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BULLETIN OF THE POLYTECHNIC INSTITUTE OF IAŞI

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FROM THE SCHOOL OF ELECTRICITY TO THE SCHOOL OF ELECTRICAL ENGINEERING OF IAŞI (1910-1937)

BY

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Abstract. Romanian education in engineering is rooted in the schools of land surveyors created by Gheorghe Asachi and Gheorghe Lazăr in Iași in 1813 and Bucharest in 1818. The first institution to provide systematic training for a technical career was the National School for Road Constructions and Bridge Design (Civil Engineering) set up in 1881 in Bucharest, which later became the Polytechnic School (following the French model). A similar institution was founded in Timișoara in the same year for political reasons.

Between 1910 and 1937, in Moldavia, engineers were trained at the Faculty of Sciences within the University of Iași. During this period, but mainly after World War I, the university's management and the academic staff in the Faculty of Sciences strongly expressed their position in favour of the separation of the technical departments from the Faculty of Sciences. In 1937, after almost twenty years of failed attempts by the university, the Romanian Government granted permission for the creation of a Polytechnic University in Iași with two departments, Technological Chemistry Engineering and Electrotechnical Engineering. The paper presents the evolution of the latter from the moment of its foundation as the School of Electrical Engineering in 1910 until the creation of the Faculty of Electrotechnical Engineering in 1938.

Keywords: Higher Technical Education; engineering activities; students; applied sciences; Polytechnic University.

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1. Introduction

Education institutions were the first among the national cultural institutions that attempted to perform change in the Romanian society during a period of mutations and transformations. Modern Romanian culture defined its agenda in a period of transition, hence in an agglutinated social space in which personalities will also display the same quality.

The cultural effort at national level focused on synchronizing with Europe and the values it promoted. The efforts of Gheorghe Asachi and Gheorghe Lazăr in the former half of the 19th century would bring to the fore a new agent of change, a new creator of design - the engineer. Adapting to the new rhythms of modernity required national institutions to be able to meet the ever growing needs of Romanian economy and industry. The domain of engineering activities diversified as a result of industrial development. At the beginning of the 20th century Romanian higher technical education moved into a new stage of its development as it introduced new disciplines in applied sciences in the universities of Iași and Bucharest. Through the efforts of some personalities such as Petru Poni, Anastasie Obregia, Dragomir Hurmuzescu, Vasile Buțureanu, Paul Bujor, Ion Simionescu and other professors, a series of conferences "on applied technical sciences" were organized (C.G Bedreag, 1915, p. 69).

In 1903 Professor Dragomir Hurmuzescu initiated a courses in *Industrial electrical engineering* within the Electrical Laboratory; at the beginning this was a follow-up of the Electricity courses taught at the Faculty of Science. In 1905, the same personality founded a Physics Worksop where students from the same faculties could train and study (*Istoricul ...*, II, p. 42).

2. Higher Technical Education in Iași before World War I

As a consequence of these efforts, the *High School of Electricity* was founded on November 1st 1910, which ensured Iași an undisputed advantage in higher education in the field of electricity. Initially, the training duration was no longer than a year; from the very first months, however, it became obvious that a year would not suffice in order to ensure adequate training. Therefore, there was a proposal to provide a two-year training cycle, where the first one would be a preparatory stage and the second the specialization stage. No less than 33 students registered for the courses of this section in the academic year 1910-1911 (*Ibidem*, p. 44).

The didactic activity in the *High School of Electricity* continued according to the curriculum specified for higher education - only graduates with a degree in Physics or Chemistry and Mathematics, officers from the Artillery and Engineering Military schools and engineers whose degrees were accepted by the Ministry of Education could enroll. Candidates had to sit for a very strict

entrance examination in subjects such as Higher Algebra, Descriptive Geometry, Linear Drawing, Elements of Mechanics, Analysis, Physics and Chemistry (*Ibidem*, p. 45).

In the academic year 1910-1911, the candidates at the High School of Electricity attended the following courses: *Industrial Electrical Engineering, Telegraphy and Telephony, Electrochemistry, Electrometallurgy, A General Course in Machines, Power Stations and Distribution, Machine Measurement and Trial*. As the new year curriculum became operative, new disciplines were introduced: *Analytical Geometry, Elementary and Higher Algebra, Trigonometry, Arithmetic and Geometry, General Chemistry, and Industrial Design*. The students in the specialization year attended courses in *Electrical Machines, Electrical Storage Batteries and Public Lighting* and laboratories in *Telegraphy, Wireless Telephony and X-rays* (*Ibidem*, I, pp. 17-18).

In 1912, as the amendments to the *Act of Secondary and Higher Education* were enforced, legal conditions were created to establish the departments of applied sciences. Therefore, according to the Decree no. 4423 published in the Official Gazette no. 177 on November 17th 1912, higher technical education was founded in Iași, having the following departments: *Electrical Engineering, Applied Chemistry and Agricultural Sciences*. The new provisions brought administrative alterations to the Faculty of Sciences. Thus, by the *High Royal Decree* no. 594 of February 13th 1913, the *High School of Electricity* was transformed into the *Electrical Engineering Institute*; the change in denomination was also consistent with an increase in the duration of education.

These changes were mainly owed to Professor Dragomir Hurmuzescu's initiative and activity; he is considered one of the founders of Romanian higher electrical engineering education. He organized a similar department in Bucharest in 1914. That the activity initiated by Professor Hurmuzescu after he moved from the University of Iași to the one in Bucharest would be continued by his collaborators.

According to the new provisions of the *Act of Secondary and Higher Education*, the Faculties of Sciences of Iași and Bucharest could organize "the study of mathematical and physical sciences, chemistry, natural sciences and their applications" (*Ibidem*, p. 18). It was also stipulated that the ministry could combine certain laboratories and seminars within one institute. Before the new amendments to the Acts, on April 12th 1912, the Ministry of Education and Cults recommended that the Faculties of Sciences should consider the possibility of creating a form of agricultural education and of electrical engineering education and should forward proposals to this end. On the basis of this amendment, the Board of the Faculty of Science of Iași set the Regulations of the future *Electrical Engineering Institute*, which they forwarded to the Ministry along with an application for the creation of an institution for applied electrical engineering education within this faculty.

On November 7th 1912, the Official Gazette published the *Regulations for Applied Sciences*. As the document was passed, it legally established

electrical engineering education as well as applied chemical and agricultural higher education. This meant a step forward in the creation of applied higher education at the University of Iași. Thus, the department of electrical engineering was created under the name of *Electrical Engineering Institute* derived from the old *Electrical Engineering High School*.

The curriculum of higher electrical engineering education was reorganized. In the first and second year the students would receive general scientific training, while in the third - and last - they would be trained in their specialty, electrical engineering. On completion of the three year cycle, the *Institute* could issue two types of documents for the graduates: the *Diploma in electrical engineering* for the students who passed all the examinations with a score higher than 14 (on a grading scale of 1 to 20) and had completed a three-month practical training period, and a *Certificate of graduation* for the students with a general score between 12 and 14 (*Ibidem*).

The number of students who attended the courses of the *Electrical Engineering Institute* increased every year: in the academic year 1913-1914 there were 29 students who attended the 2nd and 3rd years and 6 other people attended the courses without being actually enrolled as students. In 1914 the *Institute* had its first graduates - two students were awarded the *Diploma in electrical engineering* and four students were awarded the *Certificate of graduation* (*Ibidem*).

The academic staff of the *Institute* underwent permanent change. Short after the initiation of the Romanian higher electrical engineering education, the famous Professor Dragomir Hurmuzescu was transferred to Bucharest, where he created a similar institution. After World War I, the higher education system and consequently the applied higher education underwent certain transformations. The numbers of students increased to such an extent that, with insufficient facilities, the Romanian universities found themselves in the position of being unable to face this demand (Gabriel Asandului, 2006, pp. 115-116).

3. The Electrical Engineering School of Iași (1918-1937)

The development of applied higher education within the University of Iași was affected by the beginning of World War I and the subsequent course of events. Even if the Romanians accomplished their long-lasting dream of a territory of united regions within the boundaries of the same state, the costs were high. One of the unfortunate consequences was the disruption of the process of modernizing higher technical education.

Despite the difficulties that the Romanians had to face during the conflagration years, the idea of higher technical education was never totally abandoned. The wish for unity was strongly connected to the wish for scientific and cultural emancipation.

Even in the period previous to the War, Romania scored success in training specialists for the local industry. However, the number of engineers

trained in the country proved to be insufficient, and many foreigners continued to hold managerial positions in the various national industrial branches. This once more emphasized the need for a structural reform of the technical and applied higher education.

After the year 1918, the idea of consolidating this type of education began to spread widely and constantly; its purpose was to train a body of engineers that Romania badly needed. This issue became the focus of attention for both Romanian scientists and politicians. Thus, Constantin Angelescu, the Minister of Cults and Public Instruction repeatedly pointed out that there were two solutions to this problem; either to send young people abroad in order to be trained in specialized institutions or to have a quick and sound organization of higher engineering education at home. The reputed Professor considered that in Romania the latter solution was required, the creation of specialized institutions with well qualified academic staff, able to provide quality higher education (*Lucrări privitoare la reforma învățământului superior din România Mare*, 1919, p. 4). Under such circumstances, and following discussions and consultations at government and ministerial level, a conclusion was reached that it was necessary to create two *Polytechnic Institutes* following the European model, while taking into account the national specificity.

N. Vasilescu-Karpen, the future rector of the *Polytechnic School of Bucharest*, proposed a project for reorganization on polytechnic principles of the *National High School for Roads and Bridges*, whose head he was at the time. The transformation of the latter into a Polytechnic Institute was accomplished through the Decree no. 2521 of June 10th 1920. The new institution would consist of four sections: constructions, electrical and mechanical engineering, mining and industrial chemistry (N. Vasilescu-Karpen, 1931, pp. 300-322). In order to meet the demand for specialized and qualified academic staff that the country badly needed after the war, the decision was made to establish a Polytechnic School in Timișoara. Therefore, the Decree no. 4822 of November 11th 1920 sanctioned the creation of new higher education institution of a technical and applied nature in the capital of the Banat region (*Ibidem*, pp. 322-325).

During 1920 and 1921, the idea appeared that a third Polytechnic University should be created in Iași, an idea which, however, did not materialize. Thus, for almost two decades after World War I, higher engineering education in Iași continued to function according to Article 58 of the Secondary and Higher Education Act with the amendments of 1912. This institution had three departments: electrical engineering, chemistry and agricultural sciences.

Although Iași did not have a polytechnic school, it was essential that higher technical education should continue within the University. No later than a year from the creation of the Polytechnic Schools of Bucharest and Timișoara, certain people argued over the necessity whether didactic activity should be continued in the departments of applied sciences in the Universities of Iași and

Bucharest, concentrate technical and applied higher education, as there was no Polytechnic School to double the one existing within the university, as was the case of Bucharest.

Abandoning this form of technical and applied education was totally unsuitable under the circumstances, as these departments had already accumulated solid and valuable experience and they were able to provide quality training to the students, a fact that was proved by an increased number of students in the period after the war. In 1918, the Faculty of Sciences only registered 350 students, in 1920 the number was as high as 638. Out of them, the majority chose the applied sciences departments: thus, in the academic year 1919-1920, 155 students were enrolled in the department of electrical engineering, 90 in the department of technological chemistry and 56 students in the department of agricultural sciences (*Istoricul....*, II, pp. 52-53).

The controversy between universities and the polytechnic school escalated. The boards of the universities of Iași and Bucharest initiated a Bill regarding the *Institutes of Applied Sciences*, according to which they too could award a degree in engineering. This would be possible starting with the *Higher Education Act* of 1923, which regulated the right of these institutions to have the degree in *engineering* written on the diplomas they awarded. The *Official Gazette* no. 133 of September 15th 1923 published the *Regulations of the Higher Education Institute* that eventually became departments of applied sciences within the *Faculties of Sciences*. According to the new regulations, the duration of education increased from three to four years.

The academics at the *Faculty of Sciences* took various steps towards the preservation of higher education in applied sciences within the University of Iași and even made attempts at creating a separate faculty that would unite all the departments of applied sciences. The academics actually tried to separate these departments of applied sciences from the university and merge them into a technical faculty.

By creating such an academic entity, on the one hand, they tried to group the departments of applied sciences in an autonomous institution; on the other, they wanted to put an end to the attacks directed towards the universities that, through the 1923 Act had been given the right to award a degree in engineering. Despite this, the graduates from the departments of applied sciences were not accepted into the *State's Technical Body*, a privilege that was reserved only to the graduates from the Polytechnic School, so they could not therefore accede to certain positions in the state administration. This situation caused general discontent on the part of the students; consequently, on May 31st 1929, the students from the final years in the departments of applied sciences gathered in the auditorium of the *Electrical Engineering Institute of Iași*.

Electrical engineering higher education continued its activity after World War II until 1923 under similar conditions as in the period that preceded the war. Starting from 1919, Professor P. Bogdan was the Head of the

institution and its manager. From 1914 until October 1923 only eleven diplomas in engineering and 16 graduation certificates were awarded (*Anuarul....*, p. 79).

The new Higher Education Act of 1923 represented an important moment in the evolution of higher technical education. Based on this Act, the universities acquired the right to include the degree in engineering among the diplomas awarded. Accordingly, the new *Regulation of University Institutes* was published in the Official Gazette no. 133 of September 15th 1923. Therefore, the *Electrical Engineering Institute* became a department of applied sciences within the Faculty of Sciences. The duration of education increased from three to four years, to which six more months were added for practical training. New curricula were adopted that would become effective starting with the academic year 1924-1925.

The new curricula undoubtedly represented a progress compared to the previous one; however, its effect was limited due to material and financial restrictions (lack of adequate rooms for lectures, halls and laboratories, lack of equipment) the departments of applied science and Romanian education at large were face with during that period.

Concerning the completion of studies, the *Regulation* indicated a state diploma signed by the Minister of Education. The degree in *engineering* would appear in the new graduation documents. By the new *Higher Education Act* of April 22nd 1932, passed during the ministry of the well-known historian Nicolae Iorga, the students graduating this section obtained the degree in *University Electrical Engineering* inscribed on the diploma issued. The additional word *University* was meant to differentiate the students who graduated the *Electrical Engineering Institute* from their colleagues who graduated the Polytechnic Schools (*Memoriu....*, 1937, p. 7).

