de tombeau, profonde dans son silence. La nouvelle marque ainsi un hommage dissimulé et un grand respect pour la peur, le final n'étant qu'un accident du point de vue narratif. Tout ce morceau est dominé par une terreur inconnue trouvant son origine dans quelque force invisible qui domine le fond de l'eau, associée à un «brouillard blanc très épais» (*Ibid.*, 43), qui censure tout accès à la nature environnante. Il pourrait s'agir dans ce cas d'une métaphore sexuelle, l'eau remplissant le rôle du liquide menstruel et le brouillard – celui du liquide spermatique. La lecture du passage selon la clé de la *naissance* est renforcée aussi par la manière dont la densité de la substance qui entoure le narrateur s'oppose à la facilité avec laquelle son imagination paraît s'envoler : «J'étais comme enseveli jusqu'à la ceinture dans une nappe de coton d'une blancheur singulière, et il me venait des imaginations fantastiques» (*Ibid.*, 43). On n'aurait pas du mal à évoquer à propos de la barque du narrateur la barque de Charon, dont le voyageur est «perdu, allant à l'aventure dans cette brume épaisse» (*Ibid.*, 43). D'ailleurs, les fermetures se succèdent à travers cette histoire: le noir qui enveloppe toute réalité fait de telle sorte que chaque barque et l'homme se trouvant dedans forment une unité indépendante, le jour est sombre, l'eau même paraît ne pas permettre la délivrance de quoi que ce soit de ses profondeurs et les funèbres pressentiments sont confirmés par la découverte du cadavre d'une vieille femme.

Mais l'opposition des images de la clôture et de l'ouverture, y compris par rapport au final, fonctionne bien mieux dans le cas du récit *Apparition* (1883). C'est pratiquement l'histoire d'une présence mystérieuse, dont personne ne peut découvrir le secret ; cette présence ou disparition ténébreuse suppose le manque de contrôle d'un espace. Dès le début, le récit se trouve sous le signe de la clôture abusive : «On parlait de séquestration à propos d'un procès récent» (Maupassant, 2000, 89). C'est ce qui fait place à une histoire qui est elle-même sujette à l'enfermement («Je l'ai gardée dans le fond intime de moi, dans ce fond où l'on cache les secrets pénibles, les secrets honteux, toutes les inavouables faiblesses...»), (*Ibid.*, 90) de la part du narrateur ; donc, une histoire doublement enfermée: dans l'histoire de Maupassant et dans l'âme du

narrateur. On nous évoque la hantise de l'enfermement vécue par l'ami du narrateur ; ce dernier va prendre quelques papiers pour son copain et il est exhorté en fait à procéder à l'ouverture d'une succession d'espaces fermés: la forêt qui borde le château (espace de la tentation de la nature, les branches caressant son visage comme pour l'arrêter) ; la lettre remise par son ami et dont le destinataire est le jardinier est elle aussi fermée (une autre possible précaution de son ami, qui l'avait averti un peu impoliment de ne pas jeter les yeux sur les papiers qu'il allait prendre); la prudence exagérée du jardinier lequel paraît être un garde peu enclin à laisser n'importe qui pénétrer dans le château; le contrevent rouillé que le narrateur ne peut pas ouvrir ni même avec son sabre (instrument phallique s'opposant au symbole sexuel féminin représenté par la chambre, en tant que récipient). D'autre part, le narrateur joue un intéressant rôle de déchiffreur, d'homme qui écarte toute barrière afin d'accomplir sa mission, de facteur actif à même de ménager toutes sortes d'ouvertures: il réussit à supplanter l'incommode jardinier; il ouvre «sans peine» la porte de l'appartement ; il aperçoit la porte entrouverte de l'armoire, il ouvre la fenêtre pour donner le jour et le tiroir afin de prendre les papiers. Pour accomplir cette mission, il dispose tout le temps d'instruments phalliques (le sabre, la clef). Le geste de peigner les cheveux de la mystérieuse femme renvoie à celui du démêlage des cheveux, à leur *ouverture*; en peignant les cheveux on les met en ordre, on les *enferme* dans un ordre et les dents du peigne peuvent être associés eux aussi à autant de symboles phalliques s'attaquant à une chevelure dont la substance au moins est la même que celle de la pilosité pubienne. Le mouvement s'avère être d'une intimité extrême, en transposant la volonté de mettre un monde en ordre. Mais le but de cet acte (quasi)-sexuel n'est pas atteint, car la chevelure de la femme est «de glace» (Maupassant, 2000, 96) et la porte apparemment entrouverte par laquelle elle s'enfuit s'avère être fermée. C'est une étrange manière de clore en même temps l'histoire, de confirmer son caractère exceptionnel qui fait qu'elle ne peut pas être associée à la réalité.

Une problématique similaire est celle mise en évidence par *Qui sait?* (1890). Il s'agit en fait de l'histoire d'un destin se considérant toujours *ouvert* (et, en conséquence, peu sûr), même dans un espace fermé (un pavillon isolé d'une maison de santé). La menace que le personnage de ce récit ressent est justement celle que les espaces clos sont toujours ouverts – même l'intérieur (le psychique) du héros qui consent se révéler par l'écriture. Le héros semble ressentir dès sa jeunesse une espèce d'agoraphobie:

J'ai toujours été un solitaire, un rêveur, une sorte de philosophe isolé, bienveillant, content de peu, sans aigreur contre les hommes et sans rancune contre le ciel. J'ai vécu seul, sans cesse, par suite d'une sorte de gêne qu'insinue en moi la présence des autres (Maupassant, 2000, 334-335).

