

**BULETINUL  
INSTITUTULUI  
POLITEHNIC  
DIN IAȘI**

**Volumul 66 (70)**

**Numărul 1-2**

**Secția  
ȘTIINȚE SOCIO-UMANE**

**2020**

**Editura POLITEHNIUM**



**BULETINUL INSTITUTULUI POLITEHNIC DIN IAȘI**  
PUBLISHED BY  
**“GHEORGHE ASACHI” TECHNICAL UNIVERSITY OF IAȘI**  
Editorial Office: Bd. D. Mangeron 63, 700050, Iași, ROMANIA  
Tel. 40-232-278683; Fax: 40-232-237666; e-mail: polytech@mail.tuiasi.ro

**Editorial Board**

*President:* **Dan Cașcaval,**  
*Rector of “Gheorghe Asachi” Technical University of Iași*  
*Editor-in-Chief:* **Maria Carmen Loghin,**  
*Vice-Rector of “Gheorghe Asachi” Technical University of Iași*  
*Honorary Editors of the Bulletin:* **Alfred Braier,**  
**Mihail Voicu** Corresponding Member of the Romanian Academy  
**Carmen Teodosiu**

*Editor in Chief of the* **SOCIO-HUMANISTIC SCIENCES Section**  
**Nicoleta-Mariana Iftimie**

**Scientific Board**

<b>Márton Albert-Lörincz</b> , Sapienza University, Tg. Mureș	<b>Laura Mureșan</b> , Academy of Economic Studies, Bucharest
<b>Gabriel Asandului</b> , “Gheorghe Asachi” Technical University of Iași	<b>Marie-Lise Paoli</b> , University Bordeaux-Montaigne, Bordeaux, France
<b>Eugenia Bogatu</b> , Moldavian State University, Kishinev	<b>Maribel Peñalver Vicea</b> , University of Alicante, Spain
<b>Rodica Boier</b> , “Gheorghe Asachi” Technical University of Iași	<b>Christine Pense</b> , Northampton Community College, Pennsylvania, USA
<b>Laurence Brunet-Hunault</b> , University of La Rochelle, France	<b>George Poede</b> , “Al.I. Cuza” University of Iași
<b>Mihai Cimpoi</b> , Moldavian State University, Kishinev	<b>Doina Mihaela Popa</b> , “Gheorghe Asachi” Technical University of Iași
<b>Jean-Claude Coallier</b> , University of Sherbrooke, Canada	<b>Ady Constantin Rancea</b> , “Gheorghe Asachi” Technical University of Iași
<b>Eugen Coroi</b> , Institute of Educational Sciences, Kishinev, Moldova	<b>Tatjana Rusko</b> , Vilnius Gediminas Technical University, Lithuania
<b>Begoña Crespo-Garcia</b> , Coruña University, Spain	<b>Jan Sjölin</b> , Stockholm University, Sweden
<b>Elena Dimitriu Tiron</b> , “Gheorghe Asachi” Technical University of Iași	<b>Tudor Stanciu</b> , “Gheorghe Asachi” Technical University of Iași
<b>Rodica Dimitriu</b> , “Al.I. Cuza” University of Iași	<b>Traian Dorel Stănculescu</b> , “Al.I. Cuza” University of Iași
<b>Mihai Dinu Gheorghiu</b> , “Al.I. Cuza” University of Iași	<b>Diego Varela</b> , Coruña University, Spain
<b>Michel Goldberg</b> , University of La Rochelle, France	<b>Antonia Velkova</b> , Technical University of Sofia, Bulgaria
<b>João Carlos de Gouveia Faria Lopes</b> , Superior School of Education Paula Frassinetti, Porto, Portugal	<b>Svetlana Timina</b> , Shih Chien University, Kaohsiung, Taiwan
<b>Stéphanie Mailles Viard Metz</b> , IUT Montpellier –Sète, France	<b>Vasile Tapoc</b> , Moldavian State University, Kishinev
<b>Dorin Mihai</b> , “Gheorghe Asachi” Technical University of Iași	<b>Alexandru Zub</b> , “A. D. Xenopol” Institute of History, Iași



**Secția**  
**ȘTIINȚE SOCIO-UMANE**

S U M A R

	<u>Pag.</u>
NICOLETA-MARIANA IFTIMIE, “Deschide din nou larg fereastra”: spații interioare și exterioare în romanul <i>La răscruce de vânturi</i> (engl., rez. rom.) . . . . .	9
CĂTĂLIN DRĂCȘINEANU, Limbajul specific controlului numeric (CNC) – Terminologia de bază ( engl ., rez. rom.) . . . . .	21
CĂTĂLIN DRĂCȘINEANU, Principalele dificultăți în traduceri juridice: redundanța expresivă, prezența elementelor deictice și utilizarea unor unități gramaticale specifice (engl., rez. rom.) . . . . .	27
VELESCU ELENA, Fenomenul maternității și subiectele feminine în opera lui Gustav Klimt ( franc ., rez. rom.) . . . . .	35
TUDOR STANCIU și VALY ILIEȘ, O abordare pedagogică a medicinei tradiționale chinezești (engl., rez. rom.) . . . . .	43
ELENA TIRON, Adultul și starea de adult. Analiza tranzacțională și coaching, psihoterapie, consiliere, training, consultanță, mentoring în situații specifice (engl., rez. rom.) . . . . .	53



Section  
**SOCIO-HUMANISTIC SCIENCES**

CONTENTS

	<u>Pag.</u>
NICOLETA-MARIANA IFTIMIE, “Open the Window Again Wide”: Inner and Outer Spaces in <i>Wuthering Heights</i> (English, Romanian summary) . . . . .	9
CĂTĂLIN DRĂCȘINEANU, The Lingo of Computer Numerical Control – Basic Terminology (English, Romanian summary) . . . . .	21
CĂTĂLIN DRĂCȘINEANU, The Main Challenges in Legal Translations: Expressive Redundancy, the Presence of Deictic Elements and the Use of Specific Grammar Units (English, Romanian summary) . . . . .	27
ELENA VELESCU, Le phénomène de la maternité et les sujets féminins chez Gustav Klimt (French, Romanian summary) . . . . .	35
TUDOR STANCIU and VALY ILIEȘ, A Pedagogical Approach to Traditional Chinese Medicine ( English , Romanian summary) . . . . .	43
ELENA TIRON, The Adult and the Adult Ego State. Transactional Analysis and Coaching, Psychotherapy, Counselling, Training, Consulting, Mentoring in Specific Situations (English, Romanian summary) . . . . .	53





BULETINUL INSTITUTULUI POLITEHNIC DIN IAȘI  
Publicat de  
Universitatea Tehnică „Gheorghe Asachi” din Iași  
Volumul 66 (70), Numărul 1-2, 2020  
Secția  
ȘTIINȚE SOCIO-UMANE

## “OPEN THE WINDOW AGAIN WIDE”: INNER AND OUTER SPACES IN *WUTHERING HEIGHTS*

BY

NICOLETA-MARIANA IFTIMIE\*

“Gheorghe Asachi” Technical University of Iași  
Department of Teacher Training – Foreign Languages

Received: January 10, 2020

Accepted for publication: February 21, 2020

**Abstract.** The novel *Wuthering Heights*, regarded as a masterpiece of English literature was published in 1847. The literary reviewers of the time had an ambivalent attitude toward this novel that departed from contemporary standards and baffled criticism through its enigmatic structure and its display of primal passion, violence, cruelty and unorthodox view on life. The same novel still continues to baffle even today attempts to decipher its *true meaning*, simply because it is an open, multi-faceted text, which cannot be placed in the straightjacket of a *single valid* interpretation.

This article explores the inner and outer spaces in the novel *Wuthering Heights*, with a view to showing how they relate to different characters in the novel. The first sections will focus on the more or less enclosed spaces delimited by the neighbouring manors of Wuthering Heights and Thrushcross Grange, as well as on the vastness of the moors, while the last part will deal with the elements that act as meeting points or interfaces between various inner and outer spaces.

**Keywords:** Wuthering Heights; Thrushcross Grange; inner spaces; outer spaces; meeting points.

### 1. Introduction

*Wuthering Heights*, Emily Brontë’s only novel, published in 1847 under the pseudonym Ellis Bell did not enjoy much popularity when it first appeared.

---

\*e-mail: nicoletaiftimie@yahoo.co.uk

Regarded nowadays as a classic and a masterpiece of English literature, Emily Brontë's work met with controversial reception in the literary world of the time, due to its enigmatic and intricate structure, its violence and cruelty, the primal passions depicted and rather unorthodox view of life. Nowadays the same novel is praised for its original structure, narrative technique, multiple perspectives, time shifts, recurrent patterns, ambiguities, multi-faceted symbols, which make it an open text. Many attempts have been made to decipher the 'true' meaning of Emily Brontë's masterpiece using various approaches: semiotic approach (Ioana Boghian, 2015), feminist criticism (Sandra Gilbert & Susan Gubar, 2000, Margaret Homans, 1987); psychoanalytic criticism (Bernard Paris, 1997; Marianne Thormählen, 2008); Marxist criticism (Terry Eagleton, 2005; Susan Meyer, 1996). While valid, interesting and challenging, such studies have not succeeded in offering what may be called "a single, unified and reasonable explanation and interpretation" of Emily Brontë's *Wuthering Heights* (Moussa Pourya Asl, 2014, p. 46). Instead of looking for an all-encompassing interpretation of the novel, we should probably agree that Emily Brontë's *Wuthering Heights* is an open text for which, to use Oscar Wilde's words, "all interpretations [are] true and no interpretation final" (1990, p. 1931).

This article will focus on an important aspect of the novel under discussion, *i.e.*, the hypostases of inner and outer spaces. Why is space important? First of all, it is important because of the title, which *names* one of these spaces, the manor Wuthering Heights. Next, it is important because of the two (more or less) enclosed spaces in which the plot unfolds: Wuthering Heights, the residence of the Earnshaws and later Heathcliff's property, and Thrushcross Grange, the manor that belongs to the Lintons. Each manor has boundaries (doors and windows) that separate the inner space from the outer space or act as meeting points of the 'inside' and the 'outside'. Finally, space is also important because it englobes the vastness of the moors situated between and around Wuthering Heights and Thrushcross Grange.

## 2. Wuthering Heights: Inner and Outer Spaces

Wuthering Heights, the farmhouse in the title, whose first owner was Hareton Earnshaw, becomes in the course of action Heathcliff's property. At the very start of the novel, in Chapter 1, Lockwood, the present tenant of Thrushcross Grange, sees the name Hareton Earnshaw and the year 1500 over the entrance door at Wuthering Heights. Far from being a random element, this establishes the fact that the manor has been the property of the Earnshaws for three centuries. At the end of the novel, Wuthering Heights will finally be returned to the Earnshaws, as a result of the marriage that is to unite Cathy and Hareton Earnshaw, Hindley's son. The cycle of ownership will thus be concluded and the house will be returned to its rightful owners.

The name attributed to the manor, as is the case with the names of the characters and of the other places in the book, bears a particular significance. As Steven Vine points out, “the name of the house compounds geographical inaccessibility with linguistic unfamiliarity” (1994, p. 339). Its meaning is explained by the same Lockwood, who, apart from being a character in the novel is also one of the narrators:

“Wuthering” being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there, at all times, indeed: one may guess the power of the north wind, blowing over the edge” (Brontë, 2010, p. 4).

The name ‘wuthering’ describes the wild, windy and chilly location of the Earnshaws’ farmhouse situated at the top of the moors and also the stormy, wild nature of the main characters in the book, Catherine and Heathcliff, who spent their childhood and adolescence there as foster siblings.

In the unfolding of the action, Wuthering Heights undergoes various degrees of openness to or closure from the outer world with respect to different characters. Thus, when Heathcliff, a foundling, is brought there, he is looked down with contempt by the whole family except for his benefactor. In spite of their father’s decision, neither Hindley nor Catherine want to have Heathcliff in bed or even in the same room with them. Therefore, what they do is to refuse him admittance into the inner space of their household. As a result, Nelly, who shares the family’s attitude of disregard regarding the dark-skinned boy found in Liverpool, puts Heathcliff “on the landing of the stairs, hoping it might be gone on the morrow” (*Ibid.*, p. 39). So, from the very beginning, he is regarded as an outcast and an intruder in the family. However, although only a boy, Heathcliff can make his way inside the house and the family: he creeps to Mr. Earnshaw’s door and is found thereby his benefactor.

After Mr. Earnshaw’s death, Heathcliff is relegated to the position of unpaid servant and forced to work out of doors. In Hindley’s view, the space inside Wuthering Heights, the space downstairs where the fire burns giving warmth to the master of the house and to his wife is forbidden to Heathcliff, his foster brother. The outer space, devoted to daily chores and farming becomes a punishment for Heathcliff, a reminder that he does not belong. Catherine is also punished whenever her brother pleases: she is sent either outside the house or in the garret, no matter how cold it is in there whenever her brother pleases. The contrast between the warmth of the space downstairs (the sitting room) and the coldness of the garret is apparent from Catherine’s diary:

“while Hindley and his wife basked down stairs before a comfortable fire, (...) Heathcliff, myself and the unhappy plough-boy, were commanded to take our Prayer-books and mount – we were ranged in a row, on a sack of corn, groaning and shivering” (*Ibidem*, p. 22)

During her illness at Thrushcross Grange, Catherine longs for her childhood days and imagines herself in her maiden bed at Wuthering Heights: "I thought I was at home (...) I thought I was lying in my chamber at Wuthering Heights (*Ibid.*, p.130).

While Catherine would like to erase the last seven years of her life and recapture her childhood at Wuthering Heights, which she still calls 'home', Isabel's impressions of the place are completely different. Returning to Wuthering Heights as Heathcliff's wife, Isabel is appalled by the filth and decrepitude she encounters, as she confesses in the letter sent to Ellen Dean. Isabel's letter reveals the existence of at least one enclosed space at Wuthering Heights – Heathcliff's room. In the chronological unfolding of the story, this is the first time that such a mention is made. On her coming to Wuthering Heights, Isabella is warned by Hareton: "[b]e so good as to turn your lock, and draw your bolt" (*Ibidem*, p. 147) or else bad things might happen.

When Cathy is lured to Wuthering Heights by Linton, under his father's influence, the space represented by the farmhouse becomes a real prison for the young woman. She is not to be visited by anybody, not even by Ellen Dean, her former nanny and servant. This is the state in which Mr. Lockwood, the temporary tenant of Thrushcross Grange finds her. When, after his second visit to Wuthering Heights, Lockwood asks Cathy about the way to Thrushcross Grange, she simply says: "I cannot escort you. They wouldn't let me go to the end of the garden-wall" (*Ibid.*, p. 16). Ignorant of her situation, Lockwood misinterprets her words, thinking that they refer to the bad weather outside. In fact, it is on the same visit that Lockwood notices the chain on the garden gate and vainly knocks for admittance while shivering because of the frost and snow that started to fall. A down-to-earth person, he remarks the oddity of having one's door locked during the day. So, the manor Wuthering Heights has enclosed little by little upon itself: the family members (with the exception of Heathcliff) cannot (Cathy) or will not (Linton) leave the property and its premises. On the other hand, outsiders (Lockwood included) can hardly gain entrance to Wuthering Heights and are reminded they are not welcome: "The 'walk in' was uttered with closed teeth and expressed the sentiment, "Go to the Deuce!" (*Ibidem*, p. 3).

The situation changes toward the end of the novel: when he returns to Wuthering Heights in September 1802, Lockwood is pleased to find out that he "had neither to climb the gate, nor to knock", as "both doors and lattices were open" (*Ibid.*, p. 124). This is a sign that Wuthering Heights is again open to the world. However, as Nelly Dean suggests this openness will not continue for a long time: as soon as Cathy and Hareton get married, on January 1<sup>st</sup>, they are to move to Thrushcross Grange. Wuthering Heights will remain almost deserted, and only one or two servants will still live there, in the kitchen, in order to take care of the house. The other rooms will be closed, this time for practical reasons.

### 3. Thrushcross Grange: Inner and Outer Spaces

Thrushcross Grange, the most impressive and beautiful manor in the neighbourhood, surrounded by lush trees is located at about four miles' distance from Wuthering Heights at a lower altitude. Its name is significant in the unfolding of the plot: 'Thrushcross' is a compound made up of 'thrush', a word denoting a brown medium-sized migratory singing bird with spots on its front and the word 'cross', which has different interpretations. It may signify a passage from one place to another, just like the one performed by Catherine after her marriage with Edgar Linton; it may refer to the symbol of Christian faith and martyrdom; as an adjective, the word means 'angry' or 'annoyed'.