If, however, between 1919 and 1923 P. Bogdan was the person who managed the *Electrical Engineering Institute*, starting with 1925 it was managed by Professor Ștefan Procopiu, the chair of the Head and Electricity Department. Between 1923 and January 1st 1936, 151 students graduated from the Electrical engineering Institute, of which 110 were awarded the electrical engineer diploma and 41 were granted the diploma in university electrical engineering (*Anuarul Universității Mihăilene*, 1936, p. 80)

4. The Creation of the Polytechnic School of Iași

The Universities' success of April 1932 when they were given the right to award the degree in *University Engineering* also led to an intensification of the dissensions with the Polytechnic Schools. The critical point of this period was the strike of the students in the Polytechnic Schools, which was joined by the Professors teaching at these institutions. Moreover, the representatives of "Carol II" Polytechnic High School of Bucharest wrote a *Memorandum related to the fusion concentration of higher technical education* by which, on behalf of

the Polytechnic Schools of Romania and in agreement with the *Romanian Polytechnic Association*, the *General Engineers' Association*, the *Association of the Progress of Forestry*, the *Licensed Engineers' Association of Bucharest and Timișoara*, the *University Engineers' Association* required ‘that the fusion concentration of engineering education should be implemented within the Polytechnic Schools, while the degree in engineering and the Doctor's Degree in engineering should be awarded only by these institutions’ (*Memoriu..., p. 7*).

In their attempt, the students and teaching staff of the Polytechnic Schools were positively supported by the above-mentioned organizations. Thus, on February 14th 1937, the members of the *Polytechnic Association of Romania* met in an extraordinary session chaired by Constantin Bușilă; on this occasion, the persons present asked the hierarchical decision making organisms to rationalize technical higher education and to concentrate it in the Polytechnic Schools. As a consequence, a motion was initiated to be sent to the Government and Parliament; the text clearly reveals the engineers' desire to preserve their privileges.

On March 3rd 1937, owing to this new wave of protest, the Government decided to close down all universities, academias and polytechnic schools. Activity was to be resumed only when the senates of the universities and the academic boards considered that the situation was such that allowed the reopening of courses (SJIAN, Fond Universitatea „Alexandru Ioan Cuza”. Rectorat, Dosar 1658/1937, f. 78).

In March 1937, under the pressure of the general public, the Parliament passed a new Act of Higher Education. This law stipulated that only Polytechnic Schools could award the degree in engineering. After being promulgated and published in the Official Gazette no. 66 of March 20th, the law practically annulled technical education in universities. However, the new act specified the creation of a Polytechnic School at Iași, resulting from the transformation of the departments of applied sciences within the faculties of the University.

During the meeting of the academic board, the professionals from this institution resolved to create the Polytechnic School of Iași, according to the Act regarding the concentration of engineering training in the polytechnic schools. All the new departments whose courses and laboratories were attended by the students of the two applied science departments (Technological Chemistry and Electrical Engineering) were transferred the new institution (*Ibidem*, f. 82).

The new Polytechnic School was an autonomous entity with its own administration and management which, however, continued to use the University's building. The students of the new institution shared of common courses with the students from the Faculty of Science.

The people attending the meeting, who had been summoned for the establishment of the new school, decided that it should bear the name of Gheorghe Asachi (*Ibidem*, f. 84).

The people attending this meeting also unanimously appointed Professor Cristea Otin as the rector of the new Polytechnic. The members of the academic board also decided that, on request, the students from the technical departments could be transferred to the newly created institution, all the courses they had previously attended being acknowledged. The minutes of the meeting were forwarded to the Ministry of Education with a view to meeting the necessary legal and administrative requirements.

Due to the vigorous protest of the academics and students of Iași, on December 3rd 1937 the central authorities were forced to issue Decision no. 205660 by which the *Polytechnic School “Gheorghe Asachi”* of Iași was granted permission to function. The decision made by the Professorial Board of the department of sciences within the University on April 6th 1937 was thus validated. However, it was no earlier than March 4th 1938 that King Carol II sanctioned and promulgated the Regulations and Statutes written by the Professorial Board from the department of sciences within the University. On April 1st of the same year, the Council of Ministers approved the budget and the new higher education institution started to function fully in Iași.

According to the Regulations of the Polytechnic schools, the students of the Faculty of electrical engineering had to go through the same procedure to be awarded the diploma. The first dean of this faculty was Professor Ștefan Procopiu, appointed by High Royal Decree no. 4073/1938 for three-year period starting December 1st 1938 (SFIAN, Fond Institutul Politehnic “Gheorghe Asachi” Iași. Rectorat, Dosar 2/1938, f. 449).

5. Conclusions

The creation of a new higher education technical institution represented a “great achievement” for the city of Iași; however, it meant a significant loss for “Universitatea Mihaileană”. This statement is reasonable since 500 students, plus a number of academics were to be transferred to the Polytechnic school. However, the setting up of a new institution of higher education in Iași gratified the vanity of the academics of the city, who had signalled that the University of Iași had repeatedly been put to a disadvantage in its competition with the other university centres.

The separation of the Polytechnic School from the University was gradual and the two entities operated in parallel for some time. Also, the new school received support from the institution it had separated from for a long time. It gradually made a way of its own apart from that of the “parent” institution.

The strengthening of the new Polytechnic school was achieved in difficult circumstances during the war, when it was moved to Cernăuți and Turnu-Severin. One should emphasize the efforts made by the management of

the new institution, by the students and academia to preserve the tradition of engineering education in the capital city of Moldavia.

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DE LA ȘCOALA DE ELECTRICITATE LA FACULTATEA DE ELECTROTEHNICĂ DIN IAȘI (1910-1937)

(Rezumat)

Învățământul ingineresc românesc își are originile în școlile de hotărnicie înființate de Gheorghe Asachi și Gheorghe Lazăr, la Iași (1813) și București (1818). Prima instituție care a început a pregăti, în mod sistematic tineri pentru o carieră tehnică a fost Școala Națională de Poduri și Șosele (1881) din București care, în 1920 s-a transformat în Școală Politehnică, după model francez. În același an, din rațiuni politice, au fost puse bazele unei instituții similare la Timișoara.

În capitala Moldovei, învățământul ingineresc a funcționat, între 1910 și 1937, în cadrul Facultății de Științe de la Universitatea din Iași. În această perioadă dar, în special, după primul război mondial, conducerea universității și o mare parte din profesorii Facultății de Științe au militat pentru separarea catedrelor cu profil tehnic. În 1937, după aproape două decenii de demersuri soldate cu eșecuri, guvernul României a aprobat înființarea unei Școli Politehnice la Iași, cu două secții, Chimie tehnologică și Electrotehnică.

Articolul de față urmărește evoluția în timp a acestei din urmă specializări, de la momentul înființării Școlii de Electricitate, în 1910, și până la constituirea Facultății de Electrotehnică, în 1938.

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IOAN STRĂCHINARU - IN MEMORIAM
THE HEURISTIC PEDAGOGY OF CULTURE, WORK AND
COMMITMENT – A WING OF LOVE

BY

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Abstract. The article presents some essential aspects from the biography of the great professor Ioan Străchinaru: it describes his powerful and expressive personality, identifies his main ideas and conceptions in the fields of psychology, speech therapy, special psycho-pedagogy, neuro-psychiatry, general and special pedagogy, higher education pedagogy, Odeobleja's “psychologie consonantiste.”

His scientific and pedagogic contributions go hand in hand with the setting up of new institutions, journals, associations, foundations.

This article combines bibliographic information taken from Ioan Străchinaru's work with the confessions of those who personally met him, myself included.

Keywords: sacrifice; work vocation; interdisciplinarity; heuristic enthusiasm.

1. Introduction. Biographical Aspects

Ioan Străchinaru was born in Bohotin (a village from Fălciu county) on 17 March 1922. He graduated from “Vasile Lupu” Normal School of Iași and he became an elementary school teacher in the south of Basarabia. Between 1942-1943 he attended the military school for reserve officers and during his leaves of absence he passed various exams in a theoretic high school and received his

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high school diploma at “St. Sava” High School in Bucharest. When he returned from the Eastern Front, he was sent to the Western Front and took part in battles in Transylvania, then in Czechoslovakia, where he was wounded. In March 1945 he enrolled at the *Faculty of Letters and Philosophy*, and succeeded in passing all his exams in 2 years. In 1947 he obtained his bachelor degree in philosophy with a diploma paper in philosophy under the supervision of the great professor Vasile Pavelcu. In 1948 he graduated from the Pedagogic Seminar and became a teacher at Bohotin middle school. After two of his brothers were arrested for political reasons and two of his sisters were shot by the soldiers of the occupation troops, he was fired for “unfriendly attitude” and placed at the disposal of Huși County Board of Education. For a while he was accepted as a substitute teacher in the village of Răducăneni, but he was later on dismissed from there, too, for lack of integration in the new social order.

In 1950 he accepted the invitation of doctor Emil Blumelfeld, one of his former colleagues, to take part in the setting up of the first Clinical Service of Child Neuro-Psychiatric Care within the Children’s Clinic in Iași. He remained a psycho-pedagogue until 1964 when he was promoted a scientific researcher and in 1965 he became a tenured lecturer in the department of pedagogy at “Al. I. Cuza” University of Iași. In 1967 he became a full member of the International Association of Applied Psychology and in the following year he obtained his PhD in Pedagogy. In 1971 he became an associate professor at the same university, and in 1991 he was promoted a full professor.

Through the lectures he held at the Faculty of History and Philosophy he animated the suspense and the enthusiasm of his courses, modelled by his illustrious professors Nicolae Bagdasar or Alexandru Cladrian.

In his youth, he joined the authentic social-democratic circles that withstood the communists’ pressure. This attitude acted as a pretext for stigmatization that maintained the all-encompassing fear in the communist regime period. In the 1990’s he collaborated with Sergiu Cunescu in an endeavour to restore a tradition that had been brutally put an end to and seemed to have been viciated for good by the communists, i.e. the social-democratic tradition, fundamentally opposed to dictatorship. It was not by accident, then, that the party PSDR-Sergiu Cunescu joined the authentically democratic forces, contributing thus to the coagulation of the first successful anti-restauration coalition, CDR (Mihai Dorin, 2017).

He was part of the team that designed the Law of Education from 1995 and the Statute of the Teaching Staff. He was vice-president of Ioan Lupașcu International Foundation (Ioan Petru).

2. The Professor as I Knew Him

Ioan Străchinaru had a strong personality that could withstand the hardships of his time: the precarious financial conditions of his family, the

communist dictatorial policy, the persecutions in the educational field. In spite of these difficulties, he remained an optimist up to the end of his life, being enlightened by the same inside fire he appreciated and tried to cultivate in other people.

Endowed with an uncommonly strong work force, Ioan Străchinaru pursued his vocation in various professional fields such as neuro-psychiatry, psychology, pedagogy, but also in various domestic chores and gardening activities or the construction of his house at the age of 90. Work became a real calling that he offered as a genuine model throughout his life to those who had the wisdom to use this model.

He was endowed with singular intellectual qualities: spiritual sharpness, vigour, but also sensitiveness of thought, inflamed, hard to quench speech, minuteness and depth of thought. *"Strict with himself like a Benedictine monk, he required moral and intellectual thoroughness from the part of his students and collaborators"* (Mihai Dorin, 2017, my transl.).

His urge to have things well done was apparent in many countless pages written, then corrected, rewritten and improved until they reached the ideal form. This endeavour was similar to that of the yeoman who worked the land that he had gained through work and sacrifice during the war. The book or article page was the land that had been conquered with great pain and thus deserved the thorough endeavour of mind and soul.

It was with this fervour that he implemented the "*writing dream*" in his books and articles that approached the fields of speech therapy, child psychopathology, family pedagogy, special pedagogy, higher education pedagogy, Odobleja's cybernetics.

His approach to such generous professional domains gave birth to innovating ideas which are full of substance, expressive and engaging. He used the same standards when appreciating the contributions of his students and collaborators about which he often expressed a corrective and stimulating dissatisfaction.

Dignity represented the backbone of this great personality. The dignity of work, truth, perseverance and sacrifice. He did not experience the taste of fear of death during the war. After the war, although his family witnessed the supreme sacrifice through his siblings' loss of life or liberty, and although communism tried to subdue the Romanian nation, professor Străchinaru continued to stand upright, just like a pillar. He was saved by culture, by his intellectual and moral preoccupations, which represented permanent landmarks in his activity.

3. Scientific Contributions

We will select some of his psychological or pedagogic ideas which represent book or article titles: disorders of written language (Păunescu *et al.*,

1967), modern and specific education for disabled children (Străchinaru, 1994), family pedagogy (Străchinaru, 1968), Odoileja's "psychologie consonantiste" (Străchinaru, 1983b), the development of moral conduct and child conduct deviations (Străchinaru, 1969), the theory of education (Străchinaru, 1995), teaching methods, other forms of organizing the teaching process (Străchinaru, 1983a), the pedagogy for higher technical education (Bontaş *et al.*, 1983), the pedagogy of reeducation (Străchinaru, 1965), teachers' didactic errors and their negative effects on children, didactogenesis (Străchinaru, 1969), the material bases of affectivity (Străchinaru, 1960), the modernity of Spiru Haret's ideas regarding the capitalization of human potential (Străchinaru, 1981), the role of the psycho-pedagogue in schools (Străchinaru, 1996), the multiple horizons of personality (Străchinaru, 1999).

All these scientific contributions are at the crossroads between psychology, pedagogy, speech therapy, neuropsychiatry, counselling. Special psycho-pedagogy (Străchinaru, 1994b) was a dominant preoccupation, both from a quantitative point of view (number of papers), as well as a result of the social-historical context in which the professor worked.

His assiduous and multidisciplinary library research, his scientific rigour, the concentration of ideas, the modernity of his approach, the pathos of his words are some of the characteristics of professor Străchinaru's written discourse.

In the problem of special psycho-pedagogy he makes the necessary differences between the person with special needs and the person with a handicap (Străchinaru, 1994a), and criticizes the social assistance institutions and special schools that do not always fulfill the mission and role they have been invested with.

The relationship of interdependence, but not identity between professional conscience and social integration with its possible slippages is argued from a theoretical, but also from a socio-historic perspective (Străchinaru, 1982).

The difference between behaviour and conduct, the differential diagnosis between the modifications taking place prior to the formation of character, those related to character features and psychopathic modifications are pointed out in the paper *The Child's Conduct Deviations* (1995), which characterizes the child as unstable from an affective point of view, selfish, a liar and a monopolizer, lacking honesty or, even more serious, a psychopath.

