UNIVERSITATEA DE STAT „ALECU RUSSO”
DIN BĂLȚI, REPUBLICA MOLDOVA

DOI: 10.5281/zenodo.439903

Limbaj și Context

Revistă internațională de lingvistică, semiotică și știință literară

1(VIII)2016

ALECU RUSSO STATE UNIVERSITY OF BĂLȚI,
REPUBLIC OF MOLDOVA

DOI: 10.5281/zenodo.439903

Speech and Context

International Journal of Linguistics, Semiotics and Literary Science

1(VIII)2016

The administration of Basel (Switzerland) is the sponsor of the journal from 2011.

Speech and Context International Journal of Linguistics, Semiotics and Literary Science (in Romanian: *Limbaj şi context – revistă internaţională de lingvistică, semiotică şi ştiinţă literară*) is indexed in *ISI, Universal Impact Factor, Index Copernicus, Directory of Research Journals Indexing, Open Academic Journals Index, InfoBaseIndex* and *CiteFactor*. It is listed in *EBSCO, Genamics, MLA International Bibliography, DOAJ, Summon Serials Solutions, ProQuest, La Criée: périodiques en ligne, Vaggi.org Directory, Unified Database for Serial Titles, WorldCat, Open Library, The Linguist List, NewJour, Fabula* and *Jurn Open Directory.*

From July 2014 *Speech and Context* International Journal of Linguistics, Semiotics and Literary Science is a Moldovan **B Rank** journal.

Editorial Office:
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Publishing House: Bălți University Press.

Journal Web Page: *http://www.usarb.md/limbaj_context/*

Journal Blog: *http://speech-and-context.blogspot.com*

The journal is issued twice a year.
Language of publication: English, French and German.

Materials included in this volume were previously reviewed.

ISSN 1857-4149

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

JOURNAL TOPICS

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C O N T E N T S

TYPES OF SIGNS, SPEECH AND INTERACTIONAL MECHANISMS IN COMMUNICATION

Received: January 23, 2016 | Reviewed: February 17, 2016 | Accepted for publication: March 10, 2016

UDC 811.161.3'373.231 | DOI 10.5281/zenodo.443531 | Research Sheet Citations

BELORUSSIAN MASCULINE PERSON NAMES, DERIVED FROM A ROMAN NAME

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Abstract

The research object of the present text is 22 Belorussian male anthroponyms, derived from a Roman name. The main aim of the article is to present their full list as well as their initial meaning. The researched anthroponyms are divided into two major groups according to: 1) their derivation, i.e. the type of the basic word, used during the process of name coining, as a part of speech; 2) the model used for anthroponym coining from a Roman name, i.e. if the Belorussian male anthroponym is derived from its form of Nom. sg. or from its root.

Keywords : *Belorussian masculine person name, Roman name, meaning, derivation, model*

Rezumat

În prezentul articol, supunem cercetării 22 de nume proprii masculine, înregistrate în Republica Belarus, şi care provin de la nume proprii de origine latină. Cercetarea are drept scop principal atât prezentarea acestor unități, cât şi a semnificațiilor lor primare. Identificăm două grupuri de bază de nume proprii de tipul menționat. La baza clasificării date punem principiul derivațional.

Cuvinte-cheie: *nume propriu masculin belarus, nume propriu de origine romană, sens, derivare, model*

Introduction

The research object of the present text is 22 Belorussian male anthroponyms, derived from a Roman name.

As a main source of information for excerpting the researched anthroponyms we used "Belorussian anthroponymy", vol. 1 and vol. 3 by Birila as well as the internet sites http://www.behindthename.com and http://www.kurufin.narod.ru/.

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

The researched anthroponyms are divided into two major groups according to:

1) their derivation, i. e. the type of the basic word, used during the process of name coining, as a part of speech;

2) the model used for Belorussian anthroponym coining from a Roman gentile name, i.e. if the Slavonic male personal name is derived from the form of Nom. sg. of the basic Roman one or from its root.