Just like the thrush, the migratory bird bearing the name of the Lintons' residence, Catherine finds in the manor at Thrushcross Grange a temporary refuge. Nelly Dean, in her role of past events narrator, recalls this period and shares her opinions with Lockwood, the fictional listener. However, when Heathcliff returns and starts paying visits to Thrushcross Grange, tension arises and the peaceful atmosphere in the family is disturbed. Confronted with the necessity of making a decision, Catherine gets extremely annoyed, feigns being ill (according to Nelly's possibly unreliable narrative) and then falls ill for real. During her illness, Catherine envisages Thrushcross Grange a temporary, unfamiliar episode in her life. Just like a migratory bird returns home every year, she longs to return to Wuthering Heights, which she considers her real home. At this point in her existence, Catherine regards the time spent at Thrushcross Grange a temporary martyrdom, a price she has to pay in order to be reunited with Heathcliff in her afterlife.

Thrushcross Grange is but a temporary station in Catherine's life, while for her daughter, Cathy, the same manor *is home*. Cathy is born at Thrushcross Grange at midnight and only two hours later, her mother dies. According to Nelly's account, for thirteen years Cathy remains within the premises of Thrushcross Grange, the outmost limit being, on rare occasions, "a mile or so outside" (*Ibidem*, p. 202). When she is about seventeen, in spite of her father's interdiction, Cathy secretly visits her cousin Linton at Wuthering Heights. She feels for the first time the temptation to go beyond their domain and to rebel against what she now considers a kind of imprisonment or entrapment: "The Grange is not a prison, Ellen, and you are not my jailer" (*Ibid*, p.255). The irony is that it is not Thrushcross Grange, but Wuthering Heights, that will become her prison not long after that.

Heathcliff's relation to Thrushcross Grange is particularly interesting and strange: although he becomes the owner of the place after his son, Linton, marries Cathy and dies soon after that, there is no mention that he has ever lived there. It is as if this place were forbidden to him, it is as if he were an outcast at Thrushcross Grange. Heathcliff and Catherine are deeply impressed by the

luxury and refinement of the Grange when, as children, they look through the Lintons' drawing room window from the outside. While Cathy, who is bitten by Skulker, the Lintons' bulldog, remains at Thrushcross Grange five weeks, and returns from there a different person, Heathcliff, after being admitted in the drawing-room, is soon thrown out because of his bad language, and also because of the Lintons' biased judgement regarding his dark complexion. After Catherine's marriage to Edgar, Heathcliff has several attempts to become a usual guest at the Grange, but these attempts fail. As a result, when Catherine falls ill, he contents himself with the nearest possible outer space – the garden: "Last night, I was in the Grange garden six hours, and I'll return there to-night (*Ibidem*, p.161). He forces Nelly to help him enter the house to speak with Catherine once more and embrace her before she dies and then he resumes his watch in the garden.

#### 4. The Moors

Throughout the novel, the moors are mainly associated with freedom, refuge from patriarchal tyranny, an escape place.

Thus, when Hindley comes back home with his wife, Frances, after his father's death, he openly manifests his long-repressed hatred caused by Mr. Earnshaw's affection toward Heathcliff. From that moment on, Heathcliff is refused any education and is treated worse than a labourer, as he is obliged to work in and around the manor without getting any money for his work. His hours of liberty are spent in the moors with Catherine, who feels closer to Heathcliff than to her own brother. For the two of them, therefore, the moors represent the escape from the oppressive atmosphere caused by Hindley's vengeful, abusive behaviour. During her illness at Thrushcross Grange, Catherine longs to go back in time to her childhood and run freely in the open air among the moors. The vastness of the moors is associated in her mind with the happiest period of her life – her childhood.

Cathy, her daughter, does not see much of the places surrounding Thrushcross Grange until she is thirteen. Confined at home most of the time, Cathy longs to explore the spaces she can only see through the window. She seems to be particularly attracted by Penistone Crag, the rocks that are shed in a beautiful golden light at sunset. It is worth mentioning that her first real exploration of the moors is performed under Hareton's guidance. Cathy's idea of heaven is to be up in a tree, and from there feel the wind blowing, look at the sky and at what lies underneath and listen to the birds singing.

#### 5. Meeting Points: Thresholds, Doors and Windows

##### 5.1. Thresholds and Doors

There are repeated mentions of thresholds, doors and windows in Emily Brontë's novel. They act as interfaces between inner and outer spaces;

sometimes they seem to facilitate, while at other times they seem to hinder or even forbid the movement beyond.

At the very beginning of the novel, we see Lockwood standing in the doorway of Wuthering Heights, waiting for his landlord to invite him in. In spite of or maybe because of Heathcliff's uninviting invitation – Heathcliff utters the words “come in” with closed teeth while leaning over the barred gate – Lockwood steps in, curious to find out more about Wuthering Heights and its strange owner. As Carol Jacobs points out, “[l]ike the entrance to Wonderland, the entrance to *Wuthering Heights* is marked by the metaphor of the doorway” (2008, p. 53). Just before entering the manor, Lockwood notices the carving over the front door, which indicates a date (1500) and a name (Hareton Earnshaw). Although he would like to find out more about the name and the history of the place, he finally decides not to, due to Heathcliff's grumpy behaviour at the door, which, in his own words, “appeared to demand my speedy entrance, or complete departure” (Brontë, 2010, p. 5). As narrator Lockwood is confronted with a choice: either to go *inside* the manor called Wuthering Heights or to be permitted entrance to the story (*histoire*) of Wuthering Heights. He chooses the former and postpones the latter until another time. Although he doesn't know yet, his learning about Wuthering Heights and its owners will be delayed not only until another time (when he falls ill), but also until he gets to another place (Thrushcross Grange). So, while being reluctantly permitted to go inside the space called Wuthering Heights, Lockwood is simultaneously denied entrance inside the story (*histoire*) of the same space. The spatial threshold is crossed, but the narrative one is not: Lockwood's first comments, as written in his diary are just the impressions of an outsider, a townsman who pays a conventional visit to his landlord.

On his second visit to the manor, during a snow storm, Lockwood finds the gate of Wuthering Heights locked and tries unsuccessfully to force his entrance inside. He is finally helped to get into the house by Hareton. Although, as Heathcliff points out, Lockwood is still a stranger to the place and knows nothing about it or the relationships between the people he meets there (he makes many blunders, taking Cathy for Heathcliff's and later on for Hareton's wife), he succeeds in getting to the core of Wuthering Heights, to its innermost space, represented by Catherine's maiden room and her enclosed oak-tree panelled bed. So, Lockwood successfully and unknowingly crosses the ultimate boundary of Wuthering Heights. By doing that, he also crosses the threshold of the *histoire* of Wuthering Heights, i.e., he enters what Carol Jacobs calls *Wuthering Heights-as-text* (2008, p.54). As Jacobs puts it, “[h]aving reached the very center of Wuthering Heights, Lockwood finds it inhabited by texts” (*Ibidem*). Unlike Jacobs, however, I do not think these texts have the power to destroy him. On the contrary, the texts he finds in the enclosed space of the panelled bed – Catherine's scratchings, the Bible with Catherine's diary annotations – *grant* him passage to the text, or the narrative of Wuthering

Heights. He *can* see Catherine's childish ghost-like figure – albeit only in a dream; unlike him, Heathcliff *cannot* – at least not yet, in spite of his tremendous effort to do so.

### 5.2 Catherine's Maiden Bed at Wuthering Heights

Catherine's maiden bed is of peculiar importance in the fabric of the novel: mentioned for the first time by Lockwood on his second visit when he is forced to stay overnight at Wuthering Heights and is led by Zillah to Catherine's room in secret "for her master had an odd notion about the chamber she would put me in, and never let anybody lodge there willingly" (Brontë, 2010, p. 20). Thus, by chance or fate, an outsider (Lockwood) penetrates "the innermost chamber of the structure and to the enclosed oaken bed within" (Jacobs, 2008, p. 53). Like many elements in the novel, the bed is endowed with dual, contradictory meanings, as it may symbolize birth, through its association with a mother's womb, but also death, through its analogy with a coffin. Irrespective of its symbolism throughout the novel, the bed is the locus where what Benveniste (1966) called *histoire* and *discours* meet – it is the meeting point of the *there-and-then* of narrative and the *here-and-now* of discourse.

When Lockwood first approaches the enclosed structure of the oak bed, he perceives it as a secure micro universe protected by its sliding panels, that act as a boundary between the safe inner, personal space and the unknown, possibly dangerous outside world: "I slid back the panelled sides, got in with my light, pulled them together again, and felt secure against the vigilance of Heathcliff, and everyone else" (Brontë, 2010, p. 20). At this point, the oak panelled bed displays all the warmth and security of the maternal womb, so that Lockwood falls asleep and steps into the dream world, which enables him to enter Wuthering Heights as a text, more precisely its *histoire*, as displayed in the *discours* represented by Catherine's diary-like annotations. Just like a child who yells when leaving the maternal womb to enter the outside world, Lockwood wakes up from his sleep that took him at the border between the present of *discours* and the past of *histoire* with a yell. Startled by the noise, Heathcliff gets into the room and, after finding out what happened, tries to replicate Lockwood's experience, eager to meet Catherine in her afterlife. However, at this point in the unfolding of the plot, he is unsuccessful in his attempt to join Catherine. For him, the only eternal communion with Catherine will come through the deep, never ending slumber of death. Thus, during the last days of his life, Heathcliff moves to Catherine's chamber to sleep in her bed. In the morning after his death, he is found lying on the oak-panelled bed, smiling and at peace. Separated from the outer world in this coffin-like structure, Heathcliff is finally capable of crossing the threshold between life and death, and in so doing, he finally fulfils Catherine's curse-like challenge:

"Heathcliff, if I dare you now, will you venture? If you do, I'll keep you (...) they may bury me twelve feet deep, and throw the church down over me; but I'll never rest till you are with me...I never will!" (*Ibidem*, p. 133).



### 5.3 Windows

The window imagery in *Wuthering Heights* is ubiquitous and multi-faceted: the characters are either sitting or lying by a window, looking through a window, trying to get either into or out of an enclosed space through a window. It is endowed with multiple metaphorical meanings: portal, break-through aid, pathway, visual bridge, barrier.

The window appears in Lockwood's dream as both a barrier and a portal between the natural and the spiritual or supernatural world. On his second visit to his landlord, Lockwood spends the night in Catherine's chamber at Wuthering Heights; while falling asleep in the oak-panelled bed, he sees in his dream the ghost of a little girl who calls herself Catherine Linton scratching on the window pane and hears her voice beseeching him moanfully "Let me in – let me in!" (*Ibid.*, p. 26).

A little later, Heathcliff gets into the panelled bed, opens the lattice and vainly attempts to replicate the sense of communion between the natural and the supernatural. At this point, Heathcliff is denied entrance to the spiritual world and the window, either open or shut, cannot help him cross the boundary between this life and the afterlife in order to be finally reunited with Catherine.

The irony is that in Lockwood's situation (as visualised in a dream) Catherine's ghost tries to force her way inside, in spite of his violent attempt to stop her from entering, while in Heathcliff's situation, she makes no attempt to break through the window and get into the room, in spite of the fact that he desperately calls her name through an inviting, wide open window.

If in Lockwood's dream Catherine's ghost tries to "get from the "outside" in" (Van Ghent, 1952, p. 190), during her feverish illness at Thrushcross Grange the adult Catherine Linton expresses her wish to leave the room she feels enclosed in and get out. She imperatively demands Nelly to open the window, in spite of the cold winter weather: "Open the window again wide, fasten it open!" (Brontë, 2010, p. 132). When Nelly refuses to fulfil her request, Catherine gets out of the bed and opens the window herself, and, although it is pitch dark and there is no moon, she speaks about the lights she apparently sees at Wuthering Heights. Here the window appears as a possible barrier, but also as a psychological and visual bridge to her childhood at Wuthering Heights.

The same symbolic roles of barrier and visual bridge are played by the drawing room window at Thrushcross Grange through which young Catherine and Heathcliff gaze at what happens *inside* the Lintons' home. Their reason for doing that is the desire to compare the family relationships displayed in the two houses – Wuthering Heights and Thrushcross Grange. They are the outsiders who have the privilege to visually penetrate an intimate, private, warm and refined family space that looks like heaven. For a moment, both of them are lured by the luxury and warmth of inner space that is being displayed in front of

their eyes. After the incident with the dog that seizes Catherine's ankle, they are caught and drawn *into* the very drawing room they were admiring from the *outside*. Shortly after that, Heathcliff is thrown out of the door, while Catherine remains *inside* Thrushcross Grange for another five weeks. Thus, Heathcliff is in fact denied entrance to Thrushcross Grange and he is forced to remain an outsider. The drawing room window is a barrier he would like to break if Catherine is kept there in spite of her will. Catherine, on the other hand, is granted permission to enter and stay at Thrushcross Grange. In her case, the dining room window she was looking through marks an opening to a new world, a world that she finds tempting and intriguing. The window, as well as the door that is secured at the Grange after Heathcliff is sent out mark the first separation of the two teenagers and foretell the impossibility of their being together in this life. It is through the same window left open by Nelly Dean that Heathcliff, who has been guarding a dying Catherine from the garden *outside* the house, comes *inside* the dining room to bid adieu to the woman he worships.

There are instances in the novel when the window becomes an aid, in that it helps the characters to break through from the *outside* to the *inside* or, on the contrary, from the *inside* to the *outside*. On the night after Catherine's burial, unable to enter Wuthering Heights because all the doors are shut, Heathcliff makes his way *in* through the window. On the other hand, Cathy escapes her imprisonment at Wuthering Heights through an open window, which proves to be no other window but the one in her mother's former chamber.

## 6. Conclusion

The inner and outer spaces depicted in *Wuthering Heights*, as well as the boundaries delimitating them – thresholds, doors and windows, far from being only the background against which the action is placed, play an important part in the construction of the novel. The first sections of the article analysed the inner and outer spaces depicted in the novel and demonstrated that Wuthering Heights and Thrushcross Grange display various degrees of openness or closure for different characters or for one and the same character at different moments in the unfolding of the plot. The last part was devoted to the meeting points and to those elements that mark boundaries between the inner and the outer spaces.

## REFERENCES

- Asl M.P., *Recurring Patterns: Emily Brontë's Neurosis in "Wuthering Heights"*, International Journal of Education and Literary Studies, **2**, 1, 46-51 (2014).  
 Benveniste E., *Problèmes de linguistique générale* Gallimard, Paris, 1966.  
 Boghian I., *A Semiotic Approach to Illness in Emily Brontë's "Wuthering Heights"*, Speech and Context, 1(VII), pp. 63-76, 2015.

- Brontë E., *Wuthering Heights*, Harper Collins, London, 2010.
- Eagleton T., *Myths of Power: A Marxist Study of the Brontës*, Palgrave Macmillan, pp. 105-107, 2005.
- Gilbert S.M., Gubar S., *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*, Yale University Press, Yale, pp. 248-308, 2000.
- Homans M., *Women Writers and Poetic Identity: Dorothy Wordsworth, Emily Brontë, and Emily Dickinson*, Princeton University Press, pp. 104-162, 1987.
- Jacobs C., *Wuthering Heights as Metafiction*, in Bloom's Guides: Emily Brontë's *Wuthering Heights*, Ed. Harold Bloom, Bloom's Literary Criticism, New York, pp. 53-57, 2008.
- Meyer S., "Your Father Was Emperor of China, and Your Mother an Indian Queen": *Reverse Imperialism in Wuthering Heights*, in *Imperialism at Home: Race and Victorian Women's Fiction*, Cornell University, pp. 163-4, 1996.
- Paris B.J., *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*, New York University Press, New York, pp. 240-61, 1997.
- Thormählen M., *The Lunatic and the Devil's Disciple: The 'Lovers' in Wuthering Heights*, in Bloom's Guides: Emily Brontë's *Wuthering Heights*, Ed. Harold Bloom, Bloom's Literary Criticism, New York, pp. 183-97, 2008.
- Van Ghent D., *The Window Figure and the Two-Children Figure in "Wuthering Heights"*, *Nineteenth Century Fiction* 7.3 (Dec. 1952), 189-197.
- Vine S., *The Wuthering of the Other in "Wuthering Heights"*, *Nineteenth Century Literature*, 49, 3, The University of California Press, 339-359 (1994).
- Wilde O., *The Critic as Artist*, in *The Complete Works of Oscar Wilde*, Collins, London and Glasgow, pp. 1109-1059, 1990.