Different manifestations, such as disobedience, aggression, stealing, vagrancy are dealt with minutely, both from the point of view of the causes and of the ways in which they can be corrected and cured.

Ioan Străchinaru discovers and studies the two-volume work "La psychologie consonantiste" (1938-1939), written by the Romanian physician and scientist Ştefan Odoileja, and plays an essential part in acknowledging his merits as a forerunner in the field of cybernetics, before Norbert Wiener, the one

known as the founder of cybernetics. Together with other great authors, such as Constantin Noica, Alexandru Surdu, William Seaman Bainbridge, Victor Săhleanu, Vasile Pavelcu, Pantelimon Golu, Mihai Golu, Paul Postelnicu, Cezar Buda, Robert Mantz, J. Rudal, D.L. Szekely, L. Shiberni, Ioan Străchinaru promotes Ștefan Odobleja's uncommon originality and defines Romania as a forerunner in the field of cybernetics.

He became very fond of the “psychologie consonantiste” and of its author, Ștefan Odobleja. Professor Străchinaru tried to inspire some of his close collaborators, the present author included, with this fondness. This orientation towards cybernetics marked the systemic and integrationist way of thinking of those who have diligently approached the original ideas related to Odobleja's “psychologie consonantiste”.

Professor Ioan Străchinaru was one of the founders of “Ștefan Odobleja International Foundation”, whose purposes were to restore to the public the manuscripts containing more than 250,000 pages of the great scientist, to support projects and institutions that are likely to apply and continue Odobleja's thought.

4. Institutional Vision

Together with other academics, professor Ioan Străchinaru brought his contribution to the setting up of “Ștefan Lupașcu” University of Iași and Ethos journal.

Ethos, a journal dealing with the philosophy of culture, founded by a group of elite academics from Iași in 1944, functioned until 1947, when it was banned by the Iron Guard. In 1990 it started to be published again by “Ethos Cultural Society”, whose president was Petru P. Andrei, the son of the sociologist Petre Andrei. The most important contributors to the creation of this society were: Sorin Bocancea; Elena Croitoru; Teodor Dima; Horia Hulban; Ioan Humă; Gheorghe Mihai; Vasile Munteanu; Tudor Pitulac; **Ioan Străchinaru**; Daniel Șandru; Doru Tompea.

At the social-administrative level, professor Străchinaru was: vice-president of “Ștefan Odobleja” Academy of General Cybernetics (1989); president of the Board for Special Needs Education in the Ministry of Education (1991); member of “Petre Andrei” Academic Foundation (1990); editor of “Ethos” journal (1990).

5. Conclusion

A man of culture, work and dedication by definition, Ioan Străchinaru introduced in his theoretical work, but also in everyday life a real heuristic pedagogy, based on love, meant to open new horizons, that has inspired those around him and is likely to inspire new generations.

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IOAN STRĂCHINARU - IN MEMORIAM
Pedagogia euristică a culturii, muncii și dăruirii – o aripă a iubirii

(Rezumat)

Articolul prezintă câteva aspecte esențiale din biografia marelui profesor Ioan Străchinaru, descrie personalitatea puternică și expresivă a acestuia, identifică principalele idei și concepții psihologice, logopedice, de psihopedagogie specială, neuro-psihiatrie, pedagogie generală, specială, a învățământului superior, a consonantismului odooblejian. Contribuția științifică pedagogică se întâlnește cu cea a construcției de instituții, reviste, asociații, fundații. Articolul de tip eseu îmbină informațiile bibliografice din opera profesorului Ioan Străchinaru cu cele din mărturisile celor care l-au cunoscut îndeaproape, printre care se numără cu modestie și subsemnată.

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THE AMBIVALENT NATURE OF BLANCHE'S ROLES IN *A STREETCAR NAMED DESIRE*

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Abstract. *A Streetcar Named Desire*, one of Tennessee Williams' best known plays, introduces an equal number of female and male characters. From among them, Blanche du Bois stands apart as one of the American playwright's most memorable characters. This article analyzes the ambivalent nature of the gender roles she embodies, with a view to point out their characteristic features and the dual nature of her persona.

Keywords: the southern belle; the fallen woman; the soul; the body; sexuality.

1. Introduction

Tennessee Williams' plays are populated by a wide gallery of memorable feminine and masculine characters: Tom, Amanda and Laura in *The Glass Menagerie*, Maggie and Brick in *Cat on a Hot Tin Roof*, Chance and Alexandra in *Sweet Bird of Youth*, Maxine and Shannon in *The Night of the Iguana*, Alma in *Summer and Smoke*, Val Xavier in *Orpheus Descending*.

A Streetcar Named Desire (1947) makes no exception: one of Williams' best delineated characters, Blanche du Bois, is the protagonists of the play dealt with in this article. Other characters that populate the dramatic world of the Elysian Fields in New Orleans, the place where the action of Williams' play is

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located, are: Stella, Blanche's sister; Stanley Kowalski, Stella's husband; Eunice and her husband Steve, Stella and Stanley's neighbours and friends; Mitch, Stanley's friend and former war comrade; Pablo, one of Stanley's poker companions; the doctor and the matron who appear at the end of the play; some transitory, yet significant characters, such as the Afro-American woman at the beginning of the play, the Hispanic woman selling flowers for the dead and the young man collecting for *The Evening Star*.

As can be seen from the list above, the number of female and male characters in the play is well-balanced. The play is also well-balanced when regarded from the point of view of the importance attached to feminine and masculine characters: thus, one may discern two protagonists, Blanche and her brother-in-law, Stanley; two characters that come after them in order of importance, Stella and Mitch; then, Eunice and Steve. As far as the order of importance is concerned, they may be said to be equal or at least followed closely by the doctor and the matron; finally the characters having a transitory appearance in the play. There are also some characters that appear only as object-of-discourse, i.e. Blanche's former husband, Allan Grey, and Shep Huntleigh, "an old beau" from Blanche's college days. Neither of them appears on stage – apparently Allan committed suicide and died long before the action of the play starts to unfold, while Shep is presumably somewhere in Texas, running his oil business. In spite of their not being present in flesh and blood, the two men are important in the texture of the play: one of them (Allan) is symbolic for Blanche's past, while Shep stands for a possible bright future.

This article will focus on the main character in the play, Blanche du Bois, analyzing the ambivalent nature of the gender roles and types she embodies.

2. Blanche and the Southern Belle Archetype

Together with Amanda Wingfield, Tom and Laura's mother in *The Glass Menagerie*, Blanche du Bois belongs to the category of the southern belle, an archetype for the young women belonging to the upper classes developed in the American Deep South during the antebellum period. Such a woman is the reflection of the Victorian society in the South which demanded that a woman be beautiful, charming, graceful, refined, well-mannered, modest and dignified. The main characteristics of the "Southern belle" are cultivation of beauty and flirtatious, yet dignified and chaste conduct. Her specific attire and accessories are the ones we have been acquainted to in the classical film version of Margaret Mitchell's *Gone with the Wind* featuring Vivien Leigh as Scarlett O'Hara: hoop skirt, corset, a wide-brimmed straw hat, parasol, fan and gloves.

Like a true southern belle, Blanche is very keen on how she looks. Williams' stage directions that depict her first appearance on the stage are very minute and suggestive in this respect:

Blanche comes around the corner, carrying a valise...She is daintily dressed in a white suit with a fluffy bodice, necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district (Williams, 1974, pp. 14-15).

Her clothes and jewellery are totally inappropriate, given the poor quarters of New Orleans she has arrived at. The stage directions at the beginning of the play clearly mention the poverty apparent in the apartments lining on Elysian Fields, and the incongruity between the setting and Blanche's clothing and general appearance. Thus, the *didascalia* set the mood for the whole play and anticipate a conflict that will develop in the unfolding of the action. Throughout the play, Blanche is very attentive to the way she looks and is dressed. She is interested in her interlocutors' opinion on her appearance and enjoys being flattered about her looks. In the conversation with her sister in Scene 1, Blanche suddenly cuts short the discussion about the reasons that made her leave Belle Reve, the family mansion, in order to make a somewhat reproachful remark that has no connection with what was said before: "You haven't said a word about my appearance" (*Ibid*, p. 21). Being reassured about her appearance seems to be one of Blanche's main concerns. Thus, when the two sisters come from their stroll through New Orleans, Blanche asks Stella "How do I look?" She is fishing for compliments by feigning modesty, as in her first conversation with Stanley or Mitch. The trunk she is carrying is full of clothes and cheap jewellery which she intends to wear: "(...) I brought some nice clothes to meet all your lovely friends in" (*Ibid*, p.23). When Stella tries to bring her down to earth and tells her that these friends are in fact Stanley's companions, not hers, and they are not so lovely, Blanche, while acknowledging that she might be mistaken as to the nature of these friends, stubbornly reiterates her decision of wearing nice clothes: "Well – anyhow – I brought nice clothes and I'll wear them" (*Ibid*). The objects she has brought with her – clothes, jewellery, perfume, cosmetics, love-letters from Allan, her late husband – have become something of a fetish for Blanche, as they remind her of the happy days spent at Belle Reve before finding out her late husband's terrible secret. This is the reason why she is extremely annoyed when Stanley, in a savage manner that foretells his future rape of Blanche, violates her privacy not only by opening her trunk, but also by touching and reading Allan's love-letters:

BLANCHE: These are love-letters, yellowing with antiquity, all from one boy.
[He snatches them up. She speaks fiercely.] Give those back to me!

STANLEY: I'll have a look at them first.

BLANCHE: The touch of your hands insults them! (*Ibid*, pp. 41-42)

Blanche is also very interested in what the others are wearing and how they look. Thus, at the beginning of the play she notices that Stella has put on some weight - "you're just as plump as a little partridge" (*Ibid*, p. 21), only to find out later that she is in fact pregnant. She also expresses her dissatisfaction

regarding Stella's hairstyle and general aspect: "You, messy child, you, you've spilt something on the pretty lace collar! About your hair – you ought to have it cut in a feather bob with your dainty features" (*Ibid*, p.22). She also seems very interested in the material Mitch's coat is made of.

Throughout the play, Blanche is dressed in different colours: white, pink, red, Della Robia blue. The dominant 'colour' is white and it is apparent even in her name: the French word "blanche" means white. In the context of the play, white symbolizes purity, or rather Blanche's yearning for a long-lost purity. When she arrives at Elysian Fields by means of the streetcars Desire and Cemetery, Blanche is wearing a "white suit", meant to symbolize a new, pure start in her life. Ironically, in the climactic scene of the play depicting her rape by Stanley, Blanche is dressed in white once again, this time "*in a somewhat soiled and crumpled white satin evening gown and a pair of scuffed silver slippers*" (*Ibid*, p. 122). To complete her outfit, she places a rhinestone tiara over her head, while looking in the mirror. This detailed description in the stage directions points to the artificiality and incongruity of Blanche's dress in the context of the filthy and messy two-room apartment where she is now living together with her sister and her brother-in-law. This is the monologue scene, in which Blanche, completely detached from reality, tries to re-construct the happy days when she was in the prime of life, by talking to some imaginary gentlemen callers. There is something tragic, but also comic about this narcissistic, self-delusional scene. She has played the part of the southern belle too many times in front of others, even after the beginning of her psychological downfall. Far from being a mask, as some critics have pointed out, this gender role imposed by the patriarchal southern society has become part of her nature. As defined by Tennessee Williams himself, the southern belle "represents the conflict between repressive ideals of the Puritan tradition – a highly tensioned woman unable to harmonize the world of dreams with reality" (apud Signi Falk, 1961, p. 70). Her gown, not unlike that of a bride, but "soiled" and "crumpled", anticipates the rape scene in the form of a mock marriage ceremony.

3. Blanche and the Fallen Woman Stereotype

Blanche du Bois is not only a representative, but also a victim of the Southern upper class patriarchal society. She has a complex personality, combining in one single person the genteel southern woman with flamboyant mannerism, stylish, out-of-date apparel, cheap jewellery and euphemistic conversation with the fallen woman, a social outcast that deviated from the well-established discriminating gender rules of Victorian society and Puritan tradition that were still prevalent in the South.

Regarded from this point of view, Blanche descends from a large range of characters, including, among others, Marguerite Gauthier, the fallen woman of Dumas' *La Dame aux Camélias*. While speaking to Mitch in Scene six, after

their return from their unrewarding *rendezvous* in the amusement park, Blanche depicts herself as Dumas' character: “*Je suis la Dame aux Camélias ! Vous êtes – Armand !*” (Williams, 1974, p. 88). After making sure that her partner doesn't understand French, she continues: “*Voulez-vous coucher avec moi ce soir ?*” (*Ibid.*), thus nearly betraying what Thompson calls “the true promiscuity or duplicity of her nature” (2002, p. 36).

Throughout the play Blanche reveals the conflict within herself between the two facets of her personality: the southern belle and the woman who tries to find oblivion and re-establish human contact by indulging herself in a kind of therapy through sex. This is in fact the conflict between the manners and moral rules imposed by southern upper society and her deep sexuality. It is the conflict of her dual nature, as Belle is *both* a southern belle *and* a woman who has lived a life that, according to moral standards, would be called promiscuous. Hers is a conflict between soul, inherent in the prevalent personas of the protagonist, the moth and the butterfly (which symbolize delicacy and fragility) and the tiger, symbol of physical strength, courage, primary instincts, raw feelings and emotions.

Blanche oscillates between these two extremes, the soul and the body, the image of the Southern genteel lady and her inherent sexuality. Conscious of the unpleasant consequences that might appear if limits are trespassed, she tries to repress her sexual impulses, hoping that in this way her past may be effaced.

At other times, as in the encounter with the Young Man in Scene Six, her sexual impulses get the upper hand, reiterating up to a point her sexual transgression with her underage student, which meant her banishment from Laurel to New Orleans.

Water is an important symbol in the play. Blanche is a sort of rebel figure who departs from the traditional gender role and values imposed by the patriarchal southern society. In order to purify her “guilt-haunted soul” (Thompson, 2002, p. 31) and erase her sense of guilt and her sins, she performs a ritualistic cleansing by bathing. Like Lady Macbeth, Blanche believes that water may bring about purification and re-birth. “Here I am, all freshly bathed and scented, and feeling like a brand new human being!” exclaims Blanche when she gets out of the bathroom in Scene Two (Williams, 1974, p. 37). The bathroom is also a more private area in the squeezed in space of the apartment, in which the kitchen and the bedroom are not separated by a door. There are three longer episodes in which Blanche is taking a bath – in Scenes Two, Seven and Ten. Unfortunately for her, these are the scenes in which things happen behind her back: in Scene Two Stanley is searching through the trunk, hoping to find papers that will clarify whether Belle Reve, the family mansion was mortgaged or sold; in Scene Seven, which takes place on Blanche's birthday, Stanley tells Stella about Blanche's promiscuous past; in Scene Eleven, Blanche's bathing is followed by the appearance of the doctor and the matron who will take her to the mental hospital.