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

1. **Classification of the Belorussian masculine person names, derived from a Roman name, according to their derivation**

The Belorussian masculine person names can derive from roots which are:

(a) proprial noun, that is:

- a Roman praenomen:

Лук'ян < *Lucianus* (< *Lucius*);

- a Roman name:

Антанін < *Antoninus* (< *Antonius*); *Аўгустын* < *Augustinus* (< *Augustus*); *Касьян* < *Cassian/Cassianus* (< *Cassius*); *Маркіян* < *Marcianus* (< *Marcius*); *Севярын* < *Severinus* (< *Severus*).

(b) an adjective:

Аўгуст < *Augustus (< augustus, 3 – "great"); Кіпрыян* < *Cyprianus (< Cyprianus, 3 – "from Cyprus"); Сявір* < *Severus (< severus, 3 – "severe").*

2. **Classification of the Belorussian masculine person names, according to the pattern of formation from the basic Roman names**

Belorussian masculine person names, derived from the form of Nom. sg. of the basic Roman names:

Валерый (< Valerius/Valesius); Карнилий (< Cornelius); Касьян (< Cassian); Клаўдзій (< Claudius/Clodius); Сяргей (<Sergius); Юлій (< Iuleus/ Iulius/ Julius).

Belorussian masculine person names, derived from the root of the basic Roman name:

Антанін (< Antoninus); Антон (< Antonius); Аўгуст (< Augustus); Аўгустын (< Augustinus); Аўрэль (< Aurelius); Ігнат (< Egnatius/Ignatius); Касьян (< Cassianus); Кіпрыян (< Cyprianus); Лук'ян (< Lucianus); Маркел (< Marcellus); Маркіян (< Marcianus); Марцэлін (< Marcellinus); Мар'ян (< Marianus); Марын (< Marinus); Севярын (< Severinus); Сявір (<Severus); Цярэнт (<Terentius).

3. **Classification of the Belorussian masculine person names, derived from a Roman name with uncertain origin**

The Belorussian masculine person names can derive from Roman gentile names with uncertain origin:

Мар'ян (< Marianus < Marius (Roman proprial noun) or *Maria* (Biblical female proprial noun)); *Маркел (< Marcellus* (diminutive form of the Roman praenomen *Marcus* which is a proprial noun) or *marcellus,* i, m – "little hammer" (common noun)); *Марцэлін (< Marcellinus < Marcellus* (proprial noun) or *marcellus,* i, m –

"little hammer"(common noun)); *Аўрэль* (< *Aurelius* < *aureolus, 3/ aureus, 3* – "golden" (adjective) or *aurum,* i, n – "gold" (common noun)); *Карнилий* (< *Cornelius* < *cornu,* us, n – "horn" (common noun) or *corneus, 3* – "insensible" (adjective), or *corneolus, 3* – "horn-like", "hard" (adjective), or *cornum,* i, n – "strawberry" (common noun)); *Юлій* (< *Iuleus/ Iulius/ Julius* < *ιουλος* – "curly", "hairy" (adjective) or *Iovilius, 3* – "belonging to Jupiter", "divine" (adjective)); *Валерый* (< *Valerius/ Valesius* < *valeo, 2* – "to be healthy" (verb) or *valens, entis* – "healthy, strong" (adjective), or *valerius, 3* – "strong" (adjective)); *Клаўдзій* (< *Claudius/Clodius* < *claudus,* 3 – "lame" (adjective) or *claudeo,* 2 – "to become lame", "to limp" (verb) or *claudius, 3* – "locked" (adjective)); *Сяргей* (< *Sergius* < *servus,* i, m – "slave"(common noun) or *σέργιος* – "guard" (common noun), or an Etruscian origin with unclear meaning)); *Антон* (< *Antonius* < *Antenium* (a name with Etruscian origin and unclear meaning or with a meaning "priceless" (proprial noun)) or *ανθος* – "flower" (common noun), or *αντέω*– "to take part in a battle", "to fight" (verb)); *Ігнат* (< *Egnatius/ Ignatius* < unclear meaning or *ignis, is, m* – "fire" (common noun), or *gnatus, 3* – "born" (perfect participle active from the verb *gnascor, 3* – "to be born") (verboide)), or *ignotus,* 3 – "invisible", "unknown"(adjective), or *igneus,* 3 – "eager" (adjective)); *Марын* (< *Marinus* < *Marius* (a Roman proprial noun) or *marinus,* 3 – "marine" (adjective), or *mare, is, n* – "sea" (common noun), or *Mars* (a Roman mythological name), or *Maria/Marina* (Biblical female names)); *Цярэнт* (< *Terentius* < unclear meaning or *terens, entis* – "crushing"(a present participle active from the verb *tero, 3* – "to rub, to crush" (verboide)), or *terentius, 3* – "cleared out" (adjective), or *teres, teretis*– "round and flat I shape"(adjective)).