Fuyant toute présence humaine, en introverti absolu, il recherche la clôture de son propre esprit («je me fatigue très vite de tout ce qui ne se passe pas en moi», *Ibid.*, 335), en avouant d'ailleurs que son attention extérieure

s'épuise vite. Par conséquent, le conte est l'histoire d'un isolement incessant : la maison du héros est bâtie « dans un beau jardin qui l'isolait des routes » (*Ibid.*, 336), elle est « cachée, noyée sous les feuilles des grands arbres » (*Ibid.*, 336) et séparée par un mur du bâtiment qu'habitent ses domestiques. Cette clôture est vaincue par la fuite des objets, qui laissent un espace vide, mais autarchique, les portes se refermant comme pour affirmer l'indépendance en soi de l'espace. Mais les espaces creux, que nous rattacherions à un paradigme féminin, se multiplient dès que ces objets réapparaissent : une armoire apparaît « au bord d'une voûte encombrée d'objets » (*Ibid.*, 343); toutes sortes de meubles s'entassent dans une « maison vaste et tortueuse comme un labyrinthe » (*Ibid.*, 344). Le héros avance à travers des contenants qui lui paraissent d'autant plus menaçants si on peut les assimiler à des inquiétants sexes féminins pouvant s'emparer de l'essence mâle du personnage. La peur suprême est justement celle de découvrir qu'il n'y a aucun espace clos, à même de rendre sûr l'univers environnant, que tout espace peut servir à la communication ; c'est pourquoi il y a une certaine horreur du vide dans ce récit et l'espace rendu vide par la disparition des meubles du narrateur est rempli grâce à d'autres meubles. Cette succession d'espaces creux ou remplis est mise en liaison avec un mystérieux personnage, à barbe rare et sans cheveux sur la tête ; les cavités évoquant le sexe féminin seraient ainsi exploitées par un homme dont les cheveux rares indiqueraient un épuisement de l'énergie sexuelle (peut-être justement sa mise en valeur excessive). Contrairement à la première impression, qui pourrait amener le lecteur à croire que le héros serait effrayé par son propre délire, celui-ci ressent une peur face à toute ouverture, pas seulement d'un espace physique, mais aussi par rapport à un autre esprit.

Non seulement l'espace est à même de relever l'attitude du personnage envers l'ouverture, mais aussi une situation de communication dont on ne peut pas garantir le succès. Un récit tel *Lui ?* (1883) nous amène devant une situation de communication échouée. La nouvelle montre la peur générée par les infinies possibilités de communication engendrées par le fait d'être seul, de ne pas devoir diriger sa parole vers une seule direction, de jouir d'une liberté infinie qui suppose aussi un arbitraire de la communication. La première peur dont le personnage est saisi est, évidemment, celle de l'extérieur : « J'ai peur des murs, des meubles, des objets familiers... » (Maupassant, 2000, 115), mais aussi « de l'inconnu de derrière la porte, de derrière le rideau, de dans l'armoire, de sous le lit » (*Ibid.*, 115). Tous ces objets relèvent d'une certaine hantise de l'extérieur, car ou bien ils peuvent faire facilement la liaison avec quelque chose d'extérieur (la porte, le rideau) ou ils font partie de la catégorie des meubles qui, chez Maupassant, ont la propriété de se déplacer facilement. Le narrateur ne peut pas affirmer comme sien aucun objet et, par conséquent, démarquer un espace ; c'est pourquoi il tend vers la fermeture absolue : « et je m'enferme dans ma chambre ; et je m'enfonce dans mon lit, et je me cache sous mes draps ; et blotti, roulé comme une boule, je ferme les yeux désespérément... » (*Ibid.*, 115). Il paraît que son obsession est de préserver le contenu de ce qui l'entoure, d'éviter le vide autour de soi, car tout l'univers environnant fait partie de la catégorie de

l'inachevé: le héros n'arrive à rencontrer aucun ami, malgré ses essais; en rentrant, il trouve sa porte seulement poussée; le fauteuil destiné à accueillir quelque ami est vide, ce qui amène le narrateur à croire qu'il est proie à des hallucinations; un être paraît troubler sa vie, sans aucune manifestation d'une présence quelconque. D'ailleurs, sa pensée ne sera plus peuplée que par des fragments de ce qu'il avait cru voir jadis: «Une main pendait du côté droit, sa tête était penchée du côté gauche...» (*Ibid.*, 120). Dès que l'esprit du narrateur est troublé, l'étrange présence déplace son point d'intérêt, paraissant rechercher *le fermé*: «...derrière les portes, dans l'armoire fermée, sous le lit, dans tous les coins obscurs, dans toutes les ombres.» (*Ibid.*, 121). De cette façon, le récit s'avère un cri désespéré de secours, un épisode d'une vie qui attend sa chance de poursuivre son trajet, de justifier au-delà de son existence les clôtures où se sont blottis ou bien le narrateur ou l'étrange présence dont il est hanté.

Le final ouvert des récits de Maupassant s'avère donc non seulement un principe compositionnel, mais aussi un procédé à travers lequel l'écrivain semble gérer une pulsion obsessionnelle.

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POVESTIRILE FANTASTICE ALE LUI MAUPASSANT CA "OPERA APERTA"

(Rezumat)

Structura povestirilor lui Maupassant se sprijină pe un element tematic comun - teama - și pe concentrarea în jurul efectului final. Scriitorul privilegiază un final deschis, care invită cititorul să reia prima lectură. Contrastul între finalul deschis, care predispune la continuarea nucleului narativ și întâmplările care trimit la blocajul trăit de personaje nu este o întâmplare. Închiderea și deschiderea acționează la nivelul compoziției, dar și al imaginarului fantastic al scriitorului. Maupassant evită să explice evenimentele care au loc și personajele se confruntă cu zone închise, prin care existența se confirmă ca o enigmă. Realitatea din jur favorizează astfel o lectură sexualizată, în care închiderea se învecinează cu deschiderea și cu prezența misterioasă, personajele lui Maupassant regăsind mai multe blocaje care apar ca niște provocări sau care, dimpotrivă, reprezintă posibilități salutare în comparație cu un exterior amenințător.