Paradoxically enough, her transgression from the southern belle

archetype to the sex-dependent woman seems to have been brought about by her “delicate moth-nature” (Triplet, 1988, p. 20). She presents her journey from innocence to experience and then her downfall in a series of confessions made to Mitch in Scenes Six and Ten. The first one, which might be called the loss of Eden, depicts her first encounter with love at sixteen in a romantic and nostalgic manner that reminds one of Edgar Allan Poe: “He was a boy, just a boy, when I was a very young girl. When I was sixteen, I made the discovery – love. All at once and much, much too completely” (Williams, 1974, p. 95). The “idyllic world of pastoral innocence” (Thompson, p. 26) shared with Allan Grey, the boy who was to become her husband, suddenly collapses when she finds her adolescent husband in bed with “an older man who had been his friend for years” (Williams, 1974, p. 95). Soon after that she confronts Allan with this situation, expressing her utter disgust during a dance. Ashamed by his wife’s exposure, Allan goes out and commits suicide. Since then, she has regarded herself as partly responsible for her husband’s death. This confession is interrupted at key points by symbolic iterative audio-visual images: the memory about the revelation of her husband’s transgression is interrupted by the sound and dazzling light of a locomotive (a clear phallic symbol) passing by, while the memory of the dance and suicide scene is interrupted by the Varsouviana music that is heard by Blanche (and the spectators) at key moments in the play.

This first confession depicts the joy of an earthly paradise followed by its loss and the sense of guilt that has haunted Blanche’s soul since then. It is the first step of her symbolic and literal voyage from Desire to Cemeteries, from the heavenly world of Belle Reve plantation to the Elysian Fields underworld.

Scene Nine introduces a sequel to Blanche’s confession. The listener is Mitch again, but this time he knows some things about Blanche’s sordid past from various people, Stanley included. As George Hovis points out, Blanche “delights in transgressing Southern decorum and mocking the chauvinistic gender dynamics of her culture that deny women sexual initiative and forgive men their excesses” (Hovis, 2007, p. 180). There is a complete change of tonality in this second confession: no longer nostalgic or romantic, Blanche’s second confession displays a sense of mockery and self-irony as she describes her “intimacies with strangers” (Williams, 1974, p. 118). Mitch’s reaction while listening to Blanche’s ironic, bitter unravelling of her own past is rendered suggestively in the stage directions by means of adverbs such as “stupidly” and “dumbly” (*Ibid*). This confession is also interrupted by an exterior factor – this time it is the blind Mexican woman stopping by the door to sell “[f]lores para los muertos” (*Ibid*, p. 119). The Mexican woman’s appearance on stage at this very moment acquires a symbolic significance. She brings about memories about past deaths, funerals and loneliness, while also acting as a premonition about the future – Blanche’s confinement in a mental institution, which is a kind of social and psychological death. As Verna Foster shows, “Blanche’s sexuality seems to her an escape from death – from “the bloodstained pillow-slips” (119) of her dying relatives – but actually leads her to it” (Foster, 2007, p. 117). Mitch’s failed attempt to oblige Blanche to give him “[w]hat I’ve been missing

all summer" (Williams, 1974, p. 120) will be successfully re-enacted by Stanley in the next scene, leading finally to Blanche's confinement. Starting from intimacies with strangers and continuing with sexual encounters involving her seventeen-year old male student, Blanche's final descent into the underworld was commanded by superintendent Graves and it involved the passage via Desire and Cemeteries to the world of the living dead.

When Mitch confronts her with reports about her past made by three different people, Blanche tells her own version of what happened, in an ironic and self-mocking confession during which she chooses to assume a new persona, that of a big spider patiently luring and entangling its victims.

3. Conclusions

The article presented the ambivalent nature of the two gender roles attributed to Blanche du Bois, the protagonist of Williams' play *A Streetcar Named Desire*, i.e., the southern belle and the fallen woman. They parallel the dual nature of her persona, while embodying the conflict between the soul, which aspires towards spiritual values, and the body that clings one down to earthly biological and sexual necessities. The two parts coexist in her persona; when one of them is torn apart by those around her, her whole persona will disintegrate.

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AMBIVALENȚA ROLURILOR JUCATE DE BLANCHE ÎN PIESA UN TRAMVAI NUMIT DORINȚĂ

(Rezumat)

Un tramvai numit dorință, una dintre cele mai cunoscute piese de teatru ale lui Tennessee Williams, introduce un număr egal de personaje feminine și masculine. Dintre acestea se detașează Blanche du Bois ca unul dintre personajele memorabile ale

dramaturgului american. Articolul analizează natura ambivalentă a rolurilor pe care ea le personifică, pentru a scoate în evidență trăsăturile caracteristice și natura ei duală.

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LA TRADUCTION DE L'ARGOT DANS À *LA RECHERCHE DU TEMPS PERDU*

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Abstract. The article is part of a thesis aiming at identifying the way and the extent to which the idiolect in the great Proustian novel was remarked and rendered by the Romanian translators that achieved the admirable feat of translating the whole novel, Radu (Eugenia) Cioculescu and Irina Mavrodin. Along with Françoise and the duke of Guermantes, Albertine Simonet represents a language symbol and a social figure: for the former, she evolves from slang/cockney specific to the young girls group to the *joli langage* inherited from her aunt and borrowed from her lover; for the latter, she rises from the small bourgeoisie to the grand one, in order to deserve the company of the narrator. As dictionaries vary in including certain words among slang/jargon or colloquial language, and as this register is less representative in Romanian, we appreciate that this idiolectal specificity remains largely invisible in the Romanian translations.

Keywords: Proust; idiolect; translation; slang; Albertine.

1. Introduction

L’analyse s’inscrit parmi les recherches traductologiques et traite de la présence de l’idiolecte proustien dans les versions roumaines. L’étude s’avère originale d’abord par le petit intérêt accordé en sociolinguistique au phénomène idiolectal, ensuite parce que des analyses sur l’idiolecte proustien sont peu

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nombreuses et, finalement, parce qu'il n'existe pas de recherche comparative entre les deux traductions roumaines réalisées par Radu Cioculescu (en 1945, 1968, RC) et Irina Mavrodin (1987, IM). Dans notre thèse, nous avons délimité trois idiolectes proustiens pertinents linguistiquement et socialement: il s'agit de Françoise (illustrative pour le patois et les cuirs de la classe des servants), le duc de Guermantes (caractéristique pour le langage automatique fait d'expressions figées et stéréotypées, qui appartient à l'aristocratie) et Albertine Simonet chez qui l'argot et le *joli langage* relèvent de l'appartenance à la bourgeoisie. Notre but est d'apprendre si, comment et combien l'idiolecte proustien fut identifié et traduit en roumain.

2. L'argot albertinien

Avec le *joli langage*, l'argot est reconnu par les proustologues comme spécificité langagière du personnage féminin le plus nommé du roman, celui autour duquel l'auteur a avoué vouloir construire son œuvre. Manière de parler propre à Albertine dans la période des jeunes filles en fleurs, l'argot est un langage codé par lequel les jeunes filles peuvent se comprendre sans être comprises, mêlé à un registre familier, voire vulgaire, où les *E* caducs sont élidés. Son vocabulaire passera dans la langue commune, contenant des termes “si voyous et criés si fort” (*JF - Jeunes Filles*) et montrant comment argotique, familier et populaire arrivent à se confondre. L'argot et la bicyclette (la *bécane*) ou *le tram* font traits de modernité pour le personnage, puisque à l'époque, une femme à vélo est une effrontée. Erman (2016, p. 71) interprète l'idiolecte albertinien comme “volontairement désinvolte”, prouvant psychologiquement son manque d'assurance sociale et affective, dans un monde où elle veut s'affirmer et où la sexualité transgresse les barrières conventionnelles.

Illustratif surtout dans *JF* et *SG* (*Sodome et Gomorrhe*), l'argot surgira dans *Pr* (*La Prisonnière*, où Albertine fait montre d'un langage plus soigné) par l'expression échappée dans un accès de colère : *se faire casser le pot* (*Pr.*, 1857, “Albertine évoque la sodomie en termes grossiers”, Erman, 2016, p. 31). L'expression ressuscite un passé dont elle veut laisser croire s'être débarrassée, héritage social et acquisition dus au vice qui lui est collé surtout en *AD* (*Albertine disparue*). L'expression révèle au héros “la plus atroce” Albertine, “la dernière des grues n'emploie pas avec un homme cette affreuse expression... . Avec une femme seulement, si elle les aime, elle dit cela pour s'excuser de se donner tout à l'heure à un homme” (*Pr. apud Tadié*, 1971). Mais bizarrement, l'expression renvoie aussi à la mystique juive où casser un vase est signe pour sceller une relation ; l'épisode reste célèbre dans la *Corr.* (*apud Tadié*, 1971) et dans toutes les exégèses proustiennes (rélié à une dispute avec Jeanne Weil: Lors d'une dispute avec sa mère, Marcel casse un vase précieux de Venise et Jeanne déclare: “Ce sera comme au temple le symbole de l'indestructible union”, union entre la mère et le fils (Kahn, 1998). Dans la

tradition juive, le vase brisé réalise la séparation entre le bien et le mal). En inversant la métaphore - *casser le vase, se faire casser le pot* - on y voit un lien entre mystique et érotique, lien récurrent dans *RTP* (*À la recherche du temps perdu*) où tout acte mystique, artistique, sous-tend une pénétration en rapport direct avec l'acte charnel. L'expression argotique nous apparaît ainsi dans toute sa profanation et l'on comprend mieux pourquoi et comment Albertine représente la figure féminine qui profane la figure maternelle.

Le langage argotique survient dès la deuxième version de l'œuvre et s'explique par le manque d'éducation, par la modestie de son extraction, par une existence rapprochée à celle d'une concierge, d'une tenancière d'une maison de passe (*SG - Sodome et Gomorrhe*).

Peu présent, mais explicitement collé à l'héroïne, l'argot apparaît comme suit :

JF - *gigolo* (si employé au sens de proxénète); *youpin; punaise* (sale femme); *sécher* (mal noté); *dégotter mal* (avoir une mauvaise tenue); *petite bande; tram ; bécane ; envoyer paître* ;

CG - *mousmé* (si au sens de maîtresse) ;

SG - *re-Verdurin, en avoir soupé* ;

Pr - *casser du sucre sur quelqu'un, se faire casser le pot* ; *youpin* ; *avoir le béguin*.

Langage varié et discordant, le parler d'Albertine va du familier (*se bétifier, se raser, barbante*), inclut des instances de jargon (*la bande, bécane*) et d'argot (*youpin, béguin*), pour accueillir des expressions et du lexique très recherché durant sa vie commune avec le héros.

3. La traduction de l'argot

Nous nous proposons d'analyser les présences d'argot ensemble avec quelques termes récurrents du parler albertinien, qui appartiennent plutôt au langage familier des jeunes filles, au jargon de la petite bande.

À l'ombre des jeunes filles en fleurs

Manières 'petite bande' (687) syntagme à valeur adjectivale que RC traduit littéralement par 'mica bandă' et que IM rend par une réduction (Rappelons que Jean Delisle (1992) définit la *réduction* comme un procédé d'*économie*, le sens original est rendu dans la version cible par moins de mots/signifiants. Si la réduction de forme a lieu avec une certaine réduction du sens, on parle alors, selon Berman, d'un *appauvrissement* double, qualitatif et quantitatif. Une réduction synthétise et met l'accent sur le message, mais peut signaler une traduction superficielle, fautive qui montre que le traducteur a mal compris, selon G. Steiner, 1998. Ladmiral, 1994, signale que le procédé mène des fois à l'entropie, à savoir à une déperdition au plan du signifié), ajoutée à une neutralisation du terme *bande, purtările ei 'băieșoase'*; le sens initial du

mot se retrouve dans le roumain *bandă* (*trupă, ceată, grup de prieteni*) et la solution de RC reste heureuse et significative pour le symbolisme des jeunes filles en fleurs ; en revanche, IM annihile l'idée de *bande* par sa réduction, car c'est justement cette bande qui donne personnalité et spécificité langagière à ses membres, les mêmes membres qui parlent de *tacot, bécane et tram*; Proust définit en fait l'idée de jargon “*Encore la richesse de synonymes que possédait la petite bande pour désigner ce chemin de fer ne m'était-elle pas encore révélée*” (JF, 687); le mot *bande* réapparaît en JF dans un commentaire du narrateur, traduit par RC, 244 comme *bandă* et par IM, 410 comme *grup*; on le retrouve en CG (*Le côté de Guermantes*), 1028, *elle était de la bande* traduit encore par RC comme *făcea parte din bandă*, et par IM *era din grupul nostru*; cette fois, IM exprime l'idée d'appartenance au groupe; dans la Pr, 1911, Albertine l'emploie à nouveau, *de notre petite bande*, traduit comme *din mica noastră bandă* par RC, et comme *din micul nostru grup* par IM ; on constate une régularité recherchée par les deux traducteurs, à l'exception justement de la première apparition du mot *bande* que IM choisit de neutraliser et moduler, annulant la spécificité idiolectale; on se demande également pourquoi IM a trouvé que le mot neutre roumain *grup* sonnait mieux que *bandă*, qui existe et porte en plus la connotation impliquée par le mot français.

Le tram (687) employé par les jeunes filles pour désigner le train qui reliait les petites localités sur la côte normande **Train-tramway**, subst. masc., rare. *On peut faire rentrer dans la catégorie des trains légers les trains-tramways (...) ce sont des trains à petits parcours et qu'on fait arrêter non seulement aux stations, mais à certains passages à niveau* (<http://www.cnrtl.fr/definition>); c'est similaire au train et au tram qui circulent sur des chemins de fer et sont actionnés par la vapeur ou l'électricité ; RC le traduit par un calque *tramul*, gardant signification et registre de langue, alors que IM neutralise par un terme explicatif, correct, *trenul*, considérant que le tramway comme nous l'entendons aujourd'hui n'avait pas sa place à Balbec à la fin du XIXe siècle ; de la perspective idiolectale et même de fidélité envers le TS (texte source), nous préférons la version de RC.