4. Classification of the Roman gentile names according to their canonization

Between the Roman names we can find names of saints, canonized by both Orthodox and Catholic Churches:

Antoninus, Antonius, Augustinus, Augustus, Aurelius, Cassian/ Cassianus, Claudius/ Clodius, Cornelius, Cyprianus, Egnatius/ Ignatius, Iuleus/ Iulius/ Julius, Lucianus, Marcellinus, Marcellus, Marcianus, Marianus, Marinus, Marius, Sergius, Severinus, Severus, Terentius, Valerius/ Valesius.

5. Conclusions

Most of the Belorussian male person names (13 from the total number of 22), derived from a Roman name, are coined from a Latin anthroponym of uncertain etymology. They are grouped in ten subgroups. Three Slavonic masculine anthroponyms are derived from an appellative (all the threes are from an adjective), while 6 are formed from a person name (one from a Roman name, derived from a Roman praenomen, and five from a Roman name, derived from another name). The result is a logical one, because Roman names, used as a basis during the process of derivation of the male Slavonic person names, are very ancient, their certain origin is unclear and their initial meaning is forgotten.

It is very important to underline that the etymological classifications are done according to the principles valid for the Latin grammar.

There are two models of coining a Slavonic person name from a Roman one. First, the name derived directly from the form for Nom. sg. of the Roman name, and second, the Belorussian anthroponym derived from the root of the Latin basic name. In this research more productive is the second one. The group of the Belorussian masculine person names, derived from the root of a Roman gentile name includes 17 examples, while the number of Slavic anthroponyms, coined from the Nom. sg. form of the Roman gentile name, is 5.

All the researched Belorussian masculine person names (22 in number), included in this research, are derived from Roman names, canonized by both Orthodox and Catholic churches.

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Received: January 20, 2016 | Reviewed: February 15, 2016 | Accepted for publication: March 10, 2016

UDC 811.16.3'373.231 | DOI 10.5281/zenodo.444830 | Research Sheet Citations

SLAVONIC PERSON NAMES, DERIVED FROM A ROMAN AGNOMEN

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Abstract

The research object of the present text is 36 Slavonic anthroponyms, derived from a Roman agnomen. The main aim of this article is to present their full list as well as their initial meaning. The researched anthroponyms are divided into two major groups according to: 1) their derivation, i.e. the type of the basic word, used during the process of name coining, as a part of speech; 2) the model used for anthroponym coining from a Roman agnomen, i. e. if the Slavonic anthroponym is derived from its form of Nom. sg. or from its root.

Keywords : *Slavonic person name, Roman agnomen, anthroponym, derivation, classification*

Rezumat

În articol, ne propunem să prezentăm 36 de antroponime slave de origine romană. Punem accentul pe semnificația lor primară, care ne permite identificarea unităților atât în baza rădăcinii, cât şi a modelului de formare.