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FOR EDUCATION TO CHANGE, FEW THINGS CAN REMAIN THE SAME

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Abstract. ICT and Digital Natives are revolutionizing societies and ways of living. So far, schools and teachers do not seem to have completely taken these changes into account. This paper explores the latest trends in ICT in education and aims to understand how Digital Natives think, learn, work and live, so that educational agents can provide better and more structured solutions.

In the first part, we analyze ICT near and medium-trends in what education is concerned and summarize its possible consequences to schools and teachers. The second half is dedicated to the generation born in 1980, called Millennials or Digital Natives, and tries to summarize the possible impact in schools as a result of their ways of living and dealing with information. We end with a list of suggestions for educational agents.

Keywords: educational change; digital; trends in ICT.

1. ICT in Education - Possible Futures

We would like to begin this text with an interesting projection conceived by two teaching colleagues who, under the pseudonyms Atuara Zirtae and Ocsicna Nonreb (Jaraura & Imbernón, 2012), imagined education in a few decades time (a projection with some personal adaptations).

Despite educational reforms and curriculum restructuring in tertiary education, teacher training curricula failed to respond to major changes in the late twentieth and early twenty-first century.

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The great educational disconcert lasted, unfortunately, decades. However, despite the elapsed time, being a teacher in 2080 has little to do with what happened in the first decades of the twenty-first century.

On the one hand, we have the flesh and blood teachers - the humans. In parallel, we have tracks, teaching machines that practically predominate in current tasks of teaching. Descendants of old computers, these machines are almost human, as they are based on artificial intelligence.

At birth each child has been assigned a teacher who will guide him/her for a year or two, depending on personal characteristics. It will be his/her guide teacher. Children have embedded chips since birth, which allow teachers to follow and guide them, as well as to store data and information that they do not have to learn, but which they have in their brain structure as an internal culture.

At age 3, the track teacher, with more stored knowledge, comes into play. The track teacher is a machine. Transportable as a small device or even implantable in the body, it solves any doubt because it knows almost everything, interacts with other tracks and is always connected to huge knowledge databases. Constantly learning and updating, the track teacher serves as an efficient and effective substitute for the old physical or digital books. It may even be considered a personal universal library. Being a very smart device, speaking and listening, understanding and answering to all kinds of questions, speaking all languages and being connected to all databases in the world, the track teacher is connected on a daily basis to the guide teacher accounting for the progress of the student.

The guide teacher - the human one - is dedicated to humanizing childhood and adolescence. He performs the difficult task of helping children and adolescents to learn to live together, to open up to others, to socialize and to create a free and balanced identity, with autonomy and critical thinking. He controls the track teacher and the subjects each child or teenager is supposed to learn.

The importance of humanization resulted from the great disasters of the beginning of the 21st century, when it became obvious that increased knowledge came along with serious indiscipline problems, lack of authority and order, violence, conflicts, selfishness and social insensitivity. People all around the world were improving their knowledge but not necessarily civilization and citizenship standards. That was why it was decided at an international conference in 2065 to direct education well beyond existing and available knowledge in information networks. An education based on ideals of peace, freedom and moral justice, which would contribute to a more harmonious and genuine human development. This option was approved by all countries.

The way we understand curriculum in 2080 differs substantially from that of the early 21st century. It is no longer a selection and sequencing of contents, nor is it fragmented in courses and subjects. Stages and levels of education have disappeared, as many teachers and researchers had been advocating for a long time.

The current curriculum refers fundamentally to the dimensions of human experience that are relevant to active citizenship development. This does not mean that disciplinary knowledge (controlled essentially by the track teacher) has disappeared from education. It was the whole curriculum logic that has been reversed, as its design is based on everyday experiences and problem solving strategies that are considered key dimensions in the formation of citizens.

School organization is flexible and oriented towards students' singularities. Groups are organized on the basis of students' needs (reading and carrying out projects require different groups, for example) knowledge and skills (and not according to age criteria).

Students have autonomy to organize type and rhythm of school tasks. Evaluation is mainly formative and based on daily and systematic data of student activities that the track teacher collects and compares with previously defined objectives and competences. The human teacher has the responsibility of organizing and analyzing this information and supporting the student in the development of his autonomy, promoting competencies that help him reach the desired learning goals.

Each person has a sort of an account in the world-wide knowledge bank, with credits awarded according to what he/she has accomplished and the impact it generates (followers, likes, comments, users, and so on).

Society is structured on a motto: intensive learning. Knowledge is at the center of everything people do, anytime, anywhere. Formal learning spaces are no longer enclosed in facilities such as schools, universities, training centers and traditional classrooms where someone teaches sitting learners. Normal and everyday lives are our learning spaces where tangible and intangible learning dimensions become intertwined.

How should we comment on this scenario? Science fiction? A mere exercise of a prodigious imagination?

It is worth looking more closely at some of the phenomena that are already a reality, and also, at near and medium-term trends (Horizon Report, 2016).

2. Open Content and Learning Resources

A world where scientific production, literature, music, films, educational and didactic resources, among other possible sources of information are open and available to everyone 24/7 is already a reality.

It is just a matter of looking at several university institutions, like MIT, which offer resources and contents of all subjects and areas of knowledge. Equal commitments are found in world-class institutions such as Yale and Oxford, as well as in local and community colleges. In all these cases, course materials such as seminar notes, podcasts, and lesson videos are shared online

with learners around the world, most of whom would otherwise not have access to this information (Selwin, 2013).