Ma bécane (687), terme familier et usuel pour désigner la bicyclette, nous l'incluons parce que spécifique à la bande, il est neutralisé par nos traducteurs avec le mot plat roumain *bicicletă*, sans connotation de jargon ; on le retrouve en Pr, 1720, sous la même forme ; il existe un terme familier *biclă*, non attesté par le *dex*, et même une invention originale aurait mieux solutionné la situation de conservation idiolectale que le mot standard *bicicletă*.

Un gigolo (689), mot qui désigne en Argot-proxénète, Fam.-amant d'une femme vieille; il est certain qu'Albertine l'emploie au sens péjoratif pour insulter Octave, neveu des Verdurin; Octave, jeune-homme désœuvré, joueur de golf, champion de boston et de tango, n'est ni proxénète, ni amant des vieilles femmes puisqu'il aura une liaison avec Rachel, la maîtresse de Saint-Loup; cela pour expliquer l'attitude d'Albertine qui refuse de le présenter au

héros; le terme *gigolo* existant en roumain *bărbat cu moravuri dubioase întreținut de o femeie mai în vîrstă decât el* est repris par IM comme tel, alors que RC le rend par *țafandache, Tânăr sclifosit și ridicol; fante;* le terme exprime l'essence d'Octave, mais non pas l'opinion d'Albertine sur lui, et pour cela nous trouvons la solution inadéquate; *gigolo* est répété une phrase plus loin, répétition que nos traducteurs ont considéré devoir éviter, RC en le reprenant par un prénom personnel *ei*, IM en le remplaçant par le syntagme *specia asta*, trouvant que la répétition du mot, que nous évaluons comme expresse de la part de l'auteur, aurait gêné l'esprit du lecteur roumain; de la perspective idiolectale, l'élation est malsaine.

Youpin (690) *Péj. [Injure à caractère raciste pour désigner le juif], Argot-1878*, désigne un juif, terme qu'Albertine emploie vis à vis de Bloch; RC neutralise par un mot neutre *evreu* (juif), IM rend la nuance péjorative avec le terme *jidan* que le *dex* explique (*Pop. și peior.*) *Evreu*; on retrouve le mot en *Pr. 1854, votre youpin d'ami*, traduit cette fois-ci par les deux traducteurs comme *jidanul*; nous apprécions la cohérence de IM et voyons dans les choix de RC une hésitation nuisant à l'idiolecte.

Leur genre de faire les punaises (690), attitude associée par Albertine aux Juifs; le mot *punaise* désigne *Fig. Plat comme une punaise, se dit d'un homme à caractère bas, rampant* (<https://www.littre.org/definition>); *Argot classique-sale femme, mauvaises mœurs* (www.cnrtl.fr); *sur le caractère des juifs!!; Populaire. Personne, en particulier femme ou fille, méchante* (<http://www.larousse.fr/dictionnaires/francais>); l'avis d'Albertine sur les Juifs est réitérée par ce mot qui, en divers registres (argot, familier, populaire), souligne soit la méchanceté, soit leur hygiène précaire, soit leur caractère douteux ; puisque les connotations sont nombreuses et la personnalité de Bloch complexe (admirablement synthétisée sur une page entière, 690), RC a opté pour la traduction littérale (procédé qui donne priorité au sens, un procédé de traduction directe dans la vision de Vinay & Darbelnet, 1958, p. 46; Reiss, 2009, p. 18) le considère adéquat pour l'enseignement de la traduction, un procédé pédagogique mettant en vedette la phrase dont le sens constitue la visée du traducteur. La traduction littérale serait donc synonyme d'une équivalence de sens, sans modifications majeures au niveau formel - réduction, allongement), *genul lor de ploșniță*; le mot roumain *ploșniță* ne possède pas les mêmes connotations que celles françaises, mais il peut être employé au sens argotique de *persoană leneșă și profitoare* (dexonline); IM choisit une équivalence (qui peut être *formelle, de sens* - traduction littérale, *d'effet* - dynamique, ou *de registre*). Pour notre analyse, le sens donné est notamment d'équivalence dynamique, qui se passe de la forme et vise à un effet. Souvent ce que nous avons désigné par équivalente est un cumul de procédés - traduction+explicitation+modulation, transposition+étoffement, - difficiles à séparer à l'intérieur d'une même unité de traduction) approximative par explicitation où l'on pourrait voir plutôt une explicitation/interprétation de

l'expression française *ei vorbesc în felul ăsta batjocoritor*; IM explicite par le verbe *a vorbi/ parler* en relation avec ce qui vient d'être dit sur Bloch, à savoir sa manière *fine et rusé* (Proust) de se présenter, son scepticisme mêlé à un *respect exagéré* (id.) qui irritent la jeune-fille; on ne saurait limiter l'attitude de Bloch à *batjocoritor*, nous considérons que l'interprétation de IM est réductive quant à la complexité du personnage, et voyons dans la version de RC une solution plus propre et plus fidèle, aussi bien à l'égard du sens, des connotations que du spécifique idiolectal albertinien.

Il dégotte bien (691) où *dégotter* signifie *avoir belle tournure* en opposition avec *dégotter mal arg.* *Avoir une mauvaise tenue* (www.cnrtl.fr); Albertine l'attribue à un dentiste, un brave type ; RC neutralise l'argot et l'expression par *e simpatic*, ce qui rend l'appréciation d'Albertine comme quoi elle le trouve agréable; IM ne traduit pas, elle choisit d'omettre l'expression, l'argot et la signification véhiculée; l'argot en tant que spécificité idiolectale d'Albertine est neutralisé dans les deux versions, sans doute à cause de la différence en importance et en étendue de l'argot comme registre dans les deux langues; il est évident que celui français possède un autre statut à l'intérieur de la langue, est plus important, par rapport au roumain où son emploi est moins populaire et moins riche.

Ce que j'aurais séché là-dessus (696) où Albertine parle en rapport avec un sujet d'examen ; le cnrtl atteste un emploi pronominal scolaire du verbe *sécher Arg. scol. a) Vx. [En parlant d'un élève] se faire sécher. Être mal noté, et de ce fait, être recalé à l'examen. Fig. Dans l'argot de certaines hautes écoles, sécher un élève, lui donner des notes par suite desquelles il sera déclaré n'avoir pas satisfait aux examens de sortie* (www.littre.org); il s'agit bien donc du manque de compétences de la part d'Albertine qui lui aurait réservé un sort non enviable à la suite d'un tel examen ; RC traduit par une transposition explicative *cum m-ar mai fi trântit cu asemenea subiect*, où le verbe *a trânti* marque bien le registre familier ; RC garde l'intensité de *ce que* par le *cum* et la phrase exclamative ; IM traduit le tout par une phrase exclamative avec articulation en deux propositions, dont une subordonnée concessive *Oricît mi-aş fi stors mintea, n-aş fi făcut nimic!*; *oricât* marque l'intensité originale, alors que le verbe *stors* employé au fig. souligne l'effort désespéré mais finalement vain; nous trouvons les deux solutions réussies car nous y identifions un effort de respect du registre et, donc, de la spécificité idiolectale, malgré la superposition imparfaite entre l'argot français et le registre familial du roumain.

Le Côté de Guermantes

Mousm   (1023), unique entr  e argotique du volume, mot f  tiche pour le narrateur et pour le h  ros puisqu'il comporte deux, sinon trois degr  s de significations; en registre litt  raire le mot signifie *jeune fille, jeune femme japonaise*; en langage pop *femme, maîtresse* (www.larousse.fr) le cnrtl atteste un emploi argotique de *femmes, maîtresse, fille facile*; Albertine l'emploie   

l'époque des Guermantes quand son langage est autre et dont le narrateur reconnaît le changement positif ; il doit y être employé au sens littéraire de *jeune fille*, sans la connotation sexuelle donnée par l'argot; le troisième degré de signification vient de la manière dont il est prononcé par la jeune fille “*chez Albertine, jolie comme elle était, même ‘mousmé’ ne pouvait m’être déplaisant*”. Le mot comporte une forte charge affective. Et est rendu par RC comme *musmé*, forme hybride entre emprunt, par la présence de l'accent aigu, et calque (Procédé direct chez Vinay & Darbelnet, 1958, p. 46, se définit comme l'emprunt du terme original auquel on ajoute des particularités morphologiques de la langue cible ; ex : pluriel, terminaisons verbales. Si le procédé s'applique à des syntagmes ou à des phrases entières, le calque devient une traduction littérale du texte source. Il vise à une fidélité de forme et de sens, tout comme il démontre le penchant du traducteur pour l'exotisme. Le procédé fonctionne pour les mots et les syntagmes réduits, le calque de la syntaxe risquant de mener à des non sens ou à des textes illisibles), par la présence du son /u/ rendu graphiquement -u- et non pas comme en français -ou-, avec la note 1, courte, *fată tînără în Japonia* ; IM le rend par un calque *musme*, qui rend graphiquement la prononciation française, suivi de la note 429, longue, expliquant l'introduction du terme en français par Pierre Loti; la conservation de l'accent dans la version de RC peut s'expliquer par la volonté et la pédanterie du traducteur à ce que le lecteur respecte l'accent pour la beauté sonore du mot, telle qu'elle est soulignée par le narrateur; il est vrai qu'à prononcer le mot à la roumaine, on perd la saveur et la délicatesse inhérentes à la sonorité française et, de ce fait, l'explicitation du narrateur devient incongrue; pour ce rigoureux sonore, nous apprécions la version de RC comme plus réussie.

Sodome et Gomorrhe

Je commence à en avoir soupé d'Infreville (1360), expression familière ou argotique pour dire son ennui vis à vis de qch Arg. (*en*) *avoir soupe de la fiole, de la tronche de qqn. Ne plus pouvoir supporter qqn.* Il ne s'agit pas seulement d'une expression, mais en plus elle est marquée par le registre, deux caractéristiques neutralisées dans les solutions roumaines, d'abord parce que l'expression est rendue par des verbes simples RC *am început să mă plictisesc de Infreville*, IM *incep să mă satur de Infreville*, et ensuite parce que le sens y est standard, sans renvoi au registre ; double neutralisation qu'une solution comme *a-i fi urât de* (<http://dictionar.locutiunisiiexpressiei.ro>), par exemple, aurait évité partiellement ;

Alors demain, re-Verdurin (1592), formule presque argotique qu'on sent propre au jargon de la petite bande, manière d'Albertine de se donner *encore une fois* rendez-vous chez les Verdurin; le préfixe *re-* qui marque la répétition, antéposé à un nom propre désignant les propriétaires de la maison où aura lieu le rendez-vous constitue une façon synthétique presque saxone de

s'exprimer ; la reprise est éludée par RC *atunci, pe mâine, la Verdurini*, tandis que IM garde l'idée par une explicitation (Procédé reconnu par Vinay & Darbelnet (1958), préféré par les traducteurs moins expérimentés, l'*explicitation* vise à une clarification et des fois à des interprétations du sens original. Elle introduit dans le TC - texte cible, des précisions inexistantes dans le TS, s'inscrivant aux côtés de l'*étoffement*, de la *dilution* et de l'*éclairage* (cf. Delisle, 1992, p. 14), *clarification* chez Berman (1984, p. 53) - entre les procédés d'allongement, d'amplification du texte original. Un cas d'*explicitation* est la *péraphrase* - cf. Delisle, qui reformule une idée du TS en employant plus de mots que l'original; si l'*explicitation* ne se justifie pas puisque le TS désire rester discret, le procédé peut se muer en sur-traduction, perçue par Delisle comme une faute de traduction) à l'aide de l'expression *din nou: mîne mergem din nou la soții Verdurin*; notons que l'*explicitation* est préférée par IM même pour le nom propre, alors que RC entend garder cette dénomination collective ; une solution du type **atunci mâine ne re-Verdurizăm.* pourrait résoudre et l'idée de répétition, et la dénomination de la famille, tout comme le registre peu soutenu de la jeune fille.

La prisonnière

Elle a eu le bénin pour moi (1712) qui signifie Arg - éprouver une *toquade, un caprice amoureux* (www.cnrtl.fr), que nos traducteurs rendent de la même façon gardant la forme idiomatique *a avut o slăbiciune pentru mine* ; pour l'expression roumaine appartenant au registre standard, même pas familier ou populaire, le dictionnaire des expressions roumaines offre comme équivalents **a i se aprinde călcâiele, a-și pierde mintea, a-i pica/cădea drag,* autant de variantes qui auraient gardé sens et forme, et aurait suggéré un registre inégal au reste du récit proustien.

Pour que j'aille me faire casser... (1857), l'expression argotique la plus célèbre du roman, celle qui dévoile la vraie nature d'Albertine, témoignage absolu de son vice, *se faire casser le pot* signifie Arg-sodomiser, *se faire casser le cul*, référence directe à un acte entre partenaires du même sexe, formule extrêmement vulgaire, en contradiction scandaleuse avec le *joli langage* et la maturation langagière affichée par la jeune fille à partir du CG; RC annule forme idiomatique, registre et connotation vulgaire, en traduisant littéralement le verbe et réduisant la formule au simple verbe *să-mi sparg...*, sans aucun indice d'obscénité; le lecteur roumain peut en entendre *capul*, l'expression *a-și sparge capul - se casser la tête* existe en roum.; ainsi, sa solution est neutralisante à tous les niveaux (registre, forme et signification); IM opte pour un verbe argotique réduisant, cette fois-ci vulgaire et explicite quant au renvoi sexuel *să mă călăreasă* (*călări, călăresc v. t. I. (er. – d. bărbați)*) *a avea contact sexual cu o femeie*, dict. Argou *până...* où la préposition *până* (*nu mai pot*) couvre la durée/l'intensité suggérée par le verbe français *casser*; la solution ne rend toujours pas compte de la faute d'homosexualité qu'Albertine

laisse entendre, alors que le roumain familier possède sans doute des variantes que les traducteurs ont évitées par pudeur.