**"DESCHIDE DIN NOU LARG FEREASTRA": SPAȚII INTERIOARE ȘI  
EXTERIOARE ÎN ROMANUL *LA RĂSCRUCÉ DE VÂNTURI***

(Rezumat)

*La răscruce de vânturi*, roman considerat o capodoperă a literaturii engleze, a fost publicat în anul 1847. Criticii vremii au avut o atitudine ambivalentă asupra acestui roman care se îndepărta de standardele contemporane și care zădărnicea orice interpretare prin structura sa enigmatică și prin pasiunile primare, violența, cruzimea și viziunea neortodoxă asupra lumii zugrăvite. Același roman continuă să pună în încurcătură chiar și în zilele noastre încercările de a-i descifra *sensul adevărat*, prin simplul fapt că el este un text deschis, cu multe fațete, care nu poate fi încorsetat într-o *singură interpretare validă*.

Articolul de față explorează spațiile interioare și exterioare din romanul *La răscruce de vânturi*, pentru a demonstra cum acestea se relaționează cu diferite personaje. Primele secțiuni se vor axa pe spațiile mai mult sau mai puțin închise delimitate de conacele *Wuthering Heights* și *Thrushcross Grange*, ca și pe spațiul vast al mlaștinilor, în timp ce ultima parte va analiza elementele care acționează ca punct de întâlnire sau interfață între diverse spații interioare și exterioare.



BULETINUL INSTITUTULUI POLITEHNIC DIN IAȘI  
Publicat de  
Universitatea Tehnică „Gheorghe Asachi” din Iași  
Volumul 66 (70), Numărul 1-2, 2020  
Secția  
ȘTIINȚE SOCIO-UMANE

## THE LINGO OF COMPUTER NUMERICAL CONTROL – BASIC TERMINOLOGY

BY

CĂTĂLIN DRĂCȘINEANU\*

“Petre Andrei” University of Iași  
Faculty of Psychology, Education Sciences and Social Assistance  
Department of Psychology and Social Assistance

Received: March 20, 2020

Accepted for publication: April 27, 2020

**Abstract.** The computer numerical control (CNC) machining market has increased exponentially during the last decades and the prognosis is still among the most optimistic in the industry. The high demand for software-assisted manufacturing has led to an explosion in the number of companies that specialize in the manufacturing, sale and service of numeric control machines. This creates tremendous job opportunities, either for fresh graduates who are looking for a career in the field or for more experienced professionals who would like to take their position to the next level. However, the prerequisite for having access to all these benefits is a solid, if not proficient use of English. The goal of this article is, therefore, to cast some light on the basic terminology of CNC machining and on some challenges that are inherent in a domain that covers so many countries and cultures.

**Keywords:** CNC machining; metal cutting; numeric control; CNC operator; CNC vocabulary.

### 1. Introduction

The industry dedicated to machining by means of dedicated software accounts for an ever-increasing share of all manufacturing companies around the world. The Compound Annual Growth Rate for the period 2019 – 2025 is

---

\*e-mail: catalindracsineanu@yahoo.com

expected to witness a 7% rise, reaching a staggering 100.86 billion US dollars by the end of the interval, according to a study on the CNC machining industry trends (Ronan, 2019). A corollary of this rapid market growth is the urgent need for specialists in the field. This article aims at shedding some light on the CNC terminology to help current and future specialists better cope with the challenges associated with the international use of English in the field. While there are plenty of materials dedicated to numeric control machining, most of them are in English and the references to Romanian equivalents are scarce, if not absent altogether. The present research is based on a pool of translations of operation manuals and other materials related to metal cutting and control systems that cover more than 10,000 pages over a ten-year period for one of the largest CNC selling and service companies in Europe, related to milling, boring, electrical discharge machining (EDM) or dry machining, among others. All these translations were merged in an Excel database and using the COUNTIF function the most frequently occurring technical words were found, which were further sorted according to relevancy and linguistic difficulty. For instance, even if the word “tool” had a great number of occurrences, its Romanian translation should not raise any problems, whereas for a word such as “gap” or “skim cut” in EDM processing can lead to misunderstanding. Before tackling the most common CNC-related vocabulary, however, there are a few domain-specific challenges that need to be clarified. These include: a poor level of English, the use of jargon, the translation of documents from other translations and not from original documents, the lack of quality control and the absence or poor quality of drawings or diagrams in the operating manuals that can illustrate the machine body, machine parts or machine processes.

## 2. Translation Challenges

*A poor level of English.* The CNC market is international by nature and apart from the English-speaking countries there are numerous other countries involved in the manufacturing and sale of CNC machines. While there are many good specialists in the field who are knowledgeable in English, the primary field of expertise is naturally different from a linguistic one (Lynne Sung, 2002). This leads to terminological confusion, difficulties in communication and, unfortunately, more serious errors could lead to material damage or human injury (Morgan, 2008). While most instruction manuals come with a liability disclaimer, the chapters dedicated to safety measures regrettably can lead to confusion and create potential dangers for users. To illustrate, below we have short puzzling passages from an operating manual of a vertical drilling machine produced by an Asian company: “Lubrication of the machine as per the stipulation of the document is required”/ “The red mushroom push button located in front of the spindle box is an emergence push button for emergency purpose only. Familiar with its position and its use are necessary”/ “Worktable

up and down movement and worktable turn round itself is an auxiliary motion. To those big or higher work piece that could be clamped on the worktable of the base. The worktable and its bracket should turn round the column to a proper area far away from the machining area” (*Vertical Drilling Machine*, p. 3). Another operating manual for a CNC horizontal machining center states:

“It is the per-condition for the machine to realize working without malfunction that to observe all the statement relative to operation consciously, thus what we strongly recommend is that this operation manual is the main part of the machine and that please read this operation manual prior to operation and maintenance of the machine” (*CNC Horizontal Machine Center, Operation Manual*, Mechanical Part, p. 4).

Furthermore, due to globalization (Grisay, 2002) and ease of modern transportation, teams of commissioning agents frequently travel around the world and perpetuate such linguistic errors (Chidlow, Plakoyiannaki & Welch, 2014), creating more and more materials which eventually are posted on the web and thus a vicious circle is created.

The *use of jargon* is common in every industry, as special words or expressions used by a profession or a group that are difficult for others to understand. However, frequent visits to various plants, workshops or manufacturing companies show the development of certain micro-universes in which communication is possible, but which are rather small enclaves that vary from one geographical location to another. As far as spoken English is concerned, there is a compounding difficulty in communication due to strong accents (Indian, Chinese for instance), which are difficult to understand and which require a lot of practice in listening comprehension or a certain experience in these markets on the part of the listener. It is wise for specialists who anticipate a visit or even a longer business trip to/from such locations to listen actively to videos and other audio materials to familiarize themselves with the accent.

Another frequent specificity of CNC terminology is its *translation from other languages* than the original source language. For instance, a German manufacturer has an operating manual in German, but commissions a translation agency to have it translated into English, the same translation serving then as primary source language for a Taiwanese CNC manufacturer. It is the written version of charades down the line, in which the original meaning is distorted twice, in a double coding and transcoding process that involves three foreign languages. A solution to this problem would be to refer only to original English versions of the text and to avoid to a minimum the references to translations from English to another language.

*Quality control* in terms of translation is costly and time-consuming, as it involves the services of several translators and a further revision by a specialist in the field. The principle of back translation (Behr, 2017; Granqvist, 2006) is extremely useful in the translation of technical manuals or other types

of technical materials, dramatically reducing the error rate and improving the overall quality of the translation. On the other hand, the lack of uniformity worldwide could be solved by the creation of glossaries by specialists in the field working closely with translators in every country. An ideal translator in this field would be a specialist with a thorough knowledge of English, but it is highly unlikely that such experts could cope with the huge amount of technical literature that needs to be translated in the field. Large manufacturing companies could probably benefit more by training an inhouse translator to collaborate closely with the engineers rather than use the services of random translation agencies.

Perhaps one of the aspects that creates a maximum amount of confusion among translators of technical documents is the *absence or poor quality of illustrations*. English is a synthetic language and it can lead to confusion easily, especially when homonyms are involved. A text that reads “The key needs to be on to activate the spindle” is open to interpretation and in the absence of other indicators it can be translated either by “*cheie*” or by “*tastă*”, which could be either wrong or right. Similarly, technical words such as “pitch” (*camă de ghidare, treaptă, pas, finețe a mașinii, pantă, putere, nivel, înclinare* etc.), “rod” (*ax, tirant, deget, ștangă, levier, ac, riglă, tijă, etrier* etc.) or “stud” (*prezon, cui, știft, șurub prizonier, opritor, contact, crampon, diblu, buton, cep, ștuț* etc.) have literally dozens of different meanings and in the absence of an illustration of the device the translator needs to fumble in the dark for the right significance.

All these pitfalls in the translation of technical documents may lead to confusion. It goes without saying that one can translate only what they fully understand, but sometimes all these shortcomings of technical texts simply make the task of coding and transcoding impossible and the only way out is to resort to a specialist in the field to fill in the gaps.

### 3. Conclusions

The increasing importance of this market segment and the dominant role of the English language call for a better understanding of all the technicalities and a better uniformization of the terminology to avoid confusion, miscommunication or even equipment damage or personal injury. There is a scarcity of materials on the subject as far as the English – Romanian or Romanian – English translations are concerned, which plead for a more systematic approach of the matter, ideally through collaboration between the specialists in the field and translators. With globalization, access to international, well-paid jobs in the field of CNC programming is easier and easier, so that both students and experts can benefit from a step forward in their career, moving to an international level. A more comprehensive technical glossary would otherwise be much needed for translators/interpreters of technical English as well, who are frequently baffled by the complexity and intricacies of technical documents.



## REFERENCES

- Behr D., *Assessing the Use of Back Translation: The Shortcomings of Back Translation as a Quality Testing Method*, International Journal of Social Research Methodology, **20**, 6, 573-584 (2017), <https://doi.org/10.1080/13645579.2016.1252188>.
- Chidlow A., Plakoyiannaki E., Welch C., *Translation in Cross-Language International Business Research: Beyond Equivalence*, Journal of International Business Studies, **45**, 5, 562-582, (2014), <https://doi.org/10.1057/jibs.2013.67>.
- Granqvist J. Raoul (Editor), *Writing Back In/And Translation*, Peter Lang GmbH, 1 Jun. 2006; 1 edition (1 Jun. 2006), Amazon Publishing.
- Grisay A., (Ed), *Translation and Cultural Appropriateness of the Test and Survey Material*, In Organisation for Economic Co-operation and Development (OECD), PISA 2000 technical report, pp. 57-70, Paris, 2002, retrieved from <http://www.oecd.org/dataoecd/53/19/33688233.pdf>
- Grisay, A., Gonzalez, E., Monseur, C., *Equivalence of Item Difficulties Across National Versions of the PIRLS and PISA Reading Assessment*, In M. von Davier & D. Hastedt (Eds.), IERI Monograph Series: Issues and Methodologies in Large-Scale Assessment (Vol. **2**, pp. 63-83), 2009. Assessment Research Center, University of Melbourne, Parkville, Australia. Retrieved from [http://www.ierinstitute.org/fileadmin/Documents/IERI\\_Monograph/IERI\\_Monograph\\_Volume\\_02\\_Chapter\\_03.pdf](http://www.ierinstitute.org/fileadmin/Documents/IERI_Monograph/IERI_Monograph_Volume_02_Chapter_03.pdf)
- Morgan D., Regan N., *Technical English for Engineering. Teacher's Book*, Garnet Education, Amazon Publishing, 2008.
- Nida E.A., Taber C.R. *The Theory and Practice of Translation*, Brill, Leiden, 1969.
- Ronan Ye, *CNC Machining Industry Trends*, <https://www.3erp.com/blog/cnc-machining-industry-trends-2019/>.
- Sung, L., *Targeting English Assessment*, Blake Education, 2002.
- \* \* *Vertical Drilling Machine* series ZY5050A, Shanghai SEIG Group, p. 3.
- \* \* \* *PBC130 CNC Horizontal Machine Center, Operation Manual*, Mechanical Part, Shenyang Machine Tool (Group) Co. LTD, p. 4.

## LIMBAJUL SPECIFIC CONTROLULUI NUMERIC (CNC) – TERMINOLOGIA DE BAZĂ

(Rezumat)

Piața mașinilor cu comanda numerică (CNC) a crescut exponențial în ultimii ani și prognosticul se situează încă printre cele mai optimiste din industrie. Este de așteptat ca rata compusă de creștere anuală pentru perioada 2019 – 2025 să crească cu 7%, ajungând o incredibilă cifră de 100,86 miliarde dolari americani la finalul intervalului, conform unui studiu privind tendințele din industria mașinilor de procesare cu comandă numerică. Astfel, sunt create numeroase oportunități de angajare, fie pentru proaspeții absolvenți care își doresc carieră în domeniu, fie pentru profesioniștii cu experiență, care doresc să avanseze în carieră. Cu toate acestea, premisa accesului la

toate aceste beneficii este o utilizare sigură, dacă nu la nivel expert a limbii engleze. Scopul acestui articol este, prin urmare, de a aduce câteva clarificări asupra terminologiei CNC de bază și asupra câtorva provocări inerente unui domeniu care acoperă atât de multe țări și culturi.

BULETINUL INSTITUTULUI POLITEHNIC DIN IAȘI  
Publicat de  
Universitatea Tehnică „Gheorghe Asachi” din Iași  
Volumul 66 (70), Numărul 1-2, 2020  
Secția  
ȘTIINȚE SOCIO-UMANE

## THE MAIN CHALLENGES IN LEGAL TRANSLATIONS: EXPRESSIVE REDUNDANCY, THE PRESENCE OF DEICTIC ELEMENTS AND THE USE OF SPECIFIC GRAMMAR UNITS

BY

CĂTĂLIN DRĂCȘINEANU\*

“Petre Andrei” University of Iași  
Faculty of Psychology, Education Sciences and Social Assistance  
Department of Psychology and Social Assistance

Received: April 2, 2020

Accepted for publication: May 5, 2020

**Abstract.** In recent years, there have been more and more voices that argue for a simplified, reader-focused legal language, with a plain and clarified discourse that allows people to understand the documents that either bind them or establish their rights. However, the rigidity, conservatism and formality of *legalese*, as legal English is often referred to, seem to deter all efforts in this direction and legal English continues to be a nightmare for many translators. The challenges of legal English relate to an intricate relationship between both substance (law) and form (language), which would ideally be approached in an interdisciplinary effort of legal professionals and linguists. The aim of this article is to provide certain practical examples related to the use of specific grammar units, expressive redundancy and deictic elements in legal texts to help Romanian to English translators dodge the numerous perils of such technical translations.

**Keywords:** legal English; legalese; legal translation; translation challenges; interdisciplinarity.

### 1. Introduction

Legal English may be baffling for any translator because of its archaic style and its linguistic and technical conventions that have been passed on from

---

\*e-mail: catalindracsineanu@yahoo.com

generation to generation for the sake of accuracy, clarity and rhetoric (Tiersma, 1999). Although English to Romanian legal translations prove many times to be a challenge, it is the Romanian to English translations that raise most red flags, as there are a number of pitfalls that are difficult to avoid in the absence of a thorough knowledge and expertise in the field. Legal English is studded with archaisms (Chauhaan, 2013), Latinisms (Vydysheva, 2020) and has a degree of formality in style that could be hard to transcode unless uttermost care is dedicated to social, political, cultural and linguistic contexts. While the literature in the field abounds in critical and theoretical approaches on legal English, there is a scarcity of practical approaches related to translations from Romanian as a source language to English as a target language. The goal of this article is, therefore, to provide some practical examples to help translators improve the overall quality of their legal translations by paying attention to a series of peculiarities of legal English that include: the use of expressive redundancy, the presence of deictic elements and the use of specific grammar units.

## 2. Expressive Redundancy

In an effort to denounce the notorious verbosity of Legal English, the New Mexico State Record gives the following classical example of legal phraseology:

“If a man were to give another an orange he would simply say: ‘I will give you this orange’. But (...) a lawyer would put it into writing as ‘I give you all and singular, my estate and interest, right, title, claim and advantage of and in that orange, with all its rind, skin, juice, pulp and pips, and all right and advantage therein, with full power to bite, cut, suck, and otherwise eat the same, or give the same away as fully and effectually as I the said A.B. am now entitled to bite, cut, suck, or otherwise eat the same orange, or give the same away, with or without its rind, skin, juice, pulp, and pips, anything hereinbefore, or hereinafter, or in any other deed, or deeds, instrument or instruments of what nature or kind so ever, to the contrary in any wise, notwithstanding’ (Reclamation Record, 1916).