See the case of the Massive Open Online Courses (MOOC), namely Coursera and Ed-X, derived from the “generosity” of thousands of teachers all around the world who have designed training courses on a wide variety of subjects and made them available online for free.

We can also refer to YouTube EDU service and its millions of educational videos produced by educators and learners or Apple’s collection of educational media, iTunes U, providing free access to hundreds of thousands of podcasts and vodcasts. Or even the Khan Academy, with a repository of thousands of educational videos featuring interactive quizzes and assessments, covering a wide range of topics and subjects.

Lastly, let us remember scientific repositories such as RCAAP - Repositório Científico de Acesso Aberto de Portugal (Portugal Scientific Repository of Open Access, where all master’s and doctoral dissertations held in the country are uploaded), DOAJ (Directory of Open Access Journals, housing countless scientific journals with a wide variety of knowledge areas and publications from researchers worldwide) or the Aga Kahn Academy, with innumerable learning resources available online.

3. Free Internet Access

According to Internet World Stats, nearly 3,700 million people in the world use the Internet (50.1% of the world's population), of which 1,967 million are Facebook users (currently the world's largest nation). We live in a world with widespread and free access to the Internet, regardless of where people are or what devices they use.

In this regard, let us be aware of how the former desktop monster has evolved towards high-portability devices with internet access. In 2012, for example, 694 million smartphones and 114 million tablets were sold. In 2016, sales amounted to 1,340 million smartphones and 383 million tablets. In 2016, 2,600 million mobile equipment is estimated to have been sold. In 2017, 2,600 million people (more than a third of the world’s population) will have a smartphone (Hartung, 2017).

We should also pay attention to the emergence of wi-fi cities (urban spaces covered by wi-fi networking). Nowadays, technology allowing connectivity in urban spaces is cheap and allows broadband access to professionals, students, residents and even visitors. We can witness this in cities such as Philadelphia, Taipei, Pirai (Brazil), Rotterdam (Holland), Keynes (England), Oulu (Finland), Galatsi (Greece), among many other examples. It is also acknowledged that these initiatives foster economic and social development by providing social benefits (increased safety and efficiency of policemen, firemen, health service providers) and economic benefits (increased

productivity and ICT costs reduction).

An open, affordable, broadband Internet available to everyone is essential for 21st century innovation efforts. The Internet has become a platform for innovation by reducing connectivity barriers and controllers, thereby providing a thriving environment for creativity, exchange of ideas, entrepreneurship and experimentation. Sooner or later, schools will be forced to foster students' access to schools wireless networks, as there is no point in swimming against the tide.

4. IoT – Internet of Things

“Ubiquitous Computing”, “Pervasive Computing”, “Things That Think”, “Intelligent Environment”, and “Silent Trade” are some of the designations of a new paradigm in information processing. All these names share a vision of a world with everyday objects equipped with digital logic, sensors, MEMS (micro electronic mechanical systems), network capabilities and which, as a set, form the Internet of Things - IoT. That is to say, ubiquitous and real-time access to information and services.

The term Internet of Things was proposed by Kevin Ashton in 1999 in a presentation by Proctor & Gamble in which he argued that linking physical objects to RFID tags could give each object an identity that would allow it to generate data about share it on the Internet (Ashton, 2009). Until now the information available on the internet has been produced almost exclusively by people (news, articles, comments, etc.) or by computerized systems. Not by physical objects. The idea behind IoT is that objects around us - vehicles, clothes, soda cans, refrigerators, - become first-class citizens, producing and consuming information generated by other objects, people and/ or other systems.

According to CISCO (Evans, 2011), in 2020, 50,000 million devices will be connected to the internet, making the IoT a reality, with intelligent and ubiquitous sensors sharing data and solving an important part of our everyday tasks.

In this regard, we should remember the significant advances in RFID (Radio-Frequency IDentification, the best-known mass use example of IoT, which allows the interaction between everyday objects) and Near Field Communication (NFC) that allows two devices to work collaboratively by simple touch or approach, and inexpensive wireless communicators that locate, monitor, maintain, or record information about the objects they are embedded in. In short, a world where information is no longer stuck in objects (for example, traditional computer screens) and becomes a butterfly, flying over people and objects and proving them with life when landed upon.

5. Gesture-based Computing

This technological breakthrough elevates any common mortal to Tom Cruise status in the Minority Report movie. We are talking about computers that

recognize and interpret gestures as a form of interaction (the usual mice and keyboards will be museum pieces), thus creating create interesting educational opportunities, since they allow users to be involved in virtual activities based on gestures and movements, just like in everyday life, making it possible to manipulate contents intuitively.

6. Affective Computing

This concept revolves around computers with levels of human understanding, based on video cameras that capture facial expressions and gestures and algorithms that detect and interpret these interactions. That is to say, the possibility of programming machines to recognize, interpret, process, and simulate a huge diversity of human emotions and react to them.

In tertiary education, this technology has to do with online learning situations where a computerized tutor reacts to student's facial cues and/ or annoyance and acts accordingly, motivating and increasing levels of confidence.

MIT and Cambridge University, along with many start-ups, are exploring this technology, expecting profound implications for the future of human-machine interactions.

7. Learning Analytics

In this case, we refer to technological possibilities in which data and information about students' performance are automatically collected and analyzed by powerful research and calculation tools, so that teachers can plan and act new learning paths (Ferguson, 2012).

All the information a student uploads online (in formal LMS spaces or even informal ones such as tweets, Facebook posts, blogs, and so on) is collected, analyzed and compared with learning objectives and competences, thus helping teachers and students to identify strengths and weaknesses, and to decide on the best course of action.