Cuvinte-cheie: *nume propriu slav, nume roman, antroponim, derivare, clasificare*

Every Roman citizen used to have a name, that consisted of at least two main elements – first (or also called a *given name* or a *forename - praenomen*[1]) and a gentile name (*nomen* (F'odorova, 1982, p. 85)/*nomen gentile* (Feleca, 2010, p. 65)). It is possible to add a nickname to those two elements, too. The nickname could be a gentile (*cognomen*) or a person one (*agnomen*) (*ibidem*), (F'odorova, 1982, p. 88). At first the cognomen was a personal sobriquet but during the Imperial Age it lost its individualizing character and became hereditary (Felecan, 2010, p. 65). Worth noting is that along with the above-mentioned elements of the Latin trinominal system, noble Romans very often added a marker of filiation (for example, *M. Porcilius Regulus*, filius *M. Procilii Nocetae* (*Marcus Porcilius Regulus*, son of *M. Procilii Nocetae*)) [*idem*, p. 70].

This model of a naming system is called *trianomina*, i.e. the three names. Initially it was used only in the noble Roman families. It is supposed that it

[1]A man is called by his praenomen only by the members of his family or by his close relatives and friends. By his nomen and cognomen, when used separately, he is called in informal conversations. In a formal type of communication, the Roman citizen is presented by his praenomen and nomen or cognomen; in very formal circumstances and inscriptions, all the three names are used.

has been used since the V[th] century BC, but its first usage in official documents dates back to II[nd] century BC and it was preserved unchanged in Ancien Rome until the beginning of the Sulla's reign, i.e. until the end of the Roman Republic period [*idem*, p. 66].

It represents a unique feature of the anthroponymic system of the tribes that used to live on the Italic peninsula and it is completely different from the name systems of the peoples from the other parts of Europe, even from those neighboring ones from the Mediterranean area, where the combination between a monothematic and a dithematic personal name is observed [RNC].

When Roman cognomina was inherited just like the prenomina and the family names, a fourth element of the Roman name system appeared – an *agnomen (adnomen/agnomen < ad/ag – „to" + nomen – „name")*[2] (F'odorova, 1982, p. 88), [IM], [NR], or also *cognomen ex virtute* (i.e. *a nickname given in order to honor*) (Johnson, 1903, 1932), [VR], *cognomen secundum* (i.e. *second cognomen*) (Smith, 1875, p. 801). That new element functions as a second cognomen and it is usually given to members of one and the same family in order to be distinguished. The agnomen has a meaning of honor and heroic deeds[3]. For example, *Lucius Aemilius Paullus* received the agnomen *Macedonicus* (i.e. *Macedonian*) for his victory over the Macedonia tsar *Perseus* in 168 BC (F'odorova, 1982, p. 88), [IM].

The agnomen is usually added to the names of the Roman citizen after a vote at the Senate [VR] and stays after the phrase "qui et" (Podol'skaâ, 1988, p. 16).

If the agnomen derived from the gentile name of the mother of a Roman citizen, the suffix *–ia* is replaced by *-ianus* or *-inus*. For instance, *Marcus Porcius Cato* had two sons – *Licinius* and *Salonius*. One was born to his first wife, *Licinia*, while the other was born to the second one, *Salonia* [NR].

Usually the representatives of the oldest and noble Roman families had agnomens. For example, a member of *gens Cornelia* got the cognomen *Scipio*, i.e. "a stick", because he used to help his blind father and so that he followed everywhere. That cognomen was inherited by the next generations and the need of agnomina appeared. In the III[rd] century BC *Gnaeus Cornelius Scipio* got the agnomen *Asina*, i.e. "she-donkey", because he had lost a bet and had to lead a female donkey, festooned with gold, to the Forum. That agnomen was added to his son's name after – *Publius Cornelius Scipio Asina* (F'odorova, 1982, p. 89), [IM].

[2]The term is coined by the gramatitions in the 4[th] century BC. The term cognomen, to express its meaning, is used before that (Johnson, 1903, 1932).

[3]That is the reason why dictator *Sulla* added to his name the agnomen *Felix* (i.e. *happy*) (and it became inherited), and his full name was *Lucius Cornelius Sulla Felix* (F'odorova, 1982, p. 88), [IM].

Such examples could be found even in less noble Roman families. For instance, in *gens Caecilia* the ancient cognomen *Metellus* is used, the meaning of which is forgotten and not clear, and because of that it became part of the gentile name. It is more than logical that the representatives of the family should add an agnomen to their names [*ibidem*].