Casser du sucre sur quelqu'un (1858) signifie en argot *médire sur quelqu'un*; l'expression est incluse dans une série d'exemples utilisés par le narrateur afin d'illustrer l'emploi du verbe *casser* par Albertine à divers sens, expressions familières ou argotiques; RC en donne une traduction littérale *a sparge zahăr pe cineva* explicitée entre parenthèses (*adică a bârfi pe cineva*), ce qui rend compte de l'idiomatisme, de la forme et de sa signification par une association de procédés traductologiques; IM réduit les trois expressions incluant le verbe *casser* dans une seule *ce l-am mai călărit* qui réduit la signification des trois expressions à une fondamentalement sexuelle, ce qui représente un faux-sens : ni *casser du bois*, ni *casser du sucre sur quelqu'un*, ni encore *en casser à quelqu'un* ne suppose de connotation sexuelle; nous interprétons cette réduction brutale comme superficielle et négligente.

Ce que je lui en ai cassé (1858) que le narrateur traduit en français standard par *ce que je l'ai injurié*; RC traduit littéralement *ce i-am mai spart-o* par une expression inexistante, calquée d'après le français, mais sa signification se clarifie par la traduction de *ce que je l'ai injurié, ce l-am mai înjurat*; à lire la version de IM, le lecteur comprend que *ce l-am mai călărit* est employé par Albertine au sens de *ce l-am mai înjurat*; le choix est bienvenu au niveau du registre, mais c'est la connotation sexuelle inexistante dans *casser du bois* (faire des dégâts, <http://www.languefrancaise.net/Bob/37896>), *casser du sucre sur quelqu'un* (dire du mal de quelqu'un en son absence, <http://www.expressio.fr>) et *en casser à qqn* (*Casser qqn=dire du mal de qqn, casser la baraque a qqn=le faire échouer, lui ôter tout espoir de réussite*, <http://dictionnaire.reverso.net>) qui nous importune et nous oblige à voir dans cette solution un faux-sens; nous apprécions le choix traductionnel de RC comme étant plus fidèle au sens et à la forme de l'original; par cet exemple, les sourcistes et les adeptes de la fidélité en traduction auraient un bel argument à l'appui.

4. Conclusions sur la traduction de l'argot

Cette analyse de la traduction de l'argot albertinien permet de tirer les conclusions suivantes :

1. L'argot est présent dans quatre (sauf *AD*) des cinq volumes où Albertine intervient.
2. Nous avons analysé quelques instances de jargon ou langage familier préférés par le personnage, discordant avec le *joli langage* qui lui est encore propre.
3. L'argot (parler des groupes socioprofessionnels déterminés) est rendu par l'argot roumain dans trois cas chez RC (*ploșniță, Verdurini, jidan*) et trois cas chez IM (*gigolo, să mă călărească, jidan*) sur les dix instances d'argot français pur.

4. Le reste des cas, l'argot est soit neutralisé (cinq chez RC, trois chez IM), soit rendu par un autre registre (familier, populaire).

5. Il y a omission du registre (argot, jargon, familier) dans un cas (*re-Verdurin*) chez RC et deux cas (*dégotte, casser du sucre*) chez IM.

6. IM commet deux faux-sens (*casser du sucre, ce que je lui en ai cassé*) suite à l'omission.

7. Au niveau des procédés, nous remarquons une préférence de RC pour la traduction littérale (six cas contre un de IM) et un penchant non-significatif (à cause du nombre réduit d'instances argotiques) de IM pour la transposition (quatre cas contre un seul pour RC), l'explicitation ou l'étoffement (quatre contre trois) et la réduction (trois cas contre deux chez RC).

8. Pour ce qui est des points forts ou faibles des traducteurs, nous recensons: quatre variantes heureuses chez RC (*bande, tram, punaise, musmē*) et trois pour IM (*gigolo, youpin, me faire casser le..*); trois variantes faibles chez RC (*bécane, gigolo, re-Verdurin*) et deux chez IM (*bécane, casser du sucre sur qqn*).

En général, l'argot n'est pas observé, d'abord à cause de son importance/présence différente dans les deux langues, ensuite parce qu'il est assez souvent entendu/rendu comme langage familier, et troisièmement à cause d'une tendance vers la neutralisation pour maintenir le discours proustien entre les limites du registre soutenu (RC).

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TRADUCEREA ARGOULUI ÎN ROMANUL ÎN CĂUTAREA TIMPULUI PIERDUT

(Rezumat)

Articolul face parte dintr-o lucrare de cercetare care analizează cum și cât din idiolectul proustian a fost identificat și redat de traducătorii români care au desăvârșit traducerea integrală a ciclului romanesc, Radu (Eugenia) Cioculescu și Irina Mavrodin. Alături de Françoise și de ducele de Guermantes, Albertine Simonet întruchipează un simbol langajier și social: din punct de vedere lingvistic, ea evoluează de la argoul/jargonul specific bandei tinerelor fete la 'joli langage' moștenit de la mătușa sa și împrumutat de la iubitul ei; din perspectiva socială, ea dorește să ascioneze de la mica burghezie către marea burghezie, pentru a merita tovărășia naratorului. Având în vedere că dicționarele variază în privința catalogării unor termeni drept argou, jargon sau limbaj familiar, și că acest registru e slab reprezentat în română, sesizăm că această particularitate idiolectală este aproape invizibilă în versiunile românești.

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DEGRÉS D'ÉQUIVALENCE EN TRADUCTION: *LES MISÉRABLES* DE VICTOR HUGO EN VERSION ROUMAINE

PAR

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Abstract. Since the translator translates not words, but texts (Catford, 1965; Nord, 1991), any analysis of translations takes into account the question of equivalence, which forms the basis of the relationship between the source and the target text. After a careful reading of the works dedicated to the study of the text in translation studies, we propose an analysis that takes advantage of integrating theoretical approaches. The evaluation criteria applied to the Romanian versions of Victor Hugo's *Les Misérables* concern several levels (lexicology, syntax, pragmatics, stylistics, etc.), because our objective is to identify, in a multidisciplinary perspective, the relationships between the text source and target text and the degree of achievement of equivalence in translation..

Keywords: translation analysis; translation unit; equivalence.

1. Introduction

Étant donné que la traduction est placée dans une situation de communication particulière – impliquant deux cultures (incluant deux langues) et donc deux codes –, et qu’elle est basée sur des unités linguistiques appelées « textes » (J. C. Catford, 1965 ; C. Nord, 1991), il est évident que la façon de concevoir le texte en traductologie est essentielle pour l’approche interprétative à adopter. C'est à J.C.Catford que nous devons la différenciation maintenant

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bien connue entre le *contexte* extralinguistique et le *co-texte* linguistique, qu'il expose dans un ouvrage sur la traduction :

« Par *contexte* nous entendons ‘contexte de la situation’, c'est-à-dire les éléments de la situation extratextuelle qui sont liés au texte comme étant linguistiquement pertinents: donc contextuels. Par *co-texte*, nous entendons les éléments du texte qui accompagnent l'élément envisagé: donc co-textuels. » (Catford, 1965, p. 31) [notre traduction].

À partir de la *situation*, Catford définit la notion d'*équivalence* en traduction : « Pour qu'il y ait équivalence en traduction, les textes en LS [langue source] et en LC [langue cible] doivent être liés aux caractéristiques fonctionnellement pertinentes de la situation. » (Catford, 1965, p. 94) [notre traduction].

Dans la théorie du *skopos*, la traduction est définie comme un processus de communication bilingue médiée, dont l'objectif est de produire un texte dans une langue cible qui soit équivalent du point de vue fonctionnel au texte dans la langue source (Reiss, 2004). Pour les sujets thématisés par notre article, la contribution des travaux d'Eugene A. Nida (*Toward a Science of Translating* (1964), et *The Theory and Practice of Translation* (avec Ch. Taber, 1969) est incontournable. Il a proposé l'équivalence formelle et l'équivalence dynamique qui peuvent influencer la manière de traduire. L'équivalence formelle accorde une importance à la forme et au contenu du message. Quant à l'équivalence dynamique, elle cherche à produire chez le destinataire du texte cible un *effet équivalent* à celui produit chez le destinataire du texte source, sans lequel la traduction échoue à atteindre son but (Nida, 1969, p. 24).

Susan Bassnett-McGuire considérait que l'unité primaire de traduction est le texte. Le traducteur peut envisager chaque proposition ou paragraphe comme une unité minimale, mais ce sont les relations que ceux-ci entretiennent qui doivent être prises en compte lors de la traduction (Bassnett-McGuire, 1985, p. 118). Après avoir étudié les problèmes liés à l'équivalence aux niveaux lexical et grammatical, Mona Baker affirme que «le dernier objectif du traducteur est, le plus souvent, d'accomplir l'équivalence au niveau textuel, plutôt qu'au niveau du mot ou de la phrase» (Baker, 1992, p. 112) [notre traduction]. Par conséquent, elle identifie trois types de connections entre les phrases: les structures thématiques (thème-rhème) et informatives (connu/nouveau) (“thematic and information structures”), la cohésion et la cohérence (Baker, 1992, p. 113), dimensions que nous allons envisager dans notre analyse.

Dans un ouvrage dont le titre indique le type d'approche pratiquée, Mary Snell-Hornby insiste, dans un premier temps, sur l'interdépendance de la culture et de la traduction, afin de s'intéresser par la suite à la relation complexe traduction-texte, dans une démarche propre aux recherches actuelles: le développement de la linguistique textuelle et de la théorie de la traduction a

formulé l'idée du texte comme une structure complexe, à plusieurs dimensions et dont l'analyse doit réunir les niveaux macro et micro textuel (Snell-Hornby, 1988, p. 69). Selon l'auteur cité ci-dessus, le texte possède une fonction communicative, il fait donc partie d'une situation donnée, et la tâche du traducteur consiste justement à identifier ce contexte culturel. L'étape suivante est celle de l'analyse de la structure du texte, de haut en bas, afin d'identifier les stratégies de traduction appropriées:

«Il faut souligner encore une fois le fait que l'analyse ne concerne pas les éléments étudiés séparément, mais l'identification d'un *réseau de relations*, l'importance des éléments individuels étant déterminée par leur pertinence et leur fonction dans le texte» (Snell-Hornby, 1988, pp. 69-70) [notre traduction].

2. Matériel et méthode

Notre communication s'appuie sur les concepts théoriques des ouvrages déjà mentionnés, auxquels s'ajoutent ceux employés par Christiane Nord dans son ouvrage *Text Analysis in Translation* (1991). Selon son modèle, l'analyse textuelle prend en compte la structure, mais aussi les aspects situationnels, non pas dans l'optique d'une «addition», mais plutôt comme une «dépendance mutuelle» des deux composantes. Les textes sont donc définis par des critères linguistiques et sociaux (Nord, 1991). Dans cette perspective, la traduction, appelée aussi communication interculturelle, est un processus qui implique plusieurs facteurs fondamentaux: le producteur du texte source, l'émetteur (l'expéditeur, l'angl. “*sender*”) du texte source - dans le cas des textes littéraires, ces deux membres s'identifient en un seul, appelé l'auteur du texte ; le texte source, le récepteur du texte source, l'initiateur, le traducteur, le texte cible, le récepteur du texte cible (le destinataire, l'angl. “*recipient*”). Puisqu'ils représentent des signes linguistiques ancrés dans une certaine culture, le texte source (TS) et le texte cible (TC) dépendent de la situation de communication dans laquelle ils servent à transmettre un message, de là la nécessité d'une analyse attentive du contexte de la traduction (la situation du texte source, la situation du texte cible, chacune divisée en production et réception du texte). Orienté vers le récepteur, le processus de traduction choisit ses stratégies en fonction du but (“*skopos*”), de l'effet du texte cible (tel que le suppose, par anticipation, l'initiateur/le traducteur). La qualité et la quantité de la relation entre le texte source et le texte cible dépendent du but de la traduction et assurent les critères selon lesquels on décide quels éléments de la situation source peuvent être «gardés» et quels autres «adaptés» à la situation cible, tant qu'il y a compatibilité entre l'intention du texte source et les fonctions du texte cible. En mettant à profit la terminologie fournie par ces études, notre analyse se propose d'identifier les rapports établis entre le texte source : *Les Misérables* de Victor Hugo et quelques-unes de ses versions roumaines, tout en faisant un choix des catégories abordées.

La popularité de la poésie et du théâtre hugoliens dans les Pays Roumains au XIX^e siècle a été complétée par celle des romans au XX^e. De tous les écrits en prose de Victor Hugo, *Les Misérables* ont connu le plus de (re)traductions en roumain, accompagnées parfois d'exégèses remarquables, contribuant ainsi à la gloire de cette œuvre. Le roman *Les Misérables* opère la synthèse entre ces différentes formes en prose que sont le roman historique, le récit à la première personne qui permet de se placer à l'intérieur d'une conscience, le fait divers, témoignage direct des réalités sociales, et le discours politique et philosophique.

3. Résultats et discussions

Le titre du roman ne pose pas de problème aux traducteurs roumains, que certains précisent par des indications destinées à situer déjà le texte parmi les espèces littéraires familières aux récepteur : *mare roman* (Editions Cugetarea, /s.a./), *roman* (Editions E.P.L., 1969). Les titres des sections du livre, attentivement agencées par l'écrivain, se réduisent tantôt à un prénom, tantôt s'amplifient dans une phrase, en fournissant des indications thématiques qui guident le lecteur et le transforment en participant actif au déroulement du récit. Le premier chapitre, par exemple, se constitue en une digression qui, du moins en apparence, n'apporte pas beaucoup d'informations sur le sujet. En réalité, le portrait détaillé de monseigneur Bienvenu contient les grandes lignes thématiques : la pauvreté, le crime, le châtiment, l'histoire politique et religieuse du siècle, et, au-dessus de tout cela, la religion et la Divinité. Ce dernier aspect est amplifié aussi par les traducteurs de la version de 1954: le titre *Un juste* est rendu par *Un sfânt*, tandis que dans les autres versions (1969, 1993) nous avons le syntagme *Un om drept*. Nos observations montrent que le traducteur d'un texte est, en même temps, un «lecteur intéressé» (Nord, 1991). Dans ce sens, la suppression opérée par l'une des versions a des conséquences sur la compréhension du récepteur, puisqu'il s'agit d'une perte au niveau du contenu sémantique. Le dialogue entre deux personnes masquées, Thénardier et Azelma, fuyants, a lieu lors du dernier jour du carnaval – le mardi gras ; le lendemain, - le mercredi des cendres, les masques étaient interdits et Thénardier ne pouvait plus sortir de sa cachette. Par la suppression de la deuxième référence culturelle, la version de Ion Pas rompt la connexion logique entre les deux segments de l'énoncé:

« -Moi, je ne peux guère sortir que masqué. [...] Mais demain, il n'y a plus de masques. *C'est mercredi des cendres*. Je risque de tomber. » (Hugo, 2000, tome II, p. 1831).