This information is daily and systematically updated as the student learns something new, thus allowing better pedagogical approaches, promoting active learning, accompanying students at risk and evaluating learning results, based on more and better information. It is also called adaptive learning, as it allows better understanding of how students learn and customization, in real time, of the learning process.

8. Augmented and Virtual Reality

Augmented reality means the possibility of having layers of Information in three-dimensional spaces to produce a new experience of the world. It is also called blended reality, as it amplifies access to information, providing new

learning opportunities. For example, some areas of Paris, when viewed through the camera of the iPhone, appear full of information on business, places of tourist interest, architectural and historical references.

On the other hand, virtual reality has to do with computer-generated environments that simulate the physical presence of people and objects and generate realistic sensory experiences. Having started with visual experiences, on computer screens or stereoscopic devices, simulations used in medical applications and games already include the sense of touch. In virtual reality environments, amidst other advantages, people can create different identities and lives, thus enhancing learning forms, processes and contents.

Although the most frequent uses of AR and VR are for business and consumption purposes, applications of easy handling and viability for the education sector, particularly in higher education, have been emerging.

9. Robotics

Robots and automated machines are being increasingly exploited to perform a variety of tasks (CEDEFOP, 2017). The first robots were introduced into production lines in factories, namely car factories, in order to simplify the production process and increase productivity. Currently, robots are used in mines, transport, military interventions and in many dangerous or monotonous tasks. The global population of robots is expected to double to 4 million by 2020, a change that will have a significant impact on business models and the global economy.

A wide-ranging debate is under way concerning the effects increasing dependence on robots will bring to jobs and workers, particularly as robots gain autonomy and security at lower prices (World Economic Forum, 2016 and 2016a).

The use of robotics in education will have no immediate impact (at least 4 to 5 years will be necessary). However, its effects will be striking, particularly in the field of medicine. Some studies also suggest that interaction with humanoid robots can help students with disabilities in developing communication strategies and social skills (Horizon Report, 2016).

10. Bring Your Own Device (BYOD)

Also known as BYOT (Bring Your Own Technology), it has to do with people bringing their own laptops, tablets, smartphones, smartwatches, smartglasses or other portable devices to their learning or professional environments.

Even without strategic and deliberate planning, educational institutions around the world are accommodating and even encouraging students to use their mobile devices for a growing diversity of learning and evaluation activities,

which will force institutions and teachers to review teaching/ learning/ evaluation strategies.

Besides reflecting contemporary lifestyles and work, this trend enables educational institutions to reduce their investment in computer and computing material, as long as wi-fi infrastructures are strengthened, in order to ensure that teachers and students are constantly connected and can easily download or upload online content.

The current number of Digital Natives is already significant, so there is a growing group of people accustomed to a daily use of their mobile devices for professional or learning purposes.

11. DIGITAL NATIVES: How They Think, Learn, Work and Live

Over the last 100 years, different generations have appeared (Agis *et al.*, 2010): the Traditionalists, born between the turn of the last century and the end of World War II (1900-1945); Baby Boomers (1946-1954) the largest generation ever born; Generation X (1965-1980), small but very influential; and the Millennials, since 1980 (Rosenau, 2010).

The latter, born and raised when digital social technologies appeared online, are also called Digital Natives (Prensky, 2001). These youngsters have originated a great discontinuity because they think, live, feel, learn and work differently (Veen & Vrakking, 2006). Among other factors, this discontinuity is a result of the arrival and fast spread of digital technologies in the last decades of the twentieth century (Selwyn, 2013).

Digital Natives have difficulty in distinguishing online and offline worlds. Life is so marked by digital technology that the once obvious distinction between being online and offline is blurred by the fact that the internet is currently always on (Selwin, 2013). These new generations have a hard time talking about the Internet as an entity, since online practices have been integrated into their life since birth, such as oxygen, water and electricity.

For them, internet is like air (Tapscott, 2009).

The main aspects of their lives, social interactions, friendships, civic and professional activities are mediated by digital technologies (Torres & Marciales-Vivas, 2008; Veen & Vrakking, 2006; Palfrey & Gasser, 2008):

- They read blogs instead of newspapers, meet online before they get to know each other personally, get their music online for free and are connected by a common culture.
- They do not use maps, travel guides or leaflets.
- They network 24 hours a day, 7 days a week and collaborate creatively in ways that would have been unimaginable 30 years ago.
- Their relationship and friendship schemes are different, much more agile in the way they begin and end.
- They have another concept of privacy, leaving more data and evidence behind in online public spaces.

- They think and process information in a substantially different way from that of their predecessors, since information is digitally formatted, freely accessible, shareable and portable.
- They reveal enormous creativity in the way they control and reconfigure information in new and really interesting formats.
- They have an unprecedented degree of control over the cultural context that surrounds them.
- They depend on their virtual space of relationships and connections for all (or almost) the information they need (searches are synonymous with Google and visiting Wikipedia).

So nowadays we teach, train and lead people in outdated languages. Digital Natives have already entered the labor market, live with us daily and are changing politics, revolutionizing education, transforming industries and changing markets.

One of the reasons that explains what we have been describing is the revolution in information access. The small kiosks of yesterday, with a limited number of available publications, have been replaced by an almost incalculable amount of free information on the internet. According to the Internet Live Stats, on the internet, EACH SECOND, there are:

- 7,710 tweets;
- 796 Instagram photos uploaded;
- 1,271 Tumblr posts;
- 2,704 Skype calls;
- 47,200 GB of Internet traffic;
- 61,799 Google searches;
- 70,284 YouTube videos viewed;
- 2,612,644 Emails sent.