Apart from the humoristic aspect, there is a seed of truth in this exaggeration and legal texts indeed prefer what is called “linguistic doublets” or even “triplets”, words that are near synonyms used together as one term. Their use is often motivated by the transition from one language to another when, to ensure a smooth transition and understanding, words in the new language were paired with other cognates of an equivalent or near-equivalent meaning (“covenant and agree”, “from now and henceforth”, “furnish and supply”, “successor and assigns”, etc.), on the one hand, and by a certain alliterative, catchy sound, on the other hand (“aid and abet”, “part and parcel”, “sac and

soc” or “rest, residue and remainder”). It has been argued that their use is pleonastic and that they are mere clichés, with subtle differentiations noticeable only to lawyers, but such doublets and triplets have become a tradition in legal English and their use by Romanian translators would greatly improve the authenticity and flavor of their work. Table 1 below provides several such examples:

**Table 1**  
*The Use of Doublets and Triplets in Romanian Legal Translations*

Romanian	English
Las moștenire fiicei mele ... toate drepturile mele și orice proprietate.	I give, <b>bequeath and devise</b> , to my daughter ... all my rights, and property of every kind.
Vânzătorul <b>garantează</b> că bunurile sunt libere de <b>orice</b> sechestr, obligații sau gaj.	Seller <b>represents and warrants</b> that the goods are free from <b>any and all</b> security interests, liens, and encumbrances
Toate terenurile, proprie- tățile și <b>bunurile personale</b> ale părții vinovate vor trece în proprietatea ...	All land, property, <b>goods and chattels</b> of the guilty party shall pass to the ....
Dar centrul de comandă și prevenție a epidemiei a declarat înștiințarea <b>nulă</b> .	But the city's epidemic control command center later declared that notice <b>null and void</b> .
Prezentul contract este semnat <b>de</b> ...	The hereby contract is entered into <b>by and between</b> ...

While admittedly “personal goods” is a perfectly good translation for “bunuri personale” or “warrants” can replace successfully the fancier “represents and warrants”, there is a certain flavor related to linguistic doublets that is otherwise lost and such translations fail to capture the essence of legalese, which is all about conservatism (Mattila, 2006) and generalized use of terms that have already won a certain significance in a legal context and have a higher chance of eliminating ambiguity, the archenemy of all legal texts. Other frequently used doublets include: “will and testament”, “lands and tenements”, “have and hold”, “breaking and entering”, “indemnify and hold harmless”, “fit and proper” or even “terms and conditions”. Comprehensive lists of such doublets and triplets can be found online.

### 3. The Presence of Deictic Elements

Legal English often exhibits a mixture of deictic elements (“here”, “there” and “where”) with certain prepositions “of”, “under”, “by”, “after”, etc. to increase the conciseness of the text and to eliminate all sources of confusion. Deictic expressions or “deixis” can be described as words or phrases (“this”, “that”, “these”, “here”, “there”, “then”, “now”, etc.) that point to the time, place or context a person is or where an action takes place. These deictic constructions often sound more complicated than they really are and most translators seem to avoid them, using the plain English version instead (“in this contract” as opposed to “herein” or “attached to the contract” rather than “attached hereto”). The table below offers several examples of such deictic constructions:

**Table 2**  
*Deictic Elements in Romanian to English Legal Translations*

Romanian	English
În conformitate cu condițiile <b>menționate mai sus</b>	In agreement with the <b>aforementioned</b> conditions
Conform anexei tehnice <b>atașate la contract</b> , parte integrantă a <b>prezentului</b> contract	As per the technical offer attached <b>hereto</b> , made a part <b>hereof</b>
Denumit <b>în continuare</b> „Vânzător”	<b>Hereinafter</b> referred to as Seller
Termenii și condițiile sunt prezentate <b>mai jos</b>	The terms and conditions are listed <b>hereunder</b>
Proprietatea cunoscută <b>până acum</b> drept Downing House este redenumită Appleby House.	The property <b>heretofore</b> known as Downing House in renamed Appleby House.

The use of such deictic expressions is related in a way to the use of archaisms and, seen in the larger context of all other specificities of legalese, from Latinisms to grammar peculiarities, the compliance or non-compliance with such principles in the translation of legal texts (Hiltunen, 1990) will hugely influence the overall translation quality and can lead to potential misunderstanding, confusion and ambiguity, not to mention the dramatic legal implications of any translation errors.

### 4. Legalese-Specific Grammar Units

While all languages are living organisms and undergo periodic and sometimes even abrupt modifications, with a constant addition of newly coined

terms to reflect an ever-changing world, in the case of legal writing we have a conservative genre, impervious to change (Alcaraz & Hughes, 2002). In a similar line of thought, Crystal & Davy state that “it is especially noticeable that any passage of legal English is usually well studded with archaic words and phrases of a kind that could be used by no one else but lawyers” (1969, p. 207). Arguably, every specialized language develops its own features and a jargon that is hard to understand or follow by non-professionals; however, in the case of legal English, its technicality has prompted many critics to say that it differs from any other ordinary language because

“the language of law is not just English as ordinarily understood, but a varietal system of technical terms, situational meanings, complicated procedural arrangements, etc., which communicates, at least among law men, in a unique style, imperceptibility interwoven with certain juristic traits and judicial qualities” (Menon, 1993).

With its field-specific particularities, grammar accounts for a large part of this system and the paragraphs below will introduce some of the peculiar uses of English grammar in legal texts: *a preference for phrasal verbs, the omission of the article, the modal use of “shall”, the use of present simple and the omission of “if”*.

A systematic perusal of legal texts seems to indicate a *prevalence of phrasal verbs*. Thus, it would be beneficial for Romanian translators to develop a certain expertise in the matter that allows them to juggle freely with phrasal verbs alternatives and thus enhance the translation quality. A contract can be “signed by the parties” but also “entered into”; “to compensate” can be easily replaced with “to set off”, “set forth” can be successfully used for “stipulated” while “observe” or “bind” can be replaced with “abide by”. A good idea would be to create a list of phrasal verbs commonly met in legal English translations to help them with future Romanian to English translations.

The *omission of the definite article* is another common feature of legalese, such as in “Buyer shall” instead of “The Buyer shall” or “Seller is bound” instead of “The Seller is bound”. Furthermore, one of the things that differentiates native English speakers from non-natives is the capacity to use the countability/uncountability opposition in a context-adequate manner. For instance, in the sentence “Buyer binds to obtain legal title to the property”, (legal) title is, much like “ownership”, an abstract noun that can be considered uncountable, with non-specific reference in general. When a sentence links two parallel adjectival phrases, the article should be omitted from the second phrase. Here is an example: *The judge ruled that Cloak Ltd was a validly registered and existing company.* (not an existing company). Similarly, when using certain abstract nouns in a general, conceptual sense, it is not necessary to use an article to precede the noun. For example: *In the event of conflict between the*

*definitions given in appendix 1 and the definitions given in the contract, the contract shall prevail.* There is no need here to precede conflict with *a* since conflict is used in a general conceptual sense.

Another peculiarity of legal English is the *archaic modal use of “shall”*, since it is deemed to carry out an obligation or a duty versus the common function of “will” of expressing futurity. Compare “Supplier will deliver the goods” (at a given point in time, a future action) and “Supplier shall deliver the goods” (insisting on the obligation to deliver and not a mere reference to a future action. It is worth mentioning that “shall”, in its modal usage, is to be used for all persons, singular and plural alike.

A rather intuitive peculiarity of legal English is the prevalent use of *present simple tense*, as the situations are deemed to be permanent. Translators should avoid the use of present tense continuous in contracts, for instance: *Buyer binds to pay* and not *Buyer is binding to pay* or *Seller delivers the goods* and *Buyer makes the payment* and not *Seller is delivering the goods* and *Buyer is making the payment*. An important observation related to the use of present tense simple is that the negative forms are generally avoided in legal English. As an alternative, translators can use “no” or any other negative words with the affirmative, as in *Seller doesn’t warrant – Seller makes no warranties*.

One final observation regarding grammar used in legal texts concerns the *omission of “if”*, which is perceived as introducing ambiguity. There are fortunately several possibilities to rephrase conditionals: *If Buyer doesn’t pay on due time – Unless Buyer pays on due time; If Seller doesn’t deliver – Failure of the Seller to deliver; If the parties don’t reach an agreement – Should the parties fail to reach an agreement*.

### 3. Conclusions

The challenges related to legal English translations are diverse and require a sound expertise both in the field of law and in the field of linguistics. Just like in the case of any specialized translations, ideally a legal professional and an expert translator should join forces to cover both aspects related to substance and form. However, as such collaborations are not always possible, it remains the translators’ duty to make sure they understand and make use of all the subtleties and intricacies of legal English as errors in this field could potentially lead to significant monetary damage.

### REFERENCES

- Alcaraz E., Hughes B., *Legal Translation Explained*, St. Jerome Publishing, Manchester, 2002, 133.  
Chauhaan L., *Use of Archaic Language in Law*, European Academic Research, 1, 4, 332-336 (2012).



- Crystal D., Davy D., *Investigating English Style*, Longman, London, 1969, 22-27.
- Hiltunen R., *Chapters on Legal English: Aspects Past and Present of the Language of Law*, Routledge, London, 1990, 20-25.
- Matilla Heikki E.S., *Comparative Legal Linguistics*, Ashgate, Hampshire, 2006, 136.
- Menon N. R., *From the Editor*, Indian Bar Review, European Academic Research, I, 4, July 2013, 10 (3), (iii-iv).
- Tiersma P.M., *Legal Language*, The University of Chicago Press, Chicago, 1999, 78-80.
- Vydysheva O.G. *Quelques Aspects de L'Usage des Latinismes dans des Textes Juridiques Francais* – [www.dspace.onua.edu.ua](http://www.dspace.onua.edu.ua).
- Williams C., *Tradition and Change in Legal English*, Peter Lang Ag, European Academic Publishers, 2005, Bern, Switzerland, 32.
- \* \* \* Reclamation Record, Department of the Interior, United States Reclamation Service, Vol. 7, no. 1, January 1916, p. 113.

PRINCIPALELE DIFICULTĂȚI ÎN TRADUCERILE JURIDICE: REDUNDANȚA  
EXPRESIVĂ, PREZENȚA ELEMENTELOR DEICTICE ȘI UTILIZAREA UNOR  
UNITĂȚI GRAMATICALE SPECIFICE

(Rezumat)

În ultimii ani au existat din ce în ce mai multe voci care pledează pentru un limbaj juridic mai simplu, axat pe cititor, cu un discurs simplu și clar care să permită oamenilor să înțeleagă documentele care fie le atrag răspunderea legală, fie le stabilesc drepturile. Totuși, rigiditatea, conservatorismul și formalitatea *legalezei*, așa cum este cunoscută adesea engleza juridică, par să descurajeze orice eforturi în această direcție și engleza juridică poate fi în continuare un adevărat coșmar pentru mulți traducători. Dificultățile englezei juridice au la bază o relație complexă între substanță (drept) și formă (limbaj) care în mod ideal ar trebui abordată în urma unui efort interdisciplinar al unor profesioniști în domeniul juridic și lingvistic. Scopul acestui articol este de a oferi unele exemple practice legate de utilizarea unor unități gramaticale specifice, a redundanței expresive și a elementelor deictice în textele juridice pentru a-i ajuta pe traducătorii români să evite numeroasele pericole asociate unor astfel de traduceri tehnice.



BULETINUL INSTITUTULUI POLITEHNIC DIN IAȘI  
Publicat de  
Universitatea Tehnică „Gheorghe Asachi” din Iași  
Volumul 66 (70), Numărul 1-2, 2020  
Secția  
ȘTIINȚE SOCIO-UMANE

## LE PHÉNOMÈNE DE LA MATERNITÉ ET LES SUJETS FEMININS CHEZ GUSTAV KLIMT

PAR

ELENA VELESCU\*

University of Agricultural Sciences and Veterinary Medicine Iași  
Department of Agroecology

Received: December 20, 2019

Accepted for publication: February 28, 2020

**Abstract.** In the early twentieth century, the Viennese symbolist Gustav Klimt offered us an image of feminine beauty, tormented, violent, eroticized, opposed to the classical tradition and left us some famous secular maternities, which refer to the symbolism of the cycle of life and death. His allegorical maternities, which provoked a real scandal at the time, contain much ambivalence about the sensuality of the woman, object of prejudices, despite the apparent freedom of morals that reigned in the intellectual circles. Klimt's feminist topics, which are both sensual and strangely disturbing, will emerge from the anonymity to which Viennese society at the time compels them, that is, to the three K – Kinder, Kirche, Küche (Children, Church, Kitchen) either on the divan of Freud, for those of the upper middle class who manifest hysterical symptoms, or in the salons they held, through art.

**Keywords:** Klimt; feminist topics; Viennese society.

### 1. Introduction

A partir de la seconde moitié du XIXe siècle et jusqu'à nos jours, les arts et la littérature (par exemple les œuvres de Baudelaire, de Flaubert ou de Rimbaud), s'engagent dans une expérimentation qui sans cesse bouleverse et réinvente le spectacle du monde. La représentation du corps féminin, comme image de la Beauté est emportée également par cette tourmente dans l'œuvre de

---

\*e-mail: elena.velescu@uaiasi.ro

Gustav Klimt pour avancer vers des espaces oniriques et symboliques. Le peintre viennois Gustav Klimt, qui naît le 14 juillet 1862 (comme second enfant d'une fratrie de sept), fait partie du mouvement de la Sécession, après de nombreux tumultes dans l'association des artistes en arts décoratifs d'Autriche, dont il a été membre à partir de 1867.

Vers la fin du XIX<sup>e</sup> siècle, la modernité viennoise est caractérisée par un retour du féminin dans la culture, comme Jacques Le Rider, affirme dans sa magistrale étude sur la modernité viennoise et les crises de l'identité. L'époque 1900 est vécue par les contemporains comme un effondrement des certitudes et des valeurs traditionnellement viriles, qui cèdent la place aux sous-ensembles incertains, les rôles sexuels sont redistribués, et la féminité gagne du terrain. Vienne est alors clivée entre le sentiment d'un effondrement de tous les repères et l'espoir d'un génial renouveau. La crise économique que traverse l'Autriche depuis le krach boursier de 1873, le gouvernement fragile de l'empereur François-Joseph I<sup>er</sup>, contraint de composer avec une opposition libérale très puissante, et l'état de décomposition avancée de l'empire participent au sentiment de décadence. Les petites élites bourgeoises se réfugient donc, dans un monde de belles apparences, où les problèmes de plus en plus pressants de la réalité technique, économique et sociale ne devraient plus être confrontés.

Une des principales caractéristiques du style du 1900, Jugendstil ou Art Nouveau est l'ornementalisme, qui est une façon de réagir à la laideur et à la négligence formelle de l'ère naturaliste. Chez Klimt, la féminité correspond à un état fusionnel qui symbolise l'ornement. Pour l'Art Nouveau, l'ornement n'a rien à voir avec l'artificiel, au contraire, contrôlé par le génie, il provient de la Vie. Il rend visible l'élan vital. C'est également une période d'expérimentation qui sans cesse bouleverse et réinvente le spectacle du monde. L'image de la Beauté quitte « les frondaisons ombreuses où se promenait la Diane chasseresse pour se transporter dans le monde terrifiant de l'angoisse ou encore pour émigrer vers des contrées oniriques » (Netchine, 2002, p. 54).

## 2. Les hypostases des femmes klimtiennes

Le dévoilement des corps, et en particulier du corps féminin, se revêt tout d'abord d'une signification de défi, de refus et de révolte, au point que l'on peut parler de « sédition par le nu féminin ». Les scandales provoqués dans les salons de peinture par les toiles de Klimt traduisent une rupture de la tradition classique, en proposant une image de la beauté, tourmentée, violente, érotisée. Sa *Philosophie*, qui fut une commande du ministère de l'enseignement autrichien, en 1894, destinée à orner les plafonds de la nouvelle université viennoise, suscite des réactions véhémentes. Loin de glorifier le rôle des sciences au service du progrès, d'après la conception traditionnelle de *Bildung* germanique, ses fresques proposent une vision pessimiste, sceptique et résignée: incapable de maîtriser la nature, par la sagesse des philosophes et les savoirs de

la médecine, l'humanité échoue dans les mains des forces cosmiques, incarnées par une féminité matriarcale.

Les scandales provoqués dans les salons de peinture du second Empire par Manet exposant avec son *Olympia* un nu féminin qui avait l'impudeur de se montrer couchée sur son lit plutôt que d'apparaître sur le fond champêtre d'une scène mythologique, ou encore avec son *Déjeuner sur l'herbe*, qui crée le choc en faisant côtoyer une femme nue avec des messieurs en habit, en sont des épisodes marquants, de même que le coup de sang de Napoléon III cravachant en plein Salon un nu de Courbet. Plus largement, la réponse à la pruderie qui s'amplifiait alors en Europe et dont, sur un certain plan, les thèmes de la psychanalyse sont l'écho autant que la réaction, se marquera en particulier par la triade viennoise de Klimt, Schiele, Kokoschka, proposant une image de la beauté, tourmentée, violente, érotisée, à l'opposé de la tradition académique.