The research object of the present text is 36 Slavonic anthroponyms, derived from a Roman agnomen (4 Bulgarian, 2 Serbian, 8 Russian, 7 Ukrainian, 1 Belorussian, 2 Polish, 3 Slovak, 2 Czech, 2 Slovenian, and 5 Croatian). All of them are male by gender. We aim at presenting a full list of their initial meaning.

The researched anthroponyms are divided into two major groups according to:

(1) their derivation, i.e. the type of the basic word, used during the process of name coining, as a part of speech;

(2) the model used for anthroponym coining from a Roman agnomen, i.e. if the Slavonic anthroponym is derived from its form of Nom. sg. or from its root.

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

The Slavonic anthroponyms can derive from a Roman agnomen which is an adjective:

Dalmaticus (< *Dalmaticus, 3* – "from Dalmatia") > (in Russian) *Далматик*;

Felix (< *felix, icis* – "happy", "lucky") > *Феликс* in Bulgarian, Serbian and Russian; *Фелікс* in Ukrainian and Belorussian; *Feliks* in Polish, Slovenian and Croatian; *Félix* in Slovak; *Felix* in Czech;

Largus (< *largus, 3* – "rich") > *Ларг* in Russian; *Ларг* and *Ларгій* in Ukrainian; *Larg* in Croatian;

Macedonius (< *Macedonius, 3* – "Macedonian") > *Македоний* in Russian;

Numidicus (< *Numidus, 3* – "Numidic") > *Нумідик* in Ukrainian.

The Slavonic person names of Latin origin can be derived from the form for Nom. sg. of the basic Roman agnomen:

Africanus > *Африканус* in Bulgarian;

Silvius > *Силвий* in Bulgarian, *Силвије* in Serbian, *Силвий* in Russian, *Сильвій* in Ukrainian, *Sylwiusz* in Polish, *Silvius* in Slovak and Czech, *Silvij* in Slovenian and Croatian, *Silvije* in Croatian.

The Slavonic person names of Latin origin can be derived from the root of a basic Roman agnomen:

Africanus > *Африкан* in Bulgarian, Russian and Ukrainian;

Corialanus > *Кориолан* in Russian, *Koriolán* in Slovak, *Koriolan* in Croatian;
Germanicus > *Германик* in Russian and Ukrainian.

Etymologic characteristics of the Roman agnomina with uncertain meaning:

Africanus < *Africanus, 3/ Africanus, i, m* – "African/a citizen of Africa";
Coriolanus < *Coriolanus, i, m/ Coriolanus, 3* – "citizen of/ born in Coriolus";
Germanicus < (1) *Germanus, i, m* – "a citizen of Germany"; (2) *Germanicus, 3* – "German";
Silvius < (1) *silva, ae,* f – "forest"; (2) *silvius, 3* – "forest", "the one, who lives in the woods".

The following names of saints are canonized by both Orthodox and the Catholic Churches: *Africanus, Felix, Germanicus, Largus, Numidicus* and *Silvius.*

Conclusions

From the classification according to the basic word, it is obvious that all the Roman agnomina, included in this research, are derived from an appellative, which in all the cases is an adjective.

There are two models of coining a Slavonic person name from a Roman agnomen. First, the name is derived directly from the form for Nom. sg. of the Roman agnomen, and second, the Slavonic anthroponym is derived from the root of the Latin basic name. In this research is more productive the first one. The group of the Slavonic person names, derived from the root of a Roman gentile name includes 12 examples, while the number of Slavic anthroponyms, coined from the Nom. sg. form of the Roman gentile name, is 23.

In the group of the Roman agnomina with uncertain origin and meaning are included 4 anthroponyms with 3 Bulgarian, 1 Serbian, 4 Russian, 3 Ukrainian, 1 Polish, 1 Czech, 1 Slovenian, 2 Slovak, and 3 Croatian equivalents.

Only one group is formed after the classification of the Roman agnomina according to their canonization – the names of saints, canonized by both Orthodox and the Catholic Churches. It includes 6 Latin anthroponyms.