On the Internet Live Stats website, one can follow evolution of these numbers in real time. By the time we did this research (10 a.m., 7th August 2017), there were:

- more than 3,690,000,000 internet users;
- 1,966,884,000 Facebook users;
- 536,747,000 Google+ users
- 309,040,760 Twitter active users;
- 261,897,000 Pinterest active users;
- 1,234,298,000 sites.

This exponential increase of information should be accompanied by the equivalent reinforcement in selection, analysis, and evaluation competencies. That is to say, critical thinking, in order to be able to separate the wheat from the chaff. Although there is a relationship between the number of hours spent online and the ability to evaluate the information found in the internet, companies, schools and training institutions should become more actively involved in the development of critical thinking, analysis and evaluation skills (OECD, 2016b; OECD, 2016c).

Internet and digital technologies can educate and develop people faster than any other tool we have ever had, and at the same time contribute to a culture of imbecility like no other tool in the past (Selwin, 2013). Because of an aura of technology surrounding it, the less educated persons believe in the available information in the internet, without realizing that this same information, in most cases, is neither treated nor filtered.

It is widely accepted that the educational potential of the Internet can be an important vector of change in pedagogical practices. However, we must not forget what the history of modern educational technology has taught us in the last 100 years since the films of Thomas Edison - there are complex relationships with mutual influences between education and technology. As important as understanding the influences internet exerts on education is to ascertain what effects education generates on the internet.

As Larry Cuban stated (1993:185, quoted by Selwin, 2013), criticizing the remarkable resilience of schools to the waves of successive technological developments in the 1980s and 1990s, “computer faces classroom - classroom wins.”

Research conducted in USA and Australia (Synovate, 2007) has shown that neither teachers nor tertiary students are familiar with Web 2.0 in teaching and learning processes. In general, students do not identify the learning potential in technologies (OECD, 2016b).

Informational competences (accessing, evaluating and using information) do not develop in parallel with technology skills. More technology does not necessarily mean more and better information or better use of available and accessible information (OECD, 2016b).

Young people and children spend little time evaluating information according to criteria such as relevance, accuracy or authority. Young people have a poor understanding of their information needs and it is difficult for them to develop effective research and information search strategies.

12. Final Comments

The set of factors we have outlined allow us to highlight some key ideas that are useful for educational and training agents:

1. Science and technology are important drivers of the current knowledge-based economy and the labor market increasingly requires knowledge and skills in these areas. Scientific and technological education, among other advantages, helps to combat poverty, contributes to a more sustainable development and reinforces competitiveness factors (Agis *et al.*, 2010). These are, therefore, essential knowledge areas in the education of all children, and it is necessary that the foundations of these competences be launched in the early stages of the educational process.

2. Innovation cycles are much faster due to big data, cloud computing. And more disruptive change is on the way with the internet of things, robotics

and artificial intelligence. In the past, technology replaced low-skilled manual work. Now it can also perform non-routine work, such as financial market analyses, surgery and legal searches (CEDEFOP, 2017).

3. In economies and societies transformed by the multiple and often disruptive impacts of these trends digital skills are advantageous in terms of employability and labor market participation (OECD, 2016c).

4. A rapid and predictable evolution of a world dominated by robotics, artificial intelligence (NSTC, 2016) and IoT requires citizens capable of reading, using, interpreting and communicating data as well as being able to involve themselves in the ethical issues of human development. Therefore, digital literacy should be promoted as a transversal competence. Employers, social partners, learning institutions and governments (at various levels) need to work together to support the development and promotion of digital and complementary skills.

5. The advantages of increasing and qualifying the use of ICT in people's lives, jobs and educational paths are several and important:

- ICT forces to review strategies of teaching / learning, and, therefore, are catalysts of change.

- ICT can increase educational success by supporting and fostering learning. With access to computers and the internet, students can research information and acquire knowledge well beyond what is usually available through teachers and books.

- ICTs also allow students new ways to practice and develop their skills by maintaining personal webpages, speaking with and listening to native speakers when learning a second language, preparing multimedia presentations, alone or collaboratively, among other possibilities.

- By integrating various media (books, writing, audio recordings, video, databases, games, and so on), ICT extend the moments and places where learning takes place - 24 hours a day, 7 days a week, on demand.

- Applications and software rapid evolution also obliges users to adapt frequently to new ways and strategies to deal with problems and everyday situations, increasing fluid intelligence and inviting people to learn, unlearn and relearn.

- The more generalized and qualified use of ICT helps all to benefit from their possibilities, to a greater or lesser extent, thereby alleviating the digital divide between rich and poor.

- G. Finally, ICT in education provides cost savings.

6. In all countries and economies where research took place, available data show that the amount of ICT resources available to students is positively related to their performance (OECD, 2016c).

7. However, research also shows that limited use of computers at school can outweigh its non-use, as computer usage levels above the current OECD average are associated with significantly worse learning results (OECD, 2016c).

8. Computers are particularly effective when used to extend study time and practice, to enable students to take control of learning situations (e.g., by identifying the pace at which new content and subjects are introduced) and to support collaborative learning (OECD, 2016b).

9. Successful integration of technology into education is not so much a matter of choosing the right device, the right amount of time to use it, the best software, or the latest digital book. Key elements for success are teachers, school leaders, and other decision makers who have the vision and ability to make a balanced connection between students, computers, and learning goals (Mominó and Carrere, 2016).

10. In the wake of what Lopes and Barrosa (2008) argue, it should be kept in mind that ICT-based management is more than working with a new technology or with computer support. ICT-assisted work requires highly qualified, competent and adaptable individuals, available for decision-making autonomy and internal entrepreneurship, and for intercooperation in a new network of interconnected organizations rather than a hierarchical model.