Sa toile, *La Philosophie* lui vaut le titre de peintre « prétentieux et métaphysicien », ses critiques parlent de la « laideur » d'un tableau qui ne respecte pas les codes imposés par l'exercice. D'après les mentalités de ce temps, le tableau illustrerait la modernité comme une marque incontestable de la décadence. Le peintre fait appel de plus en plus audacieusement à l'ornement, associé à un naturalisme stylisé, qui représentent sa période dorée ; on observe la préférence accordée aux surfaces planes, à deux dimensions plutôt qu'au relief classique ; et bientôt l'abstraction s'impose comme des étapes nécessaires dans le questionnement de la « vérité nue » qu'il cherche à capturer. Une des principales caractéristiques du style 1900 est l'ornementalisme, qui est une façon de réagir à la laideur et à la négligence formelle de l'ère naturaliste. Ainsi, la femme klimtienne est drapée dans de riches étoffes, dans des robes d'inspiration byzantine qui épousent librement les formes et dont Emilie Flöge a fait sa marque de fabrique. Klimt réalise ainsi sur commande les nombreux portraits des épouses fortunées qui gravitent autour de lui, dans des parures et des intérieurs somptueux. Mais des dessins aux fresques les plus monumentales, Klimt représente aussi quantité de femmes nues avec un réalisme qui dérange. Ou plutôt, il ne les habille pas toujours, comme un tableau inachevé le laisse à supposer : *L'Épousée*, retrouvée sur un chevalet dans son atelier, représente une jeune femme nue minutieusement dessinée sur laquelle Klimt était en train de peindre un habit aux lourds motifs. Klimt est lui aussi partisan de dépouiller la femme de ses parures et de la libérer des poses « convenables » auxquelles on veut la réduire. Tranchant avec les corps lisses qu'affectionne le classicisme historiciste, la vierge de *Nudas Veritas* exhibe ainsi ses cuisses charnues et sa toison pubienne, tandis que l'allégorie de la médecine, puis l'*Espoir*, représentent des femmes enceintes recueillies sur leur ventre arrondi, dont l'exhibition est alors considérée comme le comble de l'offense à la pudeur. Peignant le corps de la femme dans tous ses états et à tous les âges, Klimt brise un autre tabou qu'est le vieillissement, représenté dans la *Philosophie*, *Les trois âges de la femme* en 1905, et surtout dans la *Frise Beethoven* dont une fameuse

femme âgée aux lourds seins nus fera scandale.

Ce n'est qu'à la fin du XVIII<sup>e</sup> siècle européen que le thème sacré de la Vierge à l'Enfant est sérieusement concurrencé par celui des mères charnelles. Sous l'influence de Rousseau, la tendresse maternelle devient un thème à part entière du portrait féminin. L'exaltation du sentiment maternel et l'harmonie du lien entre la mère et l'enfant sont représentées comme une expression de la vertu, mais également comme une source de bonheur et de joie terrestres. Élisabeth Vigée-Lebrun (1755-1842) va développer le genre du portrait intime en se représentant avec sa fille, et contribuer à l'iconicité de la maternité profane. Très inspiré par cette dernière, l'Allemand Johann August Friedrich Tischbein (1750-1812), le « peintre de Goethe », réalisera également des portraits de sa femme et de ses filles. Mais les premières représentations véritablement modernes du lien maternel seront réalisées par l'impressionniste américaine Mary Cassatt (1844-1926). Elle représentera plus d'une centaine de fois le thème de la mère à l'enfant en variant les scènes de la vie quotidienne.

Dans les mises en scène de cette période, on peut identifier les aspects suivants, qui feront ensuite écho chez les peintres de la période moderne :

- une mise en relation naturelle entre la mère charnelle et l'enfant, un lien réciproque et complice, plutôt que la présentation de l'enfant-Dieu par une mère spirituelle en retrait de la scène ;
- l'irruption de l'enfant de sexe féminin, ou de plusieurs enfants, ayant souvent déjà quitté l'âge de la petite-enfance ;
- un effort de réalisme croissant.

Depuis les premières tentatives de sécularisation du thème, on constatera que la représentation sécularisée du lien maternel est un sujet très souvent traité par des femmes artistes. Leurs peintres masculins prouvent plus de difficultés à se détacher du modèle chrétien et se perdent plus volontiers dans l'allégorie ou le cliché. L'expérience de la maternité, qu'elle soit réelle ou seulement potentielle pourrait protéger les femmes du cliché et les faire à interroger différemment le sujet de la maternité. Les femmes, qui ont été exclues du domaine du sacré et du métier de peintre durant des siècles, n'ont, à quelques exceptions près, pas eu l'occasion de représenter la Vierge à l'Enfant. Ainsi, on constate que l'avènement du thème sécularisé de la Mère à l'Enfant coïncide avec la plus grande visibilité des femmes dans le métier. Le symboliste viennois Gustav Klimt nous a laissé quelques maternités profanes célèbres, dans le contexte de ses allégories du cycle de la vie et de la mort. Ses figures maternelles sont souvent endormies, magnifiées par un nimbe de fleurs ou de lumière d'or, évoquant la symbolique traditionnelle de la Vierge comme « rose sans épines ». Ainsi, aussi provocatrices qu'elles aient pu paraître en leur époque, les maternités allégoriques de Klimt demeurent un détournement sensualiste du thème de la « Vierge en gloire » (qui invoque la Vierge dans les cieux, après sa vie terrestre).

Au Moyen Âge comme à la Renaissance, les représentations de la maternité sont destinées à soutenir un culte, un dogme, une dévotion. Dans les

représentations chrétiennes, le dualisme entre la femme et la mère est idéalisé au travers de la figure de la Vierge Immaculée, image qui s'instaure en rédemption de la figure bien plus sulfureuse d'Eve. La maternité s'incarne sous les traits de la Madone (ou Vierge à l'enfant) qui représente Marie, Mère de Dieu pour les chrétiens, qui tient dans ses bras son nouveau-né. Elle est celle dont l'amour maternel tient le monde, capable d'intercéder auprès de Dieu pour apaiser les souffrances des humains.

La particularité chez les portraits de Klimt consiste dans le plan-arrière ornemental, qu'il fusionne avec la figure de l'unité. Presque 5000 florins exigea Klimt pour son chef-d'œuvre, le portrait d'Adèle Bloch Bauer, qu'il conçoit en 1905, après le voyage des noces de miel de la paire qui s'installa dans le palais Wittgenstein. Cette somme d'argent représente à l'époque, au début du siècle à Vienne un logement en copropriété. Les membres de la famille Wittgenstein tombent d'accord pour une fois que le prix n'est pas juste pour une approche si complexe et intellectuelle comme la personnalité d'Adèle. Malgré cela, par ses œuvres, personne n'a rendu hommage à la beauté féminine que Klimt, personne n'a évoqué plus intensément – pour reprendre les mots de l'historien de l'art de Prague, Hans Tietze (1880-1954) – « le chant de louange de la magie ensorcelée du corps féminin » (Tietze, 1918, p. 219). Déjà dans ses œuvres naturalistes précoces, Klimt renvoie l'aspect érotique de la féminité dans le premier plan. Cela aussi est un contre-projet du monde de l'historicisme.

« Klimt peint la femme de son temps. Il a suivi la structure de sa figure, le contour de ses formes, la modélisation de sa chair, la machinerie de ses mouvements jusque dans les fibres les plus profondes de son être et il l'a gravé pour toujours dans sa mémoire » (Le Rider, 2000, p.175).

Il varie le thème de la femme dans toutes ses hypostases envers la création et la nature, comme dans l'exemple de cette femme debout, dans Adam et Eve. Klimt peint les femmes avec un charme mystérieux, parfois d'une volupté terrible, autre fois avec une sensualité sereine. Le ton de la chair irisé du corps maigre, l'éclat phosphorescent de la peau, la coupure quadratique du crâne largement voûté et la crinière rougeâtre pêcheuse offrent un ensemble avec un profond impact psychologique et pictural. Dans le cadre du portrait, il réalise des figures des femmes nerveuses, de race, pleines de vie ou rêveuses de la vie, qui malgré leurs différences caractéristiques sont bien en cour auprès de Klimt. Comme figure idéale, il dissout le corps féminin dans des lignes magnifiques et décoratives. Il fait tomber toute ressemblance fortuite, toutes les caractéristiques individuelles, pour que seulement l'extrait clair, typique et sublimé du type féminin moderne reste dans une pureté totale. Le fétichisme de la chevelure féminine, autre signe d'époque, se prolonge même dans les arabesques de l'Art Nouveau.

Perpétuant dans un premier temps la tradition de la peinture d'histoire, Gustav s'oriente progressivement vers une peinture plus symbolique, comme en

témoignent les décorations réalisées pour la grande salle de l'Université en 1893. L'opposition de l'Académie conduit Klimt à faire la Sécession (1897), ce qui permit de monter des expositions indépendantes de tout contrôle officiel. Le désir de dévoiler une vérité nue, comme Klimt affirme dans *Nudas Veritas* (1899) rassemble les artistes. C'est qu'en marge des fêtes impériales, auxquelles ce dernier participe comme décorateur, les artistes interrogent la psychologie et découvrent l'activité de l'inconscient. Abandonnant progressivement le registre de l'allégorie pour celui du symbole, Klimt aborde alors les thèmes propres au symbolisme international, comme dans ses œuvres *Espoir I* et *Espoir II*, où il reprend le thème du cycle éternel de la mort et de la vie, comme il est conçu par la nature. Il ne cesse d'interroger la figure de la femme, qui se trouve dans la littérature du XIX<sup>e</sup> siècle sous l'influence de la vision négative: de la figure romantique de la « Belle Dame sans merci » et de l'éternelle tentatrice chère à Baudelaire à l'influence néfaste de la femme sur la vie d'artiste, chez les frères Goncourt, dans *Manette Salomon*. La misanthropie de Schopenhauer alimente le feu d'une misogynie que la décadence portera à son comble. En cette fin de siècle, la figure biblique de Salomé, reprise aussi par Gustav Klimt, symbolise parfaitement l'identité de la pulsion sexuelle de mort que Freud analyse alors dans ses travaux sur l'hystérie et qui obsède tous les artistes. « Elle (Salomé) devenait, en quelque sorte, la déité symbolique de l'indestructible Luxure, la déesse de l'immortelle Hystérie, la Beauté maudite [...], la Bête monstrueuse, indifférente, irresponsable, insensible... » (Huysmans, 1977, p. 25.). Chacun apporte sa contribution au culte de femme fatale, auquel des multiples représentations se superposent à la fois une vision idyllique et tragique de la maternité, que l'ami de Klimt, Ludwig Hevesi analyse à propos du tableau *Espoir I*, exécuté en 1903, année qui suit le décès de son deuxième fils:

« Il s'agit, dit-il, d'*Espoir*, œuvre réputée, ou plutôt mal famée, qui représente une jeune femme enceinte que l'artiste a osé peindre sans ses voiles C'est un de ses chefs-d'œuvre, une création profondément émouvante. La jeune femme chemine, sereine, dans la sainteté de son état. Des masques immondes et grimaçants, d'une lubricité blasphématoire, se pressent vers elle ; les démons de la vie...mais ces tentations ne la troublent pas. Elle s'avance dans la voie des horreurs, incorruptible et pure, grâce à l'*Espoir* qu'elle porte dans Son sein. C'est une image symbolique - écho moderne du thème qu'Albrecht Dürer traite dans son tableau *Le Chevalier, la Mort et le Diable*. Cette image est interprétée avec une sensibilité romantique, à une époque où toutes les tendances à l'émancipation convergent. Est-il étonnant que « des purs » aient frappé l'œuvre d'anathème et condamné l'artiste à cent mille ans de purgatoire ? Les manœuvres d'une majorité hostile ont empêché d'exposer la toile à l'exposition Klimt, il y a deux ans. Elle se trouve actuellement dans le sanctuaire le plus privé de la maison Waerndorfer» (Hevesi, 1909, p. 223).

Marqué par la conscience de l'instabilité du monde, la fin des valeurs spirituelles et la déchéance inéluctable du corps humain, l'artiste est hanté par la



mort. Dans l'imaginaire fin de siècle, la femme oscille entre l'apparition séraphique asexuée et la mante religieuse. Eros et Thanatos dessinent un nouvel érotisme sulfureux, qui explore la nature de la sexualité et les zones cachées de l'esprit.

Suspendues dans l'eau, les nudités féminines de Klimt semblent issues du rêve et de l'inconscient, par exemple les *Eaux mouvantes*, 1898. Il dresse l'implacable constat du rapport ambigu entre l'homme et la femme, révélant aussi l'angoisse de la mort, comme dans le tableau *Les Trois Âges*, 1905. Pour échapper au poison transmis par la femme, fascinante et redoutée, l'homme rêve de l'anéantir: « On m'avait dit: ta chair et toute chair humaine est la chose honteuse. Alors j'eus faim et soif de cette impureté de la chair, je restai voué à n'aimer aucune femme qu'à travers le goût amer du péché. » (Lemonnier, 1897, p. 129). A l'étreinte de la femme fatale (*Judith et Holopherne*, 1901) répond la violence de l'homme dont le désir exaspéré mais meurtri devient un motif obsessionnel de l'art symboliste. L'autonomie de la sexualité féminine, l'éveil biologique des sens, la dimension irrépressible du désir physique sont progressivement révélés.

De la séduction à la désillusion, l'iconographie de ses œuvres oscille entre un versant désespéré et une aspiration à la fusion, affective et spirituelle, des êtres: *Salomé ou Judith II*, 1909, où l'érotisme mortifère affleure sous l'élégance des arabesques Art Nouveau, s'opposent l'*Attente* ainsi que *L'Accomplissement*, réalisées pour la salle à manger du palais Stoclet à Bruxelles.

Affectionnant la rutilance des matières, la construction des tableaux par des réseaux de formes géométriques entremêlées, Klimt est également annonciateur, avec Kokoschka et Schiele, de l'expressionnisme.

### 3. Conclusions

Mais Klimt reste surtout réputé pour ses œuvres d'un érotisme troublant, dont on peut percevoir à la fois l'image de la mère et celle de la femme séduisante. A la fin du XIX<sup>e</sup> siècle, la culture est imprégnée par le retour de l'image féminine, donc la féminité gagne du terrain. Les petites élites bourgeoises se refugiaient dans un monde des belles apparences, où les problèmes de plus en plus pressants de la réalité technique, économique et sociale ne devraient plus être confrontés. Chez Klimt, la féminité correspond à un état fusionnel qui symbolise l'ornement. Pour l'Art Nouveau, l'ornement n'a rien à voir avec l'artificiel, au contraire, contrôle par le génie, il provient de la vie. Il rend visible l'élan vital. A l'autre bout de la grande chaîne de la Vie, dans l'univers de Klimt règne la mort : la vieille de son tableau *Les trois âges de la vie*, la fragilité parfois vieille des corps de jeunes filles, le fleurissement tardif de ses paysages s'inscrivent sous le signe de la *Vergänglichkeit*, du « passé ». L'œuvre de Klimt représente un espoir dans un monde en mutation, car son

idéologie artistică articulează d'una parte, l'ambition orphique et d'autre part, celle cosmogonique à déterminer la Vie de parler par l'intermédiaire de l'ornement, du végétal, des contours ronds des personnages féminins, en s'accompagnant des rythmes de la Nature. Dans sa représentation de la femme et de l'érotisme, il réussit à apaiser l'homme de la perception de la réalité sociale qui lui fait peur et le menace, en suscitant des réflexions et des interrogations sur l'éternel féminin qui nous entoure. Son œuvre reste un très bel hommage adressé à la féminité.

### REFERENCES

- Hevesi L., *Das Haus Waerlldorfer (1905)*, dans *Altkunst-Neukunst*, Wien 1894-1908, Vienne, 1909, p. 223.
- Huysmans J.-K., *À Rebours*, Édition de Marc Fumaroli, Paris, Collection Folio classique (n° 898), 1977.
- Lauterwein A., *Le thème de la mère à l'enfant dans l'art des années 1970*, Association pour la connaissance de l'Allemagne d'aujourd'hui « Allemagne d'aujourd'hui » 2014/3 N° 209, p. 189 à 204.
- Le Rider J., *Modernité viennoise et crises de l'identité*, Presses Universitaires de France, Paris, 2000.
- Lemonnier C., *L'Homme en amour*, 1897, <http://www.ebooksgratuits.com>.
- Netchine S., *La beauté du corps : un enjeu polémique*, L'Esprit du temps « Champ psychosomatique », 2002/2 no 26, p. 53 à 65, ISBN 2-913062-87-3.
- Salfellner H., *Klimt. Sein Leben in Wort und Bild*, Vitalis, EU, 2018.
- Salvan C., *Klimt et l'énigme du féminin*, en « Études », 2012/11 Tome 417, p. 509 -520, ISSN 0014-1941.
- Tietze H., *Gustav Klimt*, *Kunstchronik* (supplément de Zeitschrift für bildende Kunst), Neue Folge, vol. XXIX, 1918.
- Zuckerkandl B., *Zeitkunst. Wien 1901-1907*, Vienne, Leipzig, 1908.