„-Eu nu pot să ies decât mascat [...] Dar mâine n-au să mai fie măști. [...] Sunt în pericol să fiu arestat...” (trad. I. Pas, 1993, vol. IV, p. 209).

L'un des aspects ayant des conséquences importantes sur la cohérence concerne l'emploi des temps verbaux. Le plus-que-parfait est, parfois, utilisé à

la place de l'imparfait, lorsqu'il y a simultanéité des actions:

« À l'instant où il *avait traversé* la chambre d'à côté pour venir dans celle où il était, la vieille servante les *mettait* [les couverts d'argent] dans un petit placard à la tête du lit. » (Hugo, 2000, tome I, p. 149).

„În clipă în care *trecuse* prin odaia vecină ca să vină aici, bătrâna servitoare le *pusesese* într-un dulăpior de la căpătâiul patului.” (trad. L. Demetrius et T. Măinescu, 1969, vol. I, p.136).

Le passé simple accentue le dynamisme de la séquence, à la place de l'infinitif de l'original, lequel retenait le nom de l'action:

« *Ecarter* les pavés, *soulever* la grille, *charger* sur ses épaules Marius inerte comme un corps mort, *descendre*, avec ce fardeau sur les reins, en s'aidant des coudes et des genoux, dans cette espèce de puits heureusement peu profond, *laisser* retomber au-dessus de sa tête la lourde trappe de fer sur laquelle les pavés ébranlés croulèrent à nouveau, *prendre pied* sur une surface dallée à trois mètres au-dessous du sol, cela fut exécuté comme ce qu'on fait dans le délire, avec une force de géant et une rapidité d'aigle; cela dura quelques minutes à peine. » (Hugo, 2000, tome II, p. 1678).

„Ca în delir, cu forța unui uriaș, cu repeziciunea unui vultur, *dădu* la o parte pietrele, *ridică* grătarul, îl *luă* pe Marius pe umeri, țeapă ca un mort, și ajutându-se cu coatele și cu genunchii, *coborî* cu această greutate în spinare în puțul din fericire puțin adânc, *lăsă* să-i cadă deasupra capului greaua trapă de fier, peste care pietrele mișcate din loc se rostogoliră din nou, și *ajunse* cu piciorul pe o suprafață pietruită, la trei metri sub pământ. Făcu toate astea în câteva minute.” (trad. L. Demetrius et T. Măinescu, 1969, vol. V, p. 118-119).

Victor Hugo donne la parole dans son roman à la misère. Le rythme du discours de Champmathieu est imprimé par les propositions très simples, énonciatives, les rares exclamatives créant l'impression d'une difficulté de la parole, qui est incapable d'exprimer entièrement une pensée, puisque la personne qui essaie de la formuler ne sait pas parler. Le lecteur a sous les yeux non seulement un document de langue parlée, mais surtout un texte sur la misère, sur l'impossibilité de la parole pour les misérables, qui ont beau essayer de se faire comprendre dans un monde qui ne leur a jamais appartenu. Le discours forcé de Champmathieu provoque, par conséquent, l'hilarité parmi les auditeurs. Le système pronominal – le démonstratif *ça*, les pronoms personnels *je* et *elle*, l'indéfini *on* – structure le discours : du *je* initial, remplacé ensuite par *elle*, tous les deux dissois en *nous*, lequel s'efface finalement dans le *on*, un référent tout aussi insignifiant que le *ça* qui résume les paroles de Champmathieu.

« Il dit:

-J'ai à dire ça. Que j'ai été charron à Paris, même que c'était chez monsieur Baloup. C'est un état dur. Dans la chose de charron, on travaille

toujours en plein air [...] Ça vous use vite un homme. [...] Avec ça, j'avais ma fille qui était blanchisseuse à la rivière. Elle gagnait un peu de son côté. A nous deux, ça allait. Elle avait de la peine aussi. [...] Elle est morte. Nous n'avons pas été bien heureux. [...] Voilà. Je dis vrai. Vous n'avez qu'à demander. Ah, bien oui, demander! que je suis bête! Paris, c'est un gouffre. [...] Après ça, je ne sais pas ce qu'on me veut. » (Hugo, 2000, tome I, p. 385).

Les traducteurs parviennent à récupérer l'effet de l'original, sans chercher la superposition absolue des éléments marqués au niveau stylistique, mais en trouvant dans la langue roumaine les ressources adéquates (registre oral suggéré par les formes verbales populaires, les expressions, les interjections, la structuration des énoncés) :

„-Am de spus atâta, zise el, că am fost rotar la Paris, la domnul Baloup. E o meserie grea. În rotărie trebuie să muncești totdeauna pe-afară [...] Te dă gata repede. [...] O mai aveam și pe fiică-mea, care era spălătoareasă la râu. Câștiga și ea ceva. Împreună o scoteam la capăt. Și meseria ei era grea. [...] A murit. N-am prea fost fericiti. [...] Asta e! Spun adevărat. N-aveți decât să întrebați. Hm! Să întrebați!...Că prost mai sunt. Parisul e o vâltoare. [...] Și, pe urmă, nu știu ce aveți cu mine.” (trad. L. Demetrius et T. Măinescu, 1969, vol. I, p.369-370)

La version de Ion Pas de 1993 est, par endroits, plus proche de la langue littéraire, et par conséquent, plus éloignée de l'intention de l'auteur :

„-Am de spus asta. Că am fost rotar la Paris, chiar la domnul Baloup. O viață grea. În meseria rotărului muncești totdeauna afară [...] Asta dă gata repede pe un om. [...] Pe urmă o aveam și pe fiica mea, care era spălătoareasă la râu. Câștiga și ea ceva. Amândoi o scoteam la capăt. O ducea și ea greu. [...] A murit. N-am fost tocmai fericiti. [...] Asta e. Spun adevărul. N-aveți decât să întrebați. Hm, să întrebați? ce prost sunt! Parisul e o vâltoare. [...] Cu toate astea, uite, e domnul Baloup. Duceți-vă la domnul Baloup. Nu știu ce-aveți cu mine.” (trad. de I. Pas, 1993, vol. I, p. 289-290).

Le même type de discours rend l'émotion très forte que Jean Valjean éprouve au moment où monseigneur Bienvenu lui offre son hospitalité. Les versions roumaines préservent l'effet de la parole interrompue, qui veut tout dire à la fois, mais ne réussit qu'à se fragmenter en séquences juxtaposées:

« -Vrai? Quoi! vous me gardez? vous ne me chassez pas? un forçat! Vous m'appeler monsieur! vous ne me tutoyez pas? Va-t'en, chien! qu'on me dit toujours. Je croyais bien que vous me chasseriez. Aussi j'avais dit tout de suite qui je suis. Oh! la brave femme qui m'a enseigné ici! Je vais souper! Un lit avec des matelas et des draps! comme tout le monde! Un lit! il y a dix-neuf ans que je n'ai couché dans un lit! Vous voulez bien que je ne m'en aille pas! Vous êtes de dignes gens! D'ailleurs j'ai de l'argent. Je payerai bien... » (Hugo, 2000, tome I, p. 118-119).

„-Adevărat? Cum? Mă primiți? Nu mă dați afară? Mie, un ocnaș, îmi spuneți domnule? Nu mă tutuiți? Mi se spune peste tot: „Marș, câine!” Eram sigur că-o să mă dați afară. De aceea v-am și spus îndată cine sunt. O, ce cumsecade a fost femeia care m-a îndrumat aici! O să mănânc! O să dorm într-un pat! Într-un pat cu saltea și cu cearșafuri, ca toată lumea! De nouăsprezece ani n-am mai dormit într-un pat. Vreți într-adevăr să rămân? Sunteți oameni de treabă! De altfel, am bani. Plătesc oricât...” (trad. L. Demetrius et T. Măinescu, 1969, vol. I, p. 106).

„-Adevărat? Cum? Mă lăsați? Nu mă goniți? Pe mine, un ocnaș? Îmi spuneți domnule? Nu mă tutuiți? Totdeauna mi se spune: „Marș, câine!” Eram sigur că mă veți alunga. De aceea v-am spus îndată cine sunt. Oh, buna femeie care m-a îndreptat aici! Voi mâncă! Voi avea un pat! Un pat cu saltea și cearșafuri ca toată lumea! De nouăsprezece ani nu m-am mai culcat într-un pat. Nu vreți să plec? Sunteți oameni de treabă! De altminteri am bani. Voi plăti bine...” (trad. de I. Pas, 1993, vol. I, p. 86).

Notons aussi le recours de la première version roumaine citée au futur – la forme populaire –, en accord avec le statut du personnage, ainsi que les écarts dus à la structuration de certains passages.

La complexité des énoncés influe sur l'effet du texte : seule, dans la forêt, Cosette ressent les éléments du décor d'une manière presque organique. Le discours du narrateur est construit sur la structure thème-rhème, où le thème, identique au sujet, est un groupe nominal désignant un détail du cadre, tandis que le rhème s'organise autour d'un noyau verbal à valeur stylistique de personnification. A quelques exceptions près, les traductions en roumain respectent cette organisation des énoncés et recomposent la richesse des champs sémantiques :

« Un vent froid soufflait de la plaine. Le bois était ténébreux, sans aucun froissement de feuilles, sans aucune de ces vagues et fraîches lueurs de l'été. De grands branchages s'y dressaient affreusement. Des buissons chétifs et difformes sifflaient dans les clairières. Les hautes herbes fourmillaient sous la bise comme des anguilles. Les ronces se tordaient comme de longs bras armés de griffes cherchant à prendre des proies. Quelques bruyères sèches, chassées par le vent, passaient rapidement et avaient l'air de s'enfuir avec épouvante devant quelque chose qui arrivait. De tous les côtés il y avait des étendues lugubres. » (Hugo, 2000, tome I, p. 544).

„Un vânt rece sufla dinspre câmpie. Pădurea era cernită, fără un foșnet de frunză, fără o rază din luminile nedeslușite și proaspete ale verii. Crengi mari se întindeau fioroase. Copăci plăpânzi și piperniciți șuierau prin rariști. Sub bătaia crivățului, ierburile înalte se frâmântau ca țiparii. [inversion dans l'ordre des mots] Mărăcinii se răsuceau ca niște brațe lungi, înarmate cu gheare, încercând să apuce prada. Câteva buruieni uscate, mâname de vânt, zburau repede, fugind parcă înspăimântate din fața cuiva care le ajungea din urmă. De jur împrejur numai priveliști lugubre.” (trad. L. Demetrius et T. Măinescu, 1969, vol. II, p. 127).

„Sufla dinspre câmpie un vânt rece. Pădurea era tenebroasă, fără niciun foșnet de frunze, fără niciuna din vagile și fragedele licăriri ale verii. Crengi mari se înălțau fioroase. Tufișuri firave și diforme șuierau în pieni. Ierburile înalte furnicau sub crivăt ca țiparii. Ciulmii se chirceau ca niște brațe lungi, înarmate cu gheare, căutând să apuce prăzi; câteva buruieni uscate păreau că fug cu spaimă din fața cuiva care sosea. Pretutindeni, întinderi lugubre.” (trad. de I. Pas, 1993, vol. I, p. 413).

Au fur et à mesure que l'angoisse du personnage augmente, les phrases s'amplifient, par l'accumulation progressive des groupes nominaux, tandis que le retour au présent des verbes et l'emploi du pronom *on* assure la participation du lecteur. Les versions envisagées accentuent cette emprise exercée sur le lecteur par le passage du général au particulier : *omul-(ori)cine-la* 2^e personne du singulier :

« L'obscurité est vertigineuse. Il faut à *l'homme* de la clarté. *Quiconque* s'enfonce dans le contraire du jour se sent le cœur serré. [...] *On* voit flotter, dans l'espace ou dans *son* propre cerveau, *on* ne sait quoi de vague et d'insaisissable comme les rêves des fleurs endormies. [...] Les cavités de la nuit, les choses devenues hagardes, des profils taciturnes qui se dissipent quand *on* avance, des échevellements obscurs, des touffes irritées, des flaques livides, le lugubre reflété dans le funèbre, l'immensité sépulcrale du silence, les êtres inconnus possibles, des penchements de branches mystérieux, d'effrayants torses d'arbres, de longues poignées d'herbes frémissantes, *on* est sans défense contre tout cela. » (Hugo, 2000, tome I, p. 545).

„Întunericul era amețitor. *Omul* are nevoie de lumină. *Cine* se avântă în noapte, încearcă o strângere de inimă. [...] Se vede plutind în spațiu sau în propria *ta* minte ceva nedeslușit și de neînțeles, ca visele florilor adormite. [...] Văgăunile nopții, lucrurile devenite înspăimântătoare, siluetele tăcute care se risipesc când *te apropii*, destrămări nevăzute, tufe care freamătă a mânie, băltoace fumurii, lugubrul aşternut peste tristețe, imensitatea de mormânt a tăcerii, toate viețuitoarele necunoscute cu putință, ramuri misterioase ce se lasă *asupră-fi*, cioturi înfricoșătoare de copaci, mânunchiuri de buruieni înfiorate – în fața tuturor acestora *te afli* fără apărare.” (trad. L. Demetrius et T. Măinescu, 1969, vol. II, p. 127-128).

„Întunericul este amețitor. *Omul* are nevoie de lumină. *Oricine* se afundă în noapte, își simte inima încleștată. [...] Vezi plutind, în spațiu sau în creierul *tău*, ceva nelămurit și nesenzabil ca visele florilor adormite. [...] Cavitățile nopții, lucrurile devenite buimace, profiluri taciturne care se risipesc când *înaintezi*, despletiri obscure, tufe înfiorate, băltoace livide, lugubrul răsfrânt în funebru, imensitatea sepulcrală a tăcerii, făpturile necunoscute, aplecări de ramuri misterioase, înfricoșătoare, trunchiuri de copaci, mânunchiul lung de ierbură înfiorate – împotriva tuturor acestea *ești* fără apărare.” (trad. de I. Pas, 1993, vol. I, p. 413-414).