11. Research is conclusive with regard to the relationship between success in learning and skill levels of teachers and that is why it is necessary to ensure teacher training in the use of new technologies by equipping them with technical skills and, at the same time, supporting them in reviewing pedagogical and didactic strategies.

12. Technology incorporation in schools will have to be accompanied by a review of traditional teaching/ learning approaches. In order to benefit from the enormous potential of ICT, fostering educational innovation and a greater involvement of educational communities, it is necessary to ensure the capacity of institutions (in their procedures and forms of organization), and of teachers (in the teaching / learning strategies).

The responsibility to turn the “ICT threat” into a new opportunity rests largely with education providers. And for this to happen, caution, thoughtfulness, and strategic sense are needed. That is, a true digital strategy where some of the following objectives may be included:

- Increase students' digital skills.
- Improve learning outcomes, including the development of higher-order thinking skills.
- Expand the range of learning opportunities available to students and teachers.
- Increase the creativity, imagination and problem solving skills of students and teachers.
- Increase the possibilities for intercultural collaboration, providing students and teachers with the opportunity for international collaboration.
- Enable teachers to better monitor/evaluate student learning and adjust teaching accordingly.

As Antoine de Saint-Exupéry said, future is not a place we go to, but rather something we create. The path to the future is not found but built. The act of building it changes both the traveller and the destination.

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PENTRU CA EDUCAȚIA SĂ SE SCHIMBE, PUȚINE LUCRURI POT
RĂMÂNE LA FEL

(Rezumat)

Tehnologia informațională și nativii digitali revoluționează societatea și tradiționalul *modus vivendi*. Până în prezent se pare că școlile și profesorii nu au ținut cont întru totul de aceste schimbări. Lucrarea explorează cele mai recente curente în tehnologia informațională, în educație și scopuri pentru a înțelege cum gândesc, muncesc și trăiesc nativii digitali, astfel încât agenții educaționali să poată găsi soluții mai bune și mai bine structurate.

În prima parte analizăm curente pe termen scurt și mediu în tehnologia informațională în ceea ce privește educația și facem un sumar al posibilelor consecințe pentru școli și profesori. A doua parte este dedicată generației născută în anii 80, numiți copiii mileniului sau nativii digitali și încearcă să prezinte pe scurt impactul pe care îl aduce asupra școlii maniera în care trăiesc și în care utilizează informațiile. Partea finală cuprinde o listă de sugestii pentru agenții educaționali.

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AN ALTERNATIVE WAY TO SHACKLES FOR A COMPETITIVE EDUCATION

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Abstract. Many managers and policy makers of Romanian public educational institutions, including higher education institutions, are still simple administrators, with limited vision, reluctant to change, progress and competition. The experience acquired through education must be continuous, and the central problem of education is to select the type of experiences that amplify the current experiences still occurring. This has been Dewey’s concept since the end of the 19th century. John Dewey’s thinking and works have led to major transformations in the education sciences and educational policies in the US and beyond.

Keywords: instrumentalism; pragmatism; competitive education; new education.

1. Introduction

Europe has an extraordinarily rich history, based on which many nations consider themselves European, dreaming of a better common European future. What is currently the EU began in 1957 as the European Economic Community and the European Atomic Energy Community with 6 members: Belgium, France, Germany, Italy, Luxemburg and the Netherlands. From an original European Community membership of six, there have been five waves

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of EU enlargement. The most recent was in 2013, when Croatia joined EU. Previously, twelve countries (Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia, Slovenia, Bulgaria and Romania) successfully joined in 2007 and 2004 the existing fifteen Member States of the European Union. The most recent territorial enlargement of the EU was the incorporation of Mayotte in 2014. These countries have voted to secure their fresh and hard-won independence and nationhood in the EU.

The character of Europe will still change with more waves of EU enlargement already planned. Turkey is a candidate for EU membership, in different stages of the accession process, and the Western Balkans (Macedonia, Serbia and Montenegro, Bosnia and Herzegovina, Albania), and Iceland, are potential future EU candidates (EU enlargement factsheet).

28 years after the Romanian revolution, one could believe that the democratic transition is over. However, there are still many barriers that we witness in our everyday activities. One very sensitive area is education. The transformation of all the spheres of society should start with forming leaders and managers and reforming the mentalities. Among the first in focus should be the leaders and managers of the institutions of education.

Society suffers a fundamental change. The rapid growth in the number of students, the financial constraints, the technological development in the information era, the recognition of the idea that education services can easily go beyond borders, all lead to the need to look for competitive educational leaders in order to achieve the necessary training and education. Competitive leaders also imply image, visionary leadership, success, values and principles, quality, safety, efficiency, adaptability, modern management, and high results. How competitive an educational leader is largely depends upon his/her ability to adapt to the surrounding competitive world.

However, nowadays many managers of Romanian public educational institutions, including higher education institutions, are still simple administrators, with a transactional leadership, reluctant to change, a long way from becoming leaders of this century. There is no real autonomy for schools and universities, the system is inertial, and the bureaucracy is very heavy.

Although the official position of educational institutions is in favour of European competition with everything this brings, the real attitude of many policy makers and educational managers of Romanian education institutions is to hold on to their professional position by supporting communist values, proliferating perished attitudes, avoiding competition on a European job market, discouraging reforms, rejecting interdisciplinary and innovation in general.

Under these conditions, we should not be surprised that the Romanian educational system is evaluated as being still the poorest in Europe (Revista de Politica ştiinţei si Scientometrie, 2005). Besides the negative attitude of some educational policy makers and the poor financial support, it looks like indulgence, hidden bribes and cheating are also widespread “assets” for

professors and students as well. Many of them truly believe that in order to succeed in the educational system cheating is absolutely necessary. According to a study completed by the Department of Teacher Education, “Gheorghe Asachi” Technical University of Iași on 1369 high school students, 96% of them recognized that they have cheated at quizzes and exams, while 54% consider cheating a positive fact (Tiron, 2004).