### FENOMENUL MATERNITĂȚII ȘI SUBIECTELE FEMININE ÎN OPERA LUI GUSTAV KLIMT

(Rezumat)

La începutul secolului XX, simbolistul vienez Gustav Klimt ne-a propus o imagine a frumuseții feminine frământată, violentă, erotizată, în opoziție cu tradiția clasică și ne-a lăsat câteva tablouri cu maternități profane celebre, care trimit spre simbolismul ciclului vieții și al morții. Maternitățile sale alegorice, care au provocat un adevărat scandal în epocă conțin multe ambivalențe ale senzualității femeii, obiect de prejudecăți, în ciuda aparentului liberalism al moravurilor care domnea în cercurile intelectuale. Subiectele feminine ale lui Klimt, care sunt în același timp senzuale și tulburătoare, ies din anonimatul către care le împinge societatea vieneză, adică cei 3 K – *Kinder, Kirche, Küche* (copii, biserică, bucătărie), fie pe divanul lui Freud, pentru cele din înalta burghezie, care manifestă simptome de isterie, ori în saloanele pe care le conduceau, prin artă.

BULETINUL INSTITUTULUI POLITEHNIC DIN IAȘI  
Publicat de  
Universitatea Tehnică „Gheorghe Asachi” din Iași  
Volumul 66 (70), Numărul 1-2, 2020  
Secția  
ȘTIINȚE SOCIO-UMANE

## A PEDAGOGICAL APPROACH TO TRADITIONAL CHINESE MEDICINE

BY

TUDOR STANCIU<sup>1,\*</sup> and VALY ILIEȘ<sup>2</sup>

<sup>1</sup>“Gheorghe Asachi” Technical University of Iași,

<sup>1</sup>“A.I. Cuza” University of Iași,

<sup>2</sup>“Gr. T Popa” University of Medicine and Pharmacy

Received: February 28, 2020

Accepted for publication: March 31, 2020

**Abstract.** Instruction in a traditional medicine curriculum offers a strong foundation and framework upon which to build a program that teaches students the necessary methodologies and concepts for practicing in the field. The instruction described in this paper employs a developmental approach by using Bloom’s Taxonomy of Educational Objectives, which is a way to classify instructional activities as they progress in cognitive difficulty. This paper describes a methodology and the results of a 15-year instructional experience of professionals. Results indicate that students move developmentally through six levels of new Bloom’s Taxonomy: knowledge, comprehension, application, analysis, evaluation, and creativity with increasing skills. This indicated an increasing ability to think, learn and apply knowledge using a systems theory perspective.

**Keywords:** Traditional Chinese Medicine (TCM); educational objectives; developmental instruction.

### 1. An Introduction to Traditional Chinese Medicine

Traditional Chinese medicine (TCM) is a branch of traditional medicine that is based on more than 4,000 years of Chinese medical practice that includes various forms of herbal medicine, acupuncture, cupping therapy, gua sha, massage (tui na), bonesetter (die-da), exercise (qigong), and dietary therapy.

---

\*Corresponding author: *e-mail*: drtudsta@gmail.com

One of the basic principles of TCM is that the body's vital energy (ch'i or qi) circulates through channels, called meridians, that have branches connected to bodily organs and functions.

Although if the existence of vital energy was not scientifically verified yet, concepts of the body and of disease used in TCM reflect its ancient origins and its emphasis on dynamic processes over material structure, similar to ancient European humoral theory suggested by Hippocrates. According to him, the imbalance of the four humors (blood, yellow bile, phlegm and "black bile"), or dyscrasia, was thought to be the direct cause of all diseases. Health was associated with a balance of humors, or eucrasia. The qualities of the humors, in turn, influenced the nature of the diseases they caused.

In the same way, ancient Indian Ayurveda medicine had developed the five Hindu elements or tattvas. These are: Akasha (Spirit tattva) – symbolized by a black egg, Vayu (Air tattva) – symbolized by a blue circle, Tejas (Fire tattva) – symbolized by a red triangle, Apas (Water tattva) – symbolized by a silver crescent, Prithvi (Earth tattva) – symbolized by a yellow square. By creating global energy cycles of tattvic tides, in the human body together they are thought to form the basis of all our experiences.

## 2. History of TCM

Acupuncture is included in other East Asian Medical Systems (TEAM) as Tibetan or Japanese Traditional Medicine, and is also incorporated into the biomedical practise, but may be empty of TCM worldview as is the case of Western Medical Acupuncture (WMA), which is focused on nerve stimulation (Escamilla, 2017).

The research of the history of medicine based on archaeological discoveries and anthropological research shows the existence from the prehistory of the notions about the energy channels, about obtaining therapeutic effects by stimulating the different areas of the skin by pressing, stinging, scratching or heat, with distance effects mediated by the channels, energetic or only with local effects (Wong, 2019). Thus, the Ebers papyrus (Egypt, 1550 IC) mentions the existence of a system of 12 channels or vessels through which energy flows; Nowadays Arabian tribes use hot metal objects to cauterize certain areas of the ear to heal body ailments, Bantu tribes in South Africa use scratching certain areas of the skin to treat various ailments, tribes in the Amazon jungle use skin stinging with arrows blown through the buckets for therapeutic purposes; Eskimos use sharp stones to stimulate various areas of the skin to treat diseases.

Archaeological research suggests practicing acupuncture in various antique variants in Egypt, Persia, South Africa, India, Sri Lanka on the territory of the Americas, in areas of Europe including the territory of Romania. The discovery of Oetzi, the man mummified by freezing about 5000 years ago and

kept in a glacier in the Alps, showed that he wore skin tattoos that indicated acupuncture points needed to treat the diseases he discovered at autopsy as he suffered. The researchers concluded that acupuncture was practiced on the Eurasian continent at least 2000 years before the currently known documentary attestations (Acumedica, 2013).

In Korea, in the 1960's, a team of researchers led by Professor Kim Bong Han, experimented with the existence of meridians in animals by injecting a radioactive isotope (P32) into an acupuncture point and tracking the movement of the substance in the body. Using the technique of micro-autoradiography, the team of researchers discovered that the radioactive isotope moved along a very fine tubular system, which overlapped with the known path of the acupuncture meridian, while in the tissues adjacent to the meridian, the concentration was negligible. Then, the team of researchers deliberately injected the same isotope into a nearby poison. The outcome? Almost nothing from the isotope could be detected in the meridian. Therefore, the team's conclusion was clear: the meridian system is completely independent of the vascular network.

More recent studies by the researcher Pierre de Vernejoul (Acumedica, 2013) have confirmed the findings of Kim Bong Han in human beings, injecting 99 m radioactive technetium into the acupuncture of patients and following the isotope path using a gamma radiation visualization device; it moved exactly along the classical meridians, at a distance of 30 cm, in a range of 4-6 minutes. Injecting the same isotope into random points or into venous or lymphatic pathways did not yield similar results, concluding that meridians constitute a unique and morphologically separate pathway.

There has been a steady increase in practice of acupuncture among various health professionals. In different countries the percentage of users is in continuous increase. A US study showed that among family practice patients who used CAM, 16% used acupuncture. A survey of 80 Israeli family physicians (51% men, 48% women) showed that 24% reported practicing acupuncture. The British Medical Acupuncture Society shows that 23 other health care providers, such as licensed acupuncturists, chiropractors, naturopaths, and physiotherapists, also practice acupuncture (Chung, 2003).

In Romania, acupuncture can be administered only by a licensed physician properly trained.

A special aspect regarding prehistoric medical traditions, is that since the 9th millennium BC, clay figures of artistic-biological character were produced in the Carpathian space (in Romania), representing men or women, figurines that have small holes similar to needles, which correspond to acupuncture points known by traditional Chinese medicine. Development of acupuncture in Romania in the twentieth century was possible due to Ion Bratu, Cristea Dragomirescu and N.N. Gheorghiu., C. Ionescu (Targoviște), Dumitru Constantin, T. Crăciun, C. Răuț, V. Bagu (Acupunctura in Romania, 2019).

### 3. Benjamin Bloom's Taxonomy

Bloom's taxonomy is a set of three hierarchical models used to classify educational learning objectives into levels of complexity and specificity that cover the learning objectives in cognitive, affective and sensory domains. The cognitive domain is broken into six levels of objectives.

Lorin Anderson and his colleagues published an updated version of Bloom's taxonomy (in 1999), which takes into account a greater number of factors that impact on teaching and learning (Anderson, 2001). According to Anderson and colleagues, learning that makes sense gives students the knowledge and cognitive processes they need to solve problems. This revised taxonomy tries to correct some of the errors of the original one. Unlike Bloom's 1956 version (Bloom, 1956), the new taxonomy makes the difference between "knowing what", the content of thought and "knowing how", the processes used to solve problems. A group of cognitive psychologists, curriculum theorists and instructional researchers, and testing and assessment specialists published in 2001 a revision of Bloom's Taxonomy with the title "A Taxonomy for Teaching, Learning, and Assessment". In the revised edition of Bloom's taxonomy, the last levels are different: Remember, Understand, Apply, Analyze, Evaluate, Create (rather than Synthesize) as it is shown in Fig. 1.

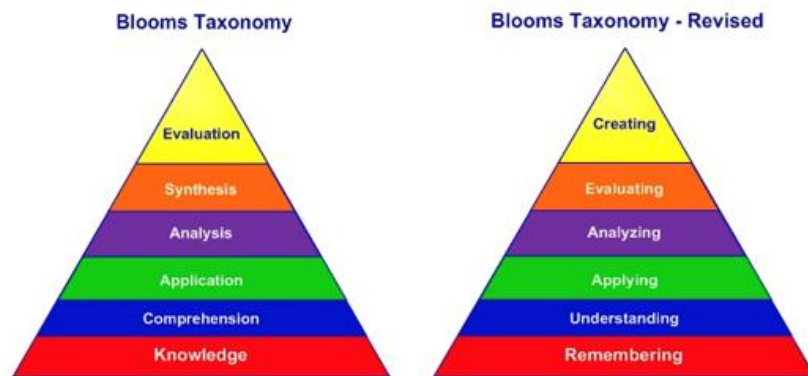


Fig. 1 – Bloom's classification of learning objectives in education.

#### Knowledge

The knowledge level involves recognition or remembering. Can the student recall or remember the information? Remembering is the recognition and "recall" of relevant information from long-term memory.

Knowledge involves recognizing or remembering facts, terms, basic concepts, or answers without necessarily understanding what they mean. Its characteristics may include: Knowledge of specifics—terminology, specific

facts; Knowledge of ways and means of dealing with specifics—conventions, trends and sequences, classifications and categories, criteria, methodology; Knowledge of the universals and abstractions in a field—principles and generalizations, theories and structures.

Examples: *Name three common varieties of TCM* (Ilieș, 2017, 2019).

*Name the application and benefits of SP6* (see Fig. 2).

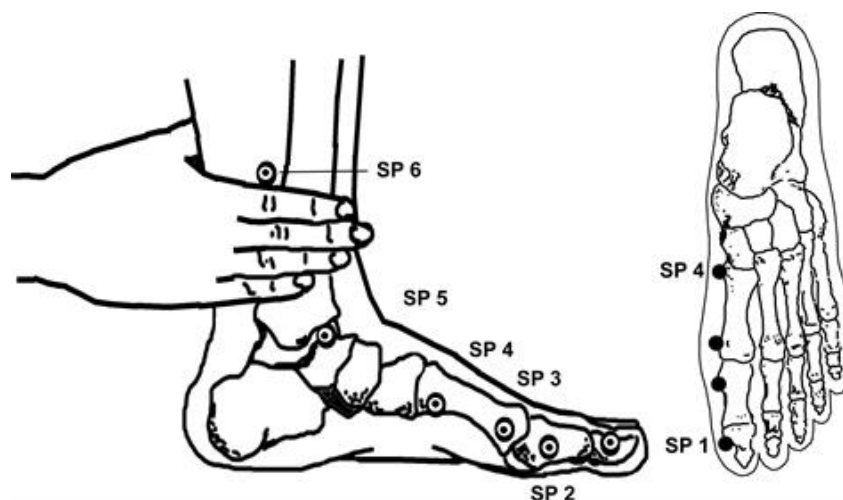


Fig. 2 – Foot acupressure and acupuncture points.

### Comprehension (Understanding)

Comprehension involves demonstrating an understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptions, and stating the main ideas. Understanding is the ability to form one's own understanding based on educational materials, such as reading and teacher's explanations. Subcategories of this process include interpretation, exemplification, classification, summary, deduction, comparison and explanation.

Examples:

- Interpretation  
*Draw a diagram of the main meridian system.*
- Exemplification  
*Draw a figure of how the body is reflected into the feet.*  
*Find an example of the use of meridians in medicine along the history.*  
*Name the main acupuncture points of the elbow.*
- Classification  
*Sort the numbers into even and odd numbers.*  
*List the types of diseases talked by reflexology and acupuncture.*  
*Group these diseases.*

- Summarizing  
*Suggest a title for a short passage on TCM principles.*  
*List the key points regarding the TCM principles.*
- Deduction  
*Read a passage from the book “Energetic massage for you” and draw a conclusion about the importance of plants.*  
*Deduce the meaning of an unfamiliar term from context.*
- Comparison  
*Explain how the heart looks like a pump.*  
*Compare the identifying characteristics of a TCM with Indian tattvas and ancient European humours.*
- Explanation  
*Explain what “shu” points represent.*  
*Draw a figure to explain where IG18 and IG20 are situated (see Fig. 3).*  
*Give details to explain what diseases IG18 and IG20 may ameliorate or cure.*

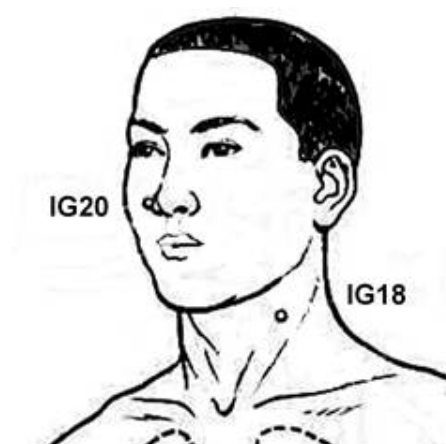


Fig. 3 – IG20 and IG18 head and neck acupressure and acupuncture points.

*Describe how acupuncture may be beneficial for your health.*

### **Application**

Can the student use the information in a new way? The application refers to the use of a process learned in a familiar or new situation.

Application involves using acquired knowledge - solving problems in new situations by applying acquired knowledge, facts, techniques and rules. Learners should be able to use prior knowledge to solve problems, identify connections and relationships and how they apply in new situations.



Examples:

- Execution

*Read aloud a passage from “Energy Massage for You” book in a foreign language.*

*Make a quick test considering TCM principles.*

*Would acupuncture prevent cancer?*

- Implementation

*Design an experiment to see how plants grow in different soil types.*

*Check the online written paper “Study Skills and Bloom’s Taxonomy”.*

### **Analysis**

Can the student distinguish between different parts? Analysis consists of decomposing knowledge into parts and considering the relationship between the parties and the general structure. Students analyse through differentiation, organization and attribution/assignment.

Analysis involves examining and breaking information into component parts, determining how the parts relate to one another, identifying motives or causes, making inferences, and finding evidence to support generalizations. Its characteristics include: Analysis of elements, Analysis of relationships, Analysis of organization.