Le discours du narrateur s'entremêle de façon organique au discours du personnage, mais les traductions opèrent des changements graphiques inexistant dans l'original:

« Aussi, quand il vit que c'était décidément fini, qu'elle lui échappait, qu'elle glissait de ses mains, qu'elle se dérobait, que c'était du nuage, que c'était de l'eau, quand il eut devant les yeux cette évidence écrasante: un autre est le but de son cœur, un autre est le souhait de sa vie; il y a le bien-aimé, je ne suis que le père; je n'existe plus; quand il ne put plus douter, quand il se dit: Elle s'en va hors de moi! la douleur qu'il éprouva dépassa le possible. Avoir fait tout ce qu'il avait fait pour en venir là! et, quoi donc! n'être rien! » (Hugo, 2000, tome II, p. 1554).

„De aceea, când văzu că totul se sfârșise cu adevărat, că o pierdea pe Cosette, că îi scăpa din mâini, că nu mai era decât un nor, decât un talz; când avu în fața ochilor adevărul zdrobitor și de netăgăduit, că un altul e alesul inimii ei, altul este dorința vieții ei, când nu mai putu pune nimic la îndoială, își zise: „Are un iubit, eu nu-s decât tatăl! Eu nu mai sunt pe lume!” Când nu mai putu să se îndoiască, când își spuse: „Va pleca de la mine!”, durerea pe care o simți trecu peste puterile sale. Să fi făcut tot ce făcuse ca să ajungă aici! Si la ce? Pentru nimic!” (trad. L. Demetrius et T. Măinescu, 1969, vol. IV, p. 440) (dans l'édition 1954-1955, p. 440, la dernière phrase est traduite par : „Să nu fie nimic!”).

„De aceea, când văzu că totul s-a sfârșit, de-a binelea, că ea îl scăpa, că se strecu printre mâinile sale, că se furișa, că ea era nor, că era apă, când avu în fața ochilor evidența strivitoare că altcineva e alesul inimii sale, altcineva doarința inimii sale își zise: „Există adoratul; eu sunt numai părintele; eu nu mai exist”. Când nu se mai putu îndoi, când își spuse: „Pleacă de la mine!”, durerea încercată depăși posibilul. Să faci tot ce făcuse el, ca să ajungi aici? Ei da, să nu fii nimic?” (trad. de I. Pas, 1993, vol. III, p. 343).

Victor Hugo modifie l'ordre habituel des composants d'un énoncé afin de mettre en relief un certain élément, repris ensuite par des pronoms (personnels) anaphoriques; l'accent d'intensité est possible grâce à la reprise du rhème (R) comme thème (T) et son opposition avec le pronom sur lequel on insiste par les présentatifs:

« De quelle façon Jean Valjean allait-il se comporter avec le bonheur (R) de Cosette et de Marius? Ce bonheur (T), c'était lui *qui* l'avait voulu, c'était lui *qui* l'avait fait [...] Cosette avait Marius, Marius possédait Cosette. (T ⇔ R); Ils avaient tout, même la richesse. (R) Et c'(T; anaphore) était son œuvre. Mais ce bonheur, maintenant qu'il existait, maintenant qu'il était là, qu'allait-il en faire, lui Jean Valjean? [...] Cette habitude de l'épreuve, Jean Valjean l'avait. » (Hugo, 2000, tome II, p. 1848-1849)

„În ce fel avea să se poarte Jean Valjean cu fericirea Cosettei și a lui Marius? El voise, el făcuse această fericire [...] [l'accent d'insistance réalisé en original par les présentatifs aurait pu être rendu en roumain par des moyens graphiques : *el*] Cosette îl avea pe Marius, Marius era stăpânul Cosettei. Aveau totul, chiar și bogăție. Asta era opera lui. Dar el, Jean Valjean, atâtă timp cât trăia, cât era acolo, ce avea de făcut cu această fericire? [le sens du texte source est affecté par l'inversion du T avec le R] [...] Jean Valjean avea obișnuința încercării.” (trad. L. Demetrius et T. Măinescu, 1969, vol. V, p. 286-287).

„În ce mod avea să se comporte Jean Valjean cu fericirea Cosettei și a lui Marius? El voise fericirea aceasta! El o făurise [...] Cosette avea pe Marius, Marius pe Cosette. Aveau totul, chiar și bogăția. Si aceasta era opera lui. Dar ce va face Jean Valjean cu fericirea aceasta, acum când ea exista, când era prezentă? [...] Jean Valjean avea deprinderea încercării.” (trad. de I. Pas, 1993, vol. IV, p. 223).

4. Conclusions

Notre article examine, à partir des conceptions linguistiques sur les contextes, les fondements théoriques des principaux travaux ayant traité le sujet des entours et ses liens avec l'équivalence en traduction et en vérifie l'applicabilité pour l'analyse des traductions. Par la mise en miroir de plusieurs versions nous pouvons identifier les points forts et les pertes lors du passage d'un texte à l'autre, la mesure dans laquelle les textes roumains récupèrent, au niveau de la forme et du contenu, le texte de départ, ainsi que son effet. Il y apparaît le problème de l'équivalence sur les plans constitutifs de l'ensemble. Bien qu'orientée vers le texte-cible, notre démarche est, en même temps une re-lecture du texte original.

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GRADE DE ECHIVALENȚĂ ÎN TRADUCERE: ROMANUL *MIZERABILII* DE VICTOR HUGO ÎN VERSIUNI ROMÂNEȘTI

(Rezumat)

Dat fiind că traducătorul nu traduce cuvinte, ci texte (Catford, 1965; Nord, 1991), orice analiză a traducerilor trebuie să țină seama de echivalență, care reprezintă fundamentalul raportului dintre textul sursă și textul țintă. Textul care trebuie tradus închide în el fondul de cunoștințe al unui popor și/sau al unui individ, iar calitatea traducerii și reacția publicului receptor determină respingerea sau înscrierea unui text străin între valorile comunității gazdă, precum și viitorul său în acest nou spațiu cultural. După o lectură atentă a lucrărilor dedicate studiului textului în traductologie, propunem o analiză care să profite de abordările teoretice integratoare. Criteriile de evaluare aplicate versiunilor românești ale romanului *Mizerabilii* de Victor Hugo se aplică la mai multe niveluri (lexicologie, sintaxă, pragmatică, stilistică etc.), deoarece obiectivul nostru este de a identifica, într-o perspectivă multidisciplinară, relațiile dintre textul sursă și textul țintă și gradul de realizare a echivalenței în traducere.

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DESIGNING A REHABILITATION EQUIPMENT WITH INTELLIGENT METALLIC ELEMENTS

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Abstract. In this paper I outline the design of a post-traumatic rehabilitation system for the elbow joint that uses intelligent elements to activate the flexion/extension movement. Based on anthropometric data from humans, I designed and made a rehabilitation system adjustable on the arm and forearm, using an intelligent shape-memory alloy for flexion and a superelastic experimental alloy for extension.

Keywords: medical rehabilitation; shape memory alloy; nitinol; super-elasticity; exercises.

1. Introduction

Intense physical effort, wrong training methods and improper conditions, harsh opponents or insufficient recovery means can lead to sports traumas. In order to resume sports activity as soon as possible, the goal is to rehabilitate these traumas by totally restoring the injured area, without any small sequelae, which are actually functional for non-athletes.

The thesis proposes to obtain a complex structure with intelligent shape-memory elements and superelasticity, whose movement can be controlled

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by thermal effect, with numerous applications in the rehabilitation of physical capacities of athletes who suffered traumas. The simplest technical system to control the angular position of the elbow is represented by the modular orthosis for the arm and forearm.

The use of systems implementing intelligent alloys entails, on the one hand, lower financial cost than any other mechatronic equipment, and on the other a technical system that helps both the patient and the physical therapist optimize the joint rehabilitation process. Shape-memory alloys lead to a decrease in the weight of the rehabilitation equipment, to lower energy consumption and to higher quality rehabilitation systems.

A biomechanical joint model based on the reactions of shape-memory elements, following all corrections made during the experimental stages, can be useful in two respects. First, it can be useful during the postoperative phase, specific to medical recovery. Secondly, it is also useful during the preoperative phase, when the patient is prepared and when various surgical techniques are considered. Preoperatively, it can also aid the surgeon by providing the chance of simulating – on a biomechanical model – various techniques applicable for a patient and thus of choosing the best option (Caldwell *et al.*, 2003).

2. Forces Engaged in the Movement of the Upper Limb

The size and vector of forces acting at the elbow level can be determined using static models. The muscle groups in charge of flexion are actuated using a relatively small arm of the mechanical moment of action; this leads to great force while the hand is loaded with a certain weight, because the elbow is in flexion. In compensation, the reaction force of the joint increases; this can lead to the emergence of degenerative joint diseases in the long run, caused by mechanical loadings. In order to set the elbow in motion at 90°, the action force is obtained by contracting the brachial and the triceps muscles.

Scientific literature has highlighted that the forces developed by elbow joint to participate in daily activities represent 300 N on average. When more difficult activities are conducted, the reaction force within the joint can reach 700 N (Kobayashi *et al.*, 2006).

3. Rehabilitation Equipment Actuated with Intelligent Metallic Elements

Based on the aforementioned results obtained by analyzing the loadings to which elbow joint is submitted, I designed a rehabilitation system that also comprises active elements with shape-memory effect and superelastic effect. The system comprises two metallic rods – one rod supporting the forearm and another supporting the arm, made of de aluminium, titanium alloys or stainless steels – maintained in a metallic coupling with a degree of freedom. These rods are set in motion in order to execute a movement similar to flexion/extension

using a spring-like shape-memory element made of Nitinol (Ursanu *et al.*, 2014).

The mechanical system of movement is attached to the arm submitted to rehabilitation treatment using two textile orthoses and reusable attaching systems.

The metallic elements ensure the rigidity necessary for fixing the rehabilitation equipment, while their movement is recorded and provided by a digital angle transducer. The metallic system supporting the arm and forearm provides several possibilities of adjusting the shape-memory element. For this reason, spring-shaped NiTi threads of various lengths are used, corresponding to one of the combinations provided by the five possibilities of fixing the active element on the support rods (Walker *et al.*, 1990). Considering the rehabilitation program proposed by the specialist, one of several possibilities of translating the immobilization system will be used.

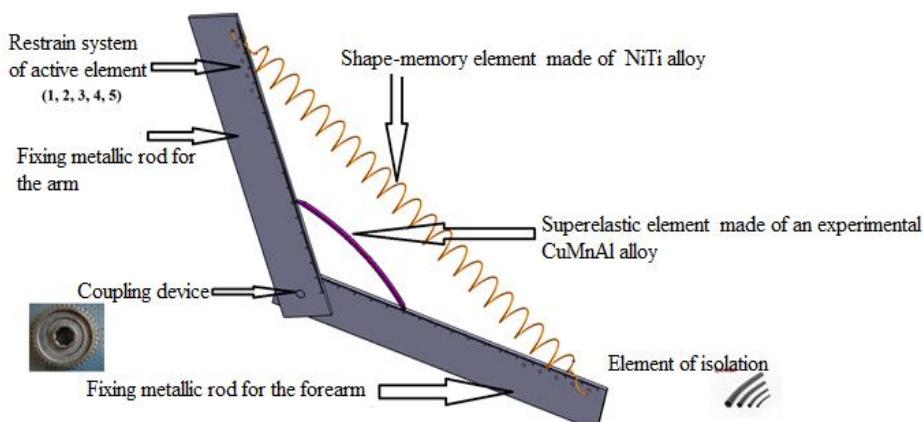


Fig. 1 – Post-traumatic rehabilitation system for the elbow joint.

The active element is a shape-memory spring made of a Nitinol thread with 1 mm in diameter. By the motion system applied for the movement of this equipment, the shape-memory sprig will have a certain length and a certain number of whorls. In this design variant, the element to set in motion will be heated electrically, by the Joule-Lenz effect (Bubulincă *et al.*, 2014). The cooling of the active element is done by keeping it in the surrounding environment or by using a cold air flow, water cooling, liquid nitrogen, etc.

By the rehabilitation program proposed by the specialist, based on exercises with various intensities and ranges of motion, the rehabilitation system can be activated on a more rapid or on a slower pace, using the power source that controls the movement of the active element. After heating up the active element and conducting the first part of the rehabilitation exercise by turning off the power and gradually cooling it down, the rehabilitation system

will return to its initial position under the action of the patient's arm weight. In martensitic state, Nitinol is malleable and it has a high elasticity module (Ursanu *et al.*, 2014). This material will return to its extended shape when cooled down, under the action of an external force.



Fig. 2 – The flexion/extansion movement.

In the hot phase, namely the austenitic phase, the Nitinol alloy is more rigid and it can assist the physical exercises required for rehabilitation. If the goal is to execute a more rapid movement in order to return to the initial position, a superelastic element will be included in the rehabilitation system. This superelastic element looks like a laminated strip and it is made of an experimental shape-memory alloy, CuMnAl, which is in austenitic state at room temperature and which features a good superelastic effect (Mallik & Sampath, 2008). In this respect, it will be first deformed using the active shape-memory element, and then, in the cooling phase, the superelastic material will help it return to the initial shape. The superelastic element has a protective role in the fluent and controlled execution of the movement, provided by the active shape-memory element.

The rehabilitation system for the muscles and joints of the upper limb can also be used with different weights meant to help the muscle rehabilitation of the upper limb.

3. Conclusions

The superelastic elements made of CuMnAl alloy have numerous experimental applications in the medical rehabilitation system. The alloy can be reused on a long-term basis and obtained at low cost.

The rehabilitation equipment proposed here can be applied successfully for various rehabilitation systems by modifying the fastening and fixing system, by using one of the actuating possibilities (different actuating arms, distinct actuating forces, etc) and by introducing automatic motion control through the source used for loading the active element, by controlling the cooling phase of the active element and by correlating the superelastic response of the CuMnAl alloy with the return of the shape-memory element to the initial form (Cimpoeșu *et al.*, 2013).

The superelastic metallic element – made of an experimental CuMnAl alloy – can be used as a safety system for movements executed during the rehabilitation program, because it limits supination to a certain maximum value that can be established during pulling tests applied to the intelligent alloy with shape-memory effect.

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**REALIZAREA UNUI ECHIPAMENT DE RECUPERARE CU
ELEMENTE METALICE INTELIGENTE**

(Rezumat)

Se prezintă realizarea unui sistem de recuperare post-traumatică a articulației cotului ce folosește elemente inteligente pentru activarea mișcării de flexie-extensie. Pe baza datelor antropometrice umane am proiectat și realizat un sistem de recuperare cu fixare reglabilă pe braț și antebraț ce folosește pentru realizarea mișcării de flexie un aliaj intelligent cu memoria formei iar pentru extensie un aliaj experimental superelastic.