Ultimately, these are examples of very serious obstacles in front of a competitive European education and in disagreement with the official educational policy.

Starting with 1890 John Dewey criticized the “curriculum-centered” education and the traditional system of education (by imposing uniformity) principles that are found also in the pedagogical concept of Ellen Key who was a tenacious fighter for the liberation of Swedish curriculum. Key said “the system is choking the nature of the child, the formation of people who resemble each other rather than differentiate, willing to perpetuate the fine without replacing the old” (Key, 1909, p.209)

Dewey’s university is the first university that applied evolutionary principles (which probably influenced – later – the foundation by Dewey of Progressive Principle) – a principle non-discriminatory in education, leaving religion, doctrine, gender or race not interfere with academic performance. John Dewey attended this university and he was a member of Phi Beta Kappa at TAMU. (Phi Beta Kappa Society, the oldest and renowned American academic recognition).

Dewey worked at the University of Chicago, where he wrote “Philosophy of Pragmatics.”

Dewey’s major educational theories were presented in the following writings: *My Pedagogic Creed* (1897), *The School and Society* (1900), *The Child and the Curriculum* (1902), *Democracy and Education* (1916), *Experience and Education* (1938).

2. The Concept

What is education? “Education is a process of living and not a preparation for life” (Dewey, 1977, p.63).

The purpose of education is to educate infinitely! ... Meaning that the experience acquired through education must be continuous, and the central problem of education is to select the type of experiences that amplify the current experiences still occurring. John Dewey is a philosopher of experience and a supporter leading the American pragmatic school vision that rejected the dualistic epistemology and metaphysical philosophy (Bhuiyan, 2015) in favor of a naturalist approach that saw knowledge as arising from an active (and progressive) adaptation of the human body to its environment.

Thus Dewey proposes an education that gives the student freedom of expression in a related educational experience of life. According to Dewey,

education is a development of actual experience, a reorganization of experience which adds to previous experience; it is the primary means for maintaining the continuity of social life. Dewey argues that education is useful when it does not constrain the student's intimate nature.

He identifies (in child and curriculum) three vices of teachers and textbooks (Dewey, 1977, p.79):

1. Lack of any organic links with what the child saw, felt and appreciated.
2. Lack of motivation by the fact that there are no facts or truths that have been previously felt as such to approach or assimilate the new.
3. The most scientific matters organized in the most logical way lose this quality when they are presented to a child in an already elaborated manner.

3. Dewey's Theories of Education

In his book *Experiential Education*, Dewey concentrated on his concept of instrumentalism in education, i.e., "learning by doing or hands-on learning", which means learning not only from theory, but also from practice. "Instrumentalism" is a theory of knowledge created by Dewey in which ideas are seen to exist primarily as tools to address problems encountered in the environment. Dewey believed that people learn best by experience. He believed that knowledge could be forged. Thus, it is necessary for this knowledge to be experienced. Like Socrates, he emphasized the role of education and discovery query (inquiry-based education).

Dewey stressed the importance of education in schools, not just as a place to acquire knowledge, but also as a place to learn how to live and to learn how to learn. He believed that students should be actively involved in real tasks and challenges (Dewey, 1977).

The teacher's role should be that of a facilitator, because the teacher becomes a partner in learning, leading students to discover independently meanings of the studied subject. Teachers are responsible for achieving the objectives of the school, but the specific topics to be studied to meet these objectives cannot be determined in advance because they should be given according to the children's interests. In this regard, Dewey advocates an educational structure that achieves a balance between the child and the curriculum, providing knowledge, while taking into account the interests and experiences of the child.

Dewey argues that the quality of experiences leads to problems that stimulate thinking and this is the basic characteristic that differentiates education based on experience from traditional education.

Dewey's problem solving sequences are (Dewey, 1977)

Step One: Define the Problem

Step Two: Analyze the problem

Step Three: Determine the criteria for the optimal solution
 Step four: Offer solutions
 Step Five: Evaluate proposed solutions
 Step six: Select a solution
 Step seven: Suggest strategies to implement the solution

4. Conclusions

Historically, in Romania traditional education ignores the importance of personal impulse and desire that spring a plan and method for driving a business. This is a serious obstacle for competitive education. The object of progressive education has its basic principle in the “New Education” of John Dewey.

The 6 progressive educational principles are based on the fact that school will have to allow the student to express individually, to act freely, to learn through experience and to use a skill to reach the proposed goals, to extract that side of life that adequately explains reality, to take into account that the world is changing continuously (Dewey, 1977).

We expect the EU policies to continue to put pressure to state policy to prevent further damage and improve the Romanian educational system. We also hope that other countries on the way to EU accession will struggle against this type of problems.

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O MODALITATE ALTERNATIVĂ DE A CREA UN ÎNVĂȚĂMÂNT COMPETITIV

(Rezumat)

Mulți manageri și factori de decizie ai instituțiilor publice de învățământ din România, inclusiv instituțiile de învățământ superior, sunt încă simpli administratori, cu viziune limitată, cu reticență în schimbare, progres și competiție. Experiența dobândită

prin educație trebuie să fie continuă, iar problema centrală a educației este de a selecta tipul de experiențe care amplifică experiențele curente. Acesta a fost conceptul lui Dewey încă de la sfârșitul secolului al XIX-lea. Gandirea și lucrările lui John Dewey au determinat transformări majore în științele educației și politicile educaționale din SUA și nu numai.