Two of the nine Roman agnomina, included in the present research, are not canonized – *Coriolanus* and *Dalmaticus*.

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Received: January 21, 2016 | Reviewed: February 14, 2016 | Accepted for publication: March 10, 2016

UDC 811.111(73)'276.6:34 | DOI 10.5281/zenodo.445361 | Research Paper Citations

THE LEGAL LANGUAGE AS A SEMIOTIC SYSTEM

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Abstract

The article focuses on the principles of developing an annotated corpus for processing documents of legal discourse. Studying the content of the concept in the speakers' mind should be made based on the totality of heterogeneous media, describing it in language. On the other hand, it is necessary to note that not necessarily that all conceptual information may become linguistic expression, some of it may be stored in memory in the form of other mental representations, of non-linguistic type - in the form of images, photos diagrams, etc. The concept of Constitution in American linguistic consciousness has a special meaning, it covers practically all spheres of American society. According to the language direction this article approaches in the main study, the concept of Constitution can be characterized, for example, as an axiological one, because it is linked indissolubly, from individual basic values of a society, together with concepts such as democracy, freedom, etc., that have left a mark in the history of state formation.

Keywords: *USA Constitution, Frame-Net, PaLinKa, frame, semantic frame, semantic role, semantic element, core, non-core, frame element*

Rezumat

În articol, prezentăm principiile de întocmire a unui corpus de adnotare a documentelor juridice care pun, în prim plan, diferite concepte. Cercetarea conținutului unui concept poate fi făcută în baza mediumului heterogenetic, a limbajului. Totodată, nu tot conținutul conceptului capătă exprimare glotică. O parte din acesta poate fi stocat în memorie şi întrebuințat în alte reprezentări mentale, exteriorizate prin imagini, scheme, diagrame etc. În imaginarul glotic american, conceptul de 'constituție' are o semnificație aparte, deoarece vine în contact cu toate sferele vieții sociale. Conceptul dat este unul axiologic, în relație cu valorile sociale de bază, dar şi cu alte concepte ca 'democrație', 'libertate' etc., care vorbesc despre faptul că statul ca formațiune are o istorie.

Cuvinte-cheie: *constituția Statelor Unite, Frame-Net, PaLinKa, frame, frame semantic, rol semantic, element semantic, nucleu, periferie, frame element*

Introduction

At the current stage of science development and practice of legal discourse, linguistics concerns various ways of conceptualizing the reality of truth, in particular, through semantics. In the present study, we share the views of the scientist E. Kubryakova (Maingueneau, 2007, p. 555) saying that "we know about the structure of consciousness only through language that allows these structures to report and describe them in any natural language [...]. The great majority of the information needed about the world, primarily scientific and theoretical, we perceive not during our feeling activities, objectives, practice, how important they would be, but created in the course of mediated language [ibidem]. E. Coseriu's vision, though anti positive in its essence, is based on full understanding of linguistics as a science of culture in relation to the essential universals of language (semantics, alterity, creativity) (Coşeriu, 2009, p. 73). This scientist says that speaking is a general human activity, accomplished individually by technical representatives of linguistic tradition. "Language is the common ground of language speakers' historicity, and all that is said, is said in a language which, in part, is manifested in concrete form, in speech [...] what is said to be less effective than what is expressed and understood" [*ibidem*].

The problem of coding and understanding of language units in general and concepts, in particular, lies in conceptualizing and developing mental models of reality reflected in language in general and in specific linguistic consciousness of native speakers in particular. Elaboration of research methods depends on the legal discourse, terminology researchers' ideas about the structure and interrelationships between concepts. Thus, although the differences in the definition and comprehension of concepts are observed, linguists agree with the idea that a concept has a complex structure with different degrees of difficulty.

According to E. Wuster concepts exist independently from terms and have an extra linguistic character. The concept is composed of a number of common features specific to any object class. These characters are unfolded in their turn, in other concepts that may be used to structure mentally a specialized field in order to communicate in this field. We share the view that the starting point for all activities and terminological study should be the concept having a key role in analyzing semantic relations between character: "The process of collecting of terms cannot begin from the shapes but from concepts" (Baghici, 2012, p. 124).