Examples:

- Differentiation

*Identify important information in a TCM article and cut out the important information.*

*Draw a table to show which are the main and side effects of acupuncture.*

- Organization

*Place the articles in different TCM categories.*

*Make a list of frequently used new concepts and explain those concepts.*

*Make a diagram showing how different effects of acupuncture spots interact.*

- Assignment

*Read the publisher review to determine the referee’s views on an article about acupuncture.*

*Determine the motivation of a person to pursue TCM methods of healing.*

*List four ways of healing by using TCM and explain which ones have the highest health benefits. Provide references to support your statements.*

### **Evaluation**

Can the student justify a stand or decision? The assessment, which represents the last level of the original taxonomy, is the fifth of the six processes

in the revised version. It includes verification and criticism. Evaluation involves presenting and defending opinions by making judgments about information, the validity of ideas, or quality of work based on a set of criteria. Its characteristics include:

Judgments in terms of internal evidence

Judgments in terms of external criteria

- Verification

Examples:

*Which kinds of TCM are best for hypertension, and why?*

*Participate in a practical training group, giving colleagues feedback on the reflexology techniques applied and logic of arguments. Read an article on acupuncture and make a list of the weak points that appear in the article. Review a treatment plan to see if all the necessary steps are included.*

- Critical analysis

*After you have participated in the training for acupuncture and reflexology, you appreciate the extent to which you are ready to meet the criteria to practice. Choose the best method for apply for a complex medical problem. Appreciate the validity of the arguments for and against acupuncture.*

### **Creation**

Can the student create a new point of view or product? Creation, a process that was not included in Bloom's first taxonomy, is on the highest level of the new version. This ability involves combining existing things to do something new. To carry out creative tasks, the learners generate, plan and produce.

- Generation

Examples:

*Convert an "unhealthy" recipe for lunch to a "healthy" recipe by replacing your choice of ingredients. Explain the health benefits and reasons of using the ingredients you chose vs. the original ones.*

*Make some scientific assumptions to explain why people need the sun.*

- Planning

*Plan a scientific study to test the effect of acupuncture on people's headaches.*

- Production

*Write a journal of types and quantity of food you eat every day and at what hour.*

## **4. Conclusion**

Regardless of their area of interest, students move developmentally through six levels of new Bloom's Taxonomy: knowledge, comprehension,

application, analysis, evaluation, and creativity with increasing skills. This indicated an increasing ability to think, learn and apply knowledge using a systems theory perspective.

## REFERENCES

- Anderson L.W., Krathwohl D.R., eds., *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*, Longman, New York, 2001.
- Bloom B.S., Engelhart M.D., Furst E.J., Hill W.H., Krathwohl D.R., *Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook I: Cognitive domain*, David McKay Company, New York, 1956.
- Escamillaa E. G., Martínez B. R., *What Can Acupuncture Bring to Western Medicine? The Perspective of Health Professionals also Trained in Traditional Chinese Medicine-Based Acupuncture*, *European Journal of Integrative Medicine*, **12**, June 2017, 108-116 (2017).
- Ilieș V., *Ghid practic de masaj pentru tine*, Ed. Junimea, Iași, 2017.
- Ilieș V., *Masajul energetic pentru Tine* (selfprint), 2019.
- Owen W.L., *Understanding the Revised Version of Bloom's Taxonomy. A Succinct Discussion of the Revisions to Bloom's Classic Cognitive Taxonomy by Anderson and Krathwohl and How to Use them Effectively*, 2019, [shorturl.at/fluwY](http://shorturl.at/fluwY).
- Pappas E., Pierrakos O., Nagel R., *Using Bloom's Taxonomy to Teach Sustainability in Multiple Contexts*, *Journal of Cleaner Production*, **48**, 54-64 (2013).
- Rule A.C., *Activities for Differentiated Instruction Addressing All Levels of Bloom's Taxonomy and Eight Multiple Intelligences*, 2003, [shorturl.at/mvUV2](http://shorturl.at/mvUV2).
- Wong C., *The Benefits and Side Effects of Acupuncture*, 2019, <https://www.verywellhealth.com/acupuncture-health-uses-88407> [accessed Jan 3, 2019].
- \* \* *Acupunctura in Romania (2019)*, <https://www.acupunctura-provital.ro/acupunctura-in-romania>
- \* \* *Revised Bloom's Taxonomy*, Iowa State University. Center for Excellence in Learning and Teaching (CELT), [shorturl.at/pBPR8](http://shorturl.at/pBPR8).
- \* \* *Study Skills and Blooms Taxonomy*, <http://www.usingmindmaps.com/study-skills.html>.
- \* \* *Taxonomia lui Bloom. Ierarhia tradițională a proceselor cognitive*, <https://iteach.ro/pagina/1111/>.

## O ABORDARE PEDAGOGICĂ A MEDICINEI TRADIȚIONALE CHINEZEȘTI

(Rezumat)

Instruirea într-un curriculum de medicină tradițională oferă o bază și un cadru pe baza cărora profesorii pot să construiască un program care să învețe studenții metodologiile și conceptele necesare pentru o practică de succes în domeniu. Instrucțiunile descrise în acest articol utilizează o abordare de dezvoltare prin utilizarea Taxonomiei obiectivelor educaționale ale lui Bloom, ca o modalitate de a clasifica

activitățile instructive pe măsură ce progresează în dificultate cognitivă. Acest articol descrie o metodologie și rezultatele unei experiențe de 15 ani de practică în domeniu. Rezultatele indică faptul că studenții se deplasează în mod treptat prin cele șase niveluri ale noii Taxonomii a lui Bloom: cunoștințe, înțelegere, aplicare, analiză, evaluare și creativitate cu abilități crescânde. Aceasta abordare a indicat o capacitate din ce în ce mai mare de a gândi, învăța și aplica cunoștințe folosind o perspectivă a teoriei sistemelor.

BULETINUL INSTITUTULUI POLITEHNIC DIN IAȘI  
Publicat de  
Universitatea Tehnică „Gheorghe Asachi” din Iași  
Volumul 66 (70), Numărul 1-2, 2020  
Secția  
ȘTIINȚE SOCIO-UMANE

**THE ADULT AND THE ADULT EGO STATE.  
TRANSACTIONAL ANALYSIS AND COACHING,  
PSYCHOTHERAPY, COUNSELLING, TRAINING,  
CONSULTING, MENTORING IN SPECIFIC SITUATIONS**

BY

**ELENA TIRON\***

“Gheorghe Asachi” Technical University of Iași  
Department of Teacher Training

Received: March 18, 2020

Accepted for publication: April 27, 2020

**Abstract.** The paper is structured in two parts: transactional analysis and the ego states and the interaction between several concepts similar to transactional analysis: psychotherapy, counselling, coaching, training, consulting, mentoring. In the former part we describe and characterize the states of the ego specific to the "Transactional Analysis", the explicative theory of the personality. The state of the self in the centre of attention as a desirable and balanced state of personality is the state of adulthood. The former part also explains the transactions and the life positions, as well as the ways in which they ensure the balance of the adult. The latter highlights the similarities and differences between the concepts of psychotherapy, counselling, coaching, training, consulting, mentoring through comparative analysis. From the theory and practice of Transactional Analysis (AT) we identify the aims, principles, communication relations and the provision of AT-specific positive stimuli that are bridges to the enunciated concepts and ways of acquiring the autonomy of the adult. The methods used in this paper are scientific documentation, comparative analysis and modelling of the adult state according to the presented concepts.

**Keywords:** the adult ego state; psychotherapy; counselling; coaching; mentoring.

---

\**e-mail:* elenadimitriutiron@gmail.com

## 1. Introduction

In the '50s, Eric Berne, inspired by the Freudian model of personality, developed an explanatory theory of personality called "Transactional Analysis" (TA), which is at the same time a psychotherapeutic system dedicated to personal development and change (the Romanian Association of Transactional Analysis). Transactional analysis introduces concepts such as: ego states, transactions, strokes, life positions.

## 2. Transactional Analysis and the Ego States

The ego states are coherent systems of ideas and emotional experiences manifested by appropriate behavioural patterns. The ego states are concrete and observable, unlike the instances of the psyche in Freud, which are abstract and non-behavioural.

Eric Berne (2006) states that every human being has three types of states of the ego:

1. The PARENT ego state, derivative of the parental figures. In parenthood the individual feels, thinks, acts and reacts exactly like one of his parents when he was a child.

2. The ADULT ego state, in which the person objectively assesses the environment and calculates his probabilities and possibilities based on his previous experience. The adult, Berne states, works like a computer.

3. The CHILD ego state, in which the person feels, thinks, acts and reacts exactly as he/she did at a certain age of childhood.

The three states of the ego are represented by Berne in Fig. 1.

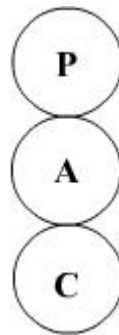


Fig. 1 – Ego states (after E. Berne, 2006)  
(P = parent, A = adult, C = child).

In the view of the Romanian Association of AT – 2014, the ego states are characterized by:

- **The Parent ego state:** behaviours, thoughts and feelings copied from parents or parental figures;

- **The Adult ego state:** behaviours, thoughts and feelings directly responsible for "here" and "now";

- **The Child ego state:** behaviours, thoughts and feelings replayed from childhood.

We can notice that parenthood refers not only to the parents themselves, but also to the parental figures who raised and cared for the children. The Adult ego state refers to "here and now" balanced ideas, feelings and behaviours, while the child ego state refers to immature thoughts, emotions and behaviours, replayed from childhood.

The Parent state of the ego is the one that functions as a "tape recorder" (E. Berne, 2006) it records a great deal of information and then reproduces them: words, gestures, mimics, intonations, judgments, values, modes of behaviour, of action of the people who dominate at certain times the person's life then generating norms about people or things.

The parent state of the ego has two parent subtypes: a **normative or critical parent** who can be both positive and negative, and a **careful parent, benevolent**, which in turn can be positive and negative.

The child state of the ego has two child subtypes as well, a free child with two manifestations: **free positive child and free negative child** and **positively adapted child and negatively-adapted child**.

Fig. 2 below presents the model of the parent and child subtypes

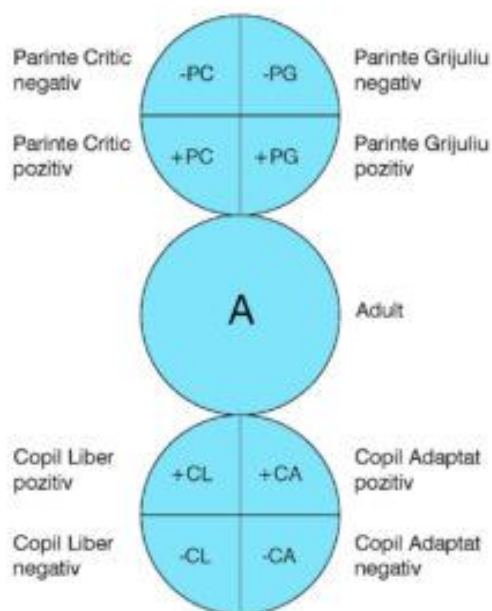


Fig. 2 – Subtypes of parent and child (after E. Berne, 2006).

### 3. The Characterization of Ego States

The **Normative Father (NP)**, sometimes called the **Critical Parent**, contains rules, opinions, values, prejudices, authoritarian behaviour patterns.

The **Positive Normative Parent** is firm, competent, protective, normative, having balanced self-control, focused, solid, decisive, a person who inspires, a person who empowers (<http://www.parinteconstient.ro/analiza-functionala-a-starilor-eului-in-parenting>). For example, the adult who says to the child *"we cross the street when the traffic light is green"*. Or the adult who oversees a team and who explains the internal regulations of the department he supervises.

The **Negative Normative Parent** is **punitive**, rigid, authoritarian, expecting obedience from the others, knows best, threatens, warns, blames. For example, the adult who says to the child: *"You never remember to cross the street when the traffic lights are green"* (<http://www.parinteconstient.ro/analiza-functionala-a-starilor-eului-in-parenting>). Or the adult manager who tells a subordinate: *"You never know the rules in this working department!"*

The Parent, as an ego state, may also be **Nurturing or Benevolent** when offering affection and consolation.

The **Positive Nurturing (Benevolent) Parent** is affectionate, empathetic, loving, understanding, appreciative, encouraging, uses words such as: *"do you want me to help you?"*, *"I like it!"*, *"I care!"*, *"well done!"*, has an open, smiling, preoccupied/comforting posture. For example, the adult who says to the child: *"I understand that you are excited to get home, but I'd like to remind you to cross the street when the green light is on, please give me your hand, well done!"* (<http://www.parinteconstient.ro/analiza-functionala-a-starilor-eului-in-parenting>). The manager who says to his employee *"I understand that you are new in this department, but I'd like to remind you that the internal regulations are necessary to be known"* has a positive caring parent behaviour.

The **Negative Careful Parent** is agitated, overly protective, smothering, too close, sugary, tends to bend over someone, uses words such as: *"let me, you poor thing, I'll help you!"*. For example, the adult who says to the child: *"Please, let's cross the street when the green light is on, it would be better this way, wouldn't it?"* (<http://www.parinteconstient.ro/analiza-functionala-a-starilor-eului-in-parenting>). The adult who says to his subordinate *"Come on, please, let me explain the rules to you, I'll help you understand them!"*

The **adult** is represented by the behaviours, thoughts and feelings he/she has here and now. The adult in the adult ego state is balanced, practical, objective, assertive, conscious, relaxed, interested, observant, alert, receptive, inquisitive, communicative. For example, he says to the child: *"I see*



you're very excited to cross the street, the traffic light is red, we cross when the traffic light is green" (<http://www.parinteconstient.ro/analiza-funcionala-a-starilor-eului-in-parenting>). The adult as a manager who says to his subordinate: "I see that you are interested in knowing the rules" acts in the adult ego state.

The **Child ego state** is represented by the behaviours, thoughts and feelings experienced in childhood or specific to childhood. When the person does things spontaneously, without following certain rules communicated by the parents, he/she is in the Free Child ego state. But when the individual follows the rules and habits automatically, without thinking, he/she is in the Adapted Child ego state. Both Free Child and Adapted Child ego states have two valences, positive and negative.

When in the **Positive Free Child** ego state, the person is playful, expressive, curious, creative, easy, uncomplicated, natural, enthusiastic. For example, the adult who tells the child: "*Let's count to ten, let's see when the traffic light turns green, what do you think, how long do you think it takes?*" (<http://www.parinteconstient.ro/analiza-funcionala-a-starilor-eului-in-parenting>). The adult as a manager who tells his subordinate "*Let's see how long it will take you to learn the rules!*" is in the Positive Free Child state.

The **Negative Free Child** ego state is irresponsible, selfish, negligent, insensitive, indifferent, uses words such as "I do not want to", "I", "mine", "no", has an inappropriate posture, lacking control, emotional, noisy. For example, the adult who tells the child, taking his hand: "*Let's cross the street running even if the green light is red!*", without assessing the risks (<http://www.parinteconstient.ro/analiza-funcionala-a-starilor-eului-in-parenting>). Or the adult who, as manager, tells his subordinate: "*Let's forget about the regulations, it does not matter!*"

When in the **Positive Adapted Child** ego state, the person is cooperative, friendly, assertive, diplomatic, respectful, trusting, uses words such as "please", "thank you", "help" ("I'd like to ask you", "I am listening"), has an attentive, polite, grateful, benevolent, communicative posture. For example, when the adult says, "*Eh, look, it's green, let's wait nicely.*" (<http://www.parinteconstient.ro/analiza-funcionala-a-starilor-eului-in-parenting>). The adult manager says to his subordinate, "See, you have learned the rules, thank you!".

The **Negative Adapted Child** is sensitive, submissive, stubborn, anxious, aggressive, withdrawn, whining, rebellious, uses words such as "I cannot", "I'm trying", "I want", has a specific posture: closed, shouting and screaming, broken down, pouting, cursing, demanding. The adult who says: "*Oh God, you are going to misbehave at the traffic lights again, I'm sick and tired!*" or "*We have to cross the street when the traffic lights turn green, or else the police will arrest us!*" (<http://www.parinteconstient.ro/analiza-funcionala-a-starilor-eului-in-parenting>). Or the adult as manager telling his subordinate, "I'm tired of telling you that you have to learn the rules!"

An individual, who is an adult in terms of age, may be each of the three ego states in his social, professional, family relationships. He/she can be a positive normative parent when he or she manifests his competence in a particular matter, communicating laws, rules, regulations that the other must take into account. But he can also be a negative normative parent when criticizing, threatening, blaming a subordinate, wife, child.

The adult can be a caring or benevolent parent, affectionate, encouraging in relationships with a subordinate, with his wife or a child. But he can also be overly protective, smothering, indulgent.

The adult person can live the free child ego state spontaneously, with its positive and negative manifestations. As a positive free child, the adult is energetic, motivated, expressive, curious, playful, creative at work, with their spouse, with their friends.

As a negative free child, the adult is selfish, negligent, irresponsible, unwise, noisy, lacks self-control, is late for work, is the one who does not do the job-related tasks competently and the one who is dissatisfied, resentful in this situation.

The adult in the Positive Adapted Child ego state is cooperative, friendly, assertive, diplomatic, respectful, confident in his/her social relationships. When in the negative adapted child ego state, the individual is stubborn, anxious, aggressive, withdrawn, crying, rebellious.

The adult ego state allows for the understanding of all aspects of life, decision-making, problem solving, negotiation, etc.; it harmoniously integrates the desires (Child) and values (Parent), bringing the individual in agreement with himself/herself. The adult ego state occurs in adult individuals when they compare, evaluate, analyse, think, record, communicate, request, make deductions, listen to information. When adults behave objectively, in a balanced manner, practically, assertively, they are in the Adult ego state. But the Adult ego state also has negative aspects; when it is used in excess, this state can cause "robot-like" behaviours.

#### **4. The Adult Ego State**

**The adult ego state** does not automatically identify with adult age, because it begins to crystallize before the age of maturity and not all adults function in the adult ego state. The adult ego state is the part of personality that allows us to perceive and interpret reality from a personal perspective. It develops since childhood and at an adult age it should take the lead of the personality. But the adult ego state does not always manifest itself in pure state, it is contaminated by the influences of the other two states: the parent ego state and the child ego state. A decontaminated adult allows a flexible adaptation to reality, autonomy, spontaneity and an enhanced ability for intimacy. The Adult ego state has the function of negotiating between the child's requirements, the

parent's prescriptions, and the characteristics of the context, is therefore a balance factor for personality.

According to E. Berne (2006), the main aspect that contributes to the strengthening of the adult ego, by separating the states of the child and of the parent, is the individual's **own thinking**. When the adult becomes aware of, analyses, selects and even removes negative influences, preformed thoughts, imitated behaviours from parents and children, he/she has the chance to progress into the adult ego state. Figure 3 shows the adult ego state influenced by the manifestations of the parent ego state and child ego state (Ioana Stancu, <https://ioanastancu.ro/2014/07/21/starile-eului-starea-de-adult/>).

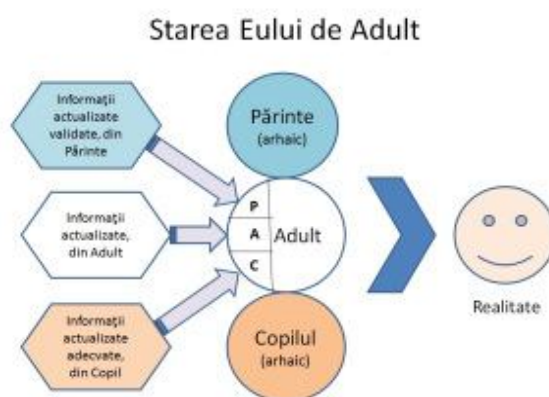


Fig. 3 – The adult ego state (according to E. Berne, 2011).

## 5. Transactions

In their dynamics, the ego states communicate with one another. T A defines these transactions as interactions. A transaction, consisting of a single stimulus and a single verbal or nonverbal response, is the basic unit of social action. In the transaction analysis, the model of the ego states is used to explain what is happening in the communication process.

Types of transactions:

### *Complementary (parallel) transactions*

In the complementary transaction, the answer comes from the ego state that was solicited. The first rule of communication, according to Berne (2006), states: As long as the transactions remain complementary (parallel), communication can flow indefinitely.

Complementary transactions may be:

1. parent - parent, adult - adult, child – child;
2. parent-adult, adult-parent;
3. child-parent, parent-child.

In Fig. 4 below we illustrate the complementary adult-adult and parent-child, child-parent transactions.

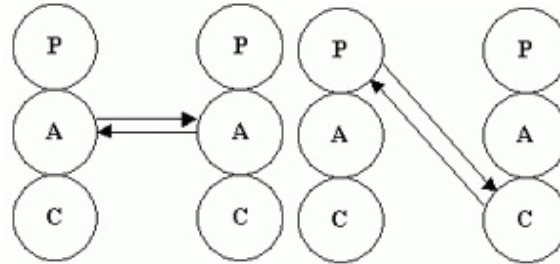


Fig. 4 – Complementary Transactions (according to E. Berne, 2006).

The positive transactions are complementary and beneficial, they lead to further communication, avoid conflicts, solve problems. For example, a person asks: “What is the time?” Another person answers: “It’s 8 o’clock.” Both people are in the adult ego state.

An adult person addresses another adult saying: “Children should be supervised especially when they are young”. The other one answers: “Indeed, child supervision is absolutely necessary”. Both of them are in the parent ego state.

An adult meets his/her friend whom he/she has not seen for many years and says “Wow, so good to see you again!”. The friend replies: “Same here, I was just thinking about you!” Both people find themselves in the child ego state.

### ***Crossed transactions***

Whenever transaction vectors are not parallel, or the ego state to which the transaction is addressed is not the ego state being answered, a crossed transaction occurs. The second rule of communication, according to Berne (2006) states: When a transaction is crossed, communication is interrupted. Interruption can be perceived as a momentary sense that a misunderstanding has just occurred. Fig. 5 below shows this type of transactions.

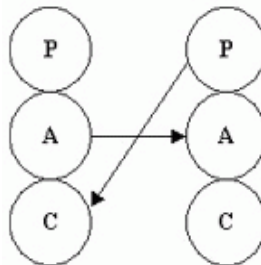


Fig. 5 – Crossed Transactions (according to E. Berne, 2006).

An adult tells another adult: "You are always late for work; I hope you are not going to be late today again!" The other responds: "I am late only in well-justified situations!" In this communicative situation, the first adult is in the critical parent ego state and the other adult is in the adult ego state. However, the two ego states are not equivalent and parallel, but crossed. They can give rise to misunderstandings, conflicts.

### ***Subsequent transactions (covered, hidden)***

In a later transaction two messages are transmitted at the same time, one of which is an open message at the social level and the other is a hidden message at the psychological level.

Often the content of the social level is Adult - Adult. Messages at the psychological level are usually either Parent - Child, or Child - Parent.

For example, the husband asks his wife:

*The husband:* 'What have you done with my T-shirt?'

*Wife:* 'I put it in your drawer'.

Just looking at the written text, we could say it was an Adult - Adult transaction. In fact, it is so at the social level. But now let us resume with gestures, facial expressions and vocal nuances:

*The husband (rash, the voice descends at the end of the sentence, strained muscles, eyebrows together):* 'What have you done with my T-shirt?'

*Wife (trembling voice, high pitch, shrugging shoulders, bending her head forward, looking at her husband beneath raised eyebrows):* "I put it in your drawer."

The psychological level is a cross-over transaction P - C, C - P. If we formulated in words the message sent at this level, it would sound like this:

*The husband:* 'You always misplace my things!' (critical parent)

*Wife:* 'You always criticize me unjustly!' (negative adapted child)

## **6. Life Positions**

Since childhood and throughout adolescence self-perception forms correlated to the perception of the others, identity develops in correspondence with otherness. These concepts are the result of self-knowledge and intercognition. Berne (2011) develops a new concept, life position, and describes four life positions in our relationships with the others.

### **Position 1: (+ +) I'm OK. You are OK.**

The Romanian Transactional Association shows that this is a healthy psychological position. In this position, we feel that we deserve to be loved and

this is true for others as well. From this position we can solve problems constructively, we are able to accept the value and importance of others and can relate assertively to others, we can be successful in our work, in relationships with the others and we can achieve our objectives (ARAT).

This is a position where the adult expresses esteem towards themselves and the others, it is an optimistic, balanced position relating themselves to the others.

**Position 2: (+ -) I'm OK. You're not OK.**

It is the position in which we *blame others, we break or persecute others*. In this position, we tend to blame others for our problems, and we frequently express our hostility. On the surface we might seem to be victorious, but, in reality, we can only feel OK when we find that others are not OK, by our knocking others off. This may be the position of extremely ambitious people who trample on others to achieve their goals, or of fanatics arguing that their path is the only possible (ARAT).

This is a position of superiority and even aggressiveness to others, unbalanced in our favour, apparently.

**Position 3: (- +) I'm not OK. You are OK.**

It is the position in which we feel *discouraged* when we compare to others, we feel victimized or defeated. This position leads to *withdrawal, depression and, in severe cases, to suicide* (ARAT).

This position is also an unbalanced, pessimistic one, in which we are in inferiority to others in the victim's situation or defeated.

**Position 4: (- -) I'm not OK. You're not OK.**

It is the position in which we feel we have lost interest in life. From this position we can feel that *life is useless, and, in some cases, we can become addicted to alcohol or drugs*. We may think we do not deserve to be loved and feel that we are rejected. We also reject the others in this situation (ARAT).

The last position is totally negative, of inferiority for both people in a relationship, in which the two people reject each other, becoming disinterested even in life. The choice of life in childhood was made on the basis of limited information available to us as children. But keeping your life position unchanged over a long period of time or throughout your life, rigidly and inappropriately to reality, can lead to adjustment difficulties or even serious phenomena of non-adjustment to reality.

Exiting these difficulties is accessible through the action of Transactional Analysis both as psychotherapy and as a counselling process, in interaction with other forms of similar action.

## 7. The Interaction Between Transactional Analysis and Coaching, Psychotherapy, Counselling, Training, Consulting, Mentoring

A. **The goals of TA** to acquire individual autonomy can be extended to coaching and psychotherapy, counselling, training, consultancy, mentoring. The autonomy assumptions according to TA theory are valid for psychotherapy and counselling:

1. **Consciousness** understood by being **here and now**. This means the ability to recognize your own sensations and feelings as answers to current reality.

2. **Spontaneity**, which expresses the feeling of free choice to opt for a certain behaviour.

3. **Intimacy**, which involves open and confident interaction during which true feelings are expressed and shared by the partners in the relationship.

B. The **TA principles** can be extended to similar concepts of coaching, counselling, consulting, mentoring, training:

1. All individuals are OK;

2. Every individual has the ability to think;

3. People freely decide upon their destiny, and these decisions can be changed.

C. **The Communicative Relations** between ego states, the parallel transactions, the balanced life positions are procedures similar to methods such as heuristic conversation, problematization, debate in the counselling process or coaching.

D. **Providing positive stimuli** from counselling, coaching, mentoring, training is equivalent to providing TA strokes.

- **Verbal** (words, phrases) or **non-verbal** (touch, caresses, handshakes, push, hit);

- **Positive** (compliments, hugs) or **negative** (threats, blows);

- **Positively-conditioned** ("You worked great!"), **negatively-conditioned** ("I don't like your shirt!") or **positively-unconditioned** ("It's really cool to have you around!") or **negatively-unconditioned** ("You simply step on my nerves!")

In order to fully accomplish the potential of mature people, we need to update our response strategies to life we have formed in our childhood. In order to do this, it is beneficial to get out of the life scenario to gain our autonomy, making the most of the adult resources we have (consciousness, spontaneity and intimacy).

As can be seen from Tables 1 to 5, Loredana Latis ([www.loredanalatis.ro](http://www.loredanalatis.ro)) identifies the following differences between the notions of coaching and psychotherapy, counselling, training, consulting, mentoring.

**Table 1***Comparison Between Coaching and Psychotherapy*

Coaching	Psychotherapy
It assumes the client is healthy, in perfect working order.	It assumes that the client needs relief and that he has dysfunctions, whether vague or not.
It has roots in personal development, in performance.	It has roots in medicine and psychiatry.
It focuses on current events and actions with projection in the future.	It focuses on events and emotions of the past.
It focuses on problem solving.	It focuses on understanding the issues.
It encourages action.	It encourages reflection.
It refers to efficiency.	It refers to progress.

**Table 2***Comparison Between Coaching and Counselling*

Coaching	Counselling
It improves performance, emphasizes new skills and actions.	It facilitates the understanding of the causes of the problem.
It is a process of continuous development.	It is a process which takes place over a period of time.
It focuses on what is working, on strengths.	It focuses on what does not work, the shortcomings
It focuses on the solutions of the present problems and devises a plan for the future.	It solves a present problem by looking at the past.
It involves a contract for a specified period.	It is occasional, taking place if it is necessary.

**Table 3***Comparison Between Coaching and Training*

Coaching	Training
It is a flexible program where the agenda is set by the client.	It has a fixed program with an agenda predefined by the trainer.
Change comes from within by increasing motivation.	The change comes from outside.
All clients win because the intervention is personalized and oriented to the needs and goals of the individual.	Some win, others do not benefit from participating in a training programme.
It involves continuous feedback and continuous learning.	It rarely implies feedback.
It delivers responsibility.	It delivers information.



**Table 4**  
*Comparison Between Coaching and Consultancy*

Coaching	Consultancy
The coach is an expert in communication, art of conversation, interpersonal skills.	Consultants are experts in specific areas (financial, management, IT, etc.)
It is based on relating.	It is based on information.
The customer has the answers and solutions.	The consultant has the answers and solutions.
It also focuses on the customer's personal aspects.	It focuses on work-related issues.
It deals with vision, creativity, turning problems into opportunities.	It deals with specific technical problems.

**Table 5**  
*Comparison Between Coaching and Mentoring*

Coaching	Mentoring
It creates a future based on customer experience and wisdom.	It creates a future based on the experience and wisdom of another person.
The coach is not an expert in any field of activity.	The mentor is an expert in a field of activity.
It can be anywhere in the client's life.	It focuses especially on your career.
The answers come from the client.	The mentor provides advice and expresses his/her views on strategies and action plans.
The clients explore their own values, visions and standards.	The mentor transmits standards, norms, values of the profession or organization.

## 8. Conclusions

In conclusion we can identify certain directions of action of the adult according to his/her possibilities and intentions to balance his/her own personality. If an adult is healthy, mature, responsible, but feels the need to improve, to develop new skills, engage in new shares, and update his/her cognitive, relational, affective, behavioural potential, he/she should address a **coach**.

If an adult is healthy, but wishes to obtain new information about a new profession, a new specialization, the extension of his/her competencies, he/she should address a **consultant**.

If an adult has also discovered new concerns or has set new personal life goals (lose weight, change his/her appearance, attire), but feels the urge to

engage in their realization and their implementation, he/she should address a **trainer** in the field.

If an adult wants to set new working strategies, new future plans, he/she needs a **mentor** in the field.

If the adult feels he or she has problems at work, in the family, with friends, with foreigners, it is advisable to ask a **counsellor**.

If the adult identifies certain psychiatric dysfunctions in him/her and cannot cope, it is advisable that they address a **psychotherapist**.

In line with the need for determination from the weakest need to the most powerful, we can relay the relationship between these concepts as follows:

Coach...consultant...trainer...mentor...counsellor...psychotherapist

In the complex reality between these notions and activities, certain interactions and interdependencies are established. So, we could render the circularity between them as can be seen in Fig. 6.



Fig. 6 – The relationship of interdependence between coach, consultant, trainer, mentor, counsellor, psychotherapist.

## REFERENCES

- Berne E., *Ce spui dupa Buna ziua?* Editura Trei, București, 2006.  
 Berne E., *Analiza tranzacțională*, Editura Trei, București, 2006.  
 Berne E., *Analiza tranzacțională în psihoterapie*, Editura Trei, București, 2011.  
 Harris T., *Eu sunt OK, tu ești OK*. Editura Trei, Bucurest, 2011.  
 \* \* <http://www.parinteconstient.ro/analiza-funcionala-a-starilor-eului-in-parenting>.  
 \* \* <https://ioanastancu.ro/2014/07/21/starile-eului-starea-de-adult/>.

---

ADULTUL ȘI STAREA DE ADULT. ANALIZA TRANZACȚIONALĂ ȘI  
COACHING, PSIHOTERAPIE, CONSILIERE, TRAINING, CONSULTANȚĂ,  
MENTORING ÎN SITUAȚII SPECIFICE

(Rezumat)

Lucrarea este structurată în două părți: analiza tranzacțională și stările eului și interacțiunea dintre mai multe concepte asemănătoare cu analiza tranzacțională: psihoterapie, consiliere, coaching, training, consultanță, mentoring. În prima parte sunt descrise și caracterizate stările eului specifice teoriei explicative a personalității „Analiza tranzacțională”. Starea eului în centrul atenției, ca o stare de dorit și de echilibru a personalității este starea de adult. Tot în prima parte sunt explicate tranzacțiile și pozițiile de viață, ca și modalitățile în care acestea asigură echilibrul adultului. Partea a doua pune în evidență printr-o analiză comparativă asemănările și deosebirile dintre conceptele de psihoterapie, consiliere, coaching, training, consultanță, mentoring. Se identifică din teoria și practica Analizei tranzacționale scopurile, principiile, relațiile de comunicare și oferirea de stimuli pozitivi specifici AT care constituie punți de legătură cu conceptele enunțate și modalități de dobândire a autonomiei adultului. Metodele folosite în această lucrare sunt documentarea științifică, analiza comparativă și modelarea stării de adult potrivit conceptelor prezentate.