The concepts are distinct structural verbal units reflecting different "pieces of reality" (Levinson, 1989, p. 245). Thus, for example, the typology of cognitive concepts includes: mental images, diagrams, frames, scripts, perspectives, kaleidoscopic concepts logically constructed and differ exactly through the structuring manner, representation and updating. This method of concept detecting is based on the linguistic approach, which involves determining the type of the concept based on the analysis of the dictionary definitions.

The concept is, according to the majority of the scientists, a mental representation of reality. A prime example is the method of conceptual analysis developed by Y. Stepanov (Sternin, 2002, p. 824), which is based on studying the evolution of the content of the concept starting from the analysis of "the inner form" and ending with a modern description of the content of the concept. Thus the concept is based on any three "layers":

basic, present characteristic additional or more "passive" characteristics, but which are already outdated, "historical" as well as an internal form, usually unconscious, trapped in a verbal exterior (Coşeriu, 2009, p. 73).

The triple structure of the concept is also characteristic for the lingvoculturological concept (Babuškin, 2001, p. 52). The cultural concept includes form components, concept and value. In this aspect, the signified elements of the concept are designation, description and showing the structure of definition, which is made up of real information about real or imaginary object, but the meaning of the formative concept is reduced to a consistent generalization in memory associated with a particular object, phenomenon, event, quality etc. which supports the concept of linguistic consciousness. The concept reflects valuable separate linguistic identity and the whole team of lingvoculturologists (*idem*, p. 54). In addressing the "classical" methodological research the study is based on verbal means of objectification, such as "the best access to description and determining the nature of the concept is the language" (Sternin, 2002, p. 824).

In the communication process the updating means are linguistic signs because namely the word obtains the status of concept, namely acts as a linguistic sign, transmitting the content of the concept properly. The concept usually is more than a lexical unit, being represented by lexemes, phraseological combinations, phrases, sentences, and collections of texts (Kubrâkova, 1997, p. 390), (Levinson, 1989, p. 245). In addition, "the more diverse the potential symbolic expression of the concept, the older is this concept and greater is its significance of value in this linguistic community" (Vîlcu, 2010, p. 313). The study of concept content should be carried out under the totality of heterogeneous media, describing it in language. It is not necessarily that all conceptual information become linguistic expressions, some may be kept as mental representations, of the non-linguistic type - as images, photographs, diagrams etc. (Sternin, 2002, p. 824). For these reasons, some concepts may have a direct mental projection in mental representations, while other concepts: tactile, gustatory and olfactory sensations, have no direct linguistic projection which is a simple combination of words (e.g. "the smell of freshly baked bread") (Babuškin, 2001, p. 54).

1. Background

Continuing the investigation, in order to describe the structural subsystems of legal language as a separate judiciary semiotic system, we will refer to the analysis of frames and conceptual oppositions of legal discourse. In this study, they are considered as methods of linguistic classification phenomena and events that occur in the objective reality of legal discourse (Sama, p. 97). The conceptual category is a symbolic illustration of the category of the real world (or possible world) (Boldirev, 2000, p. 145), and every act of classification of real events through language is reflected in the relevant language units (Adam, 2008). Therefore, the analysis of linguistic categorization allows us to understand according to what criteria the decisions in this case are issued - as judges systematize and rationalize phenomena and objects in their reality as a result of their professional activities.

Along with the concept, the frame is one of key-categories of cognitive linguistics. There are two main views on frame in specialized literature - frame as type of concept and as a way to represent the information about the concept. The specificity of legal text, as any text, must be sought at the function level of evocation and for understanding texts/discourses, really helpful is, for example, exploring frames involved in enunciation, in other words, the "circumstances in which they speak".

Frames mean the relationships the linguistic sign establish in a text by a semantic function of evocation which aims to sign relations with other signs, signs in other texts dealing with the relations between signs and "things", relations between signs and "knowing things and frames" (Coşeriu, 2009, p. 200), (Babuškin, 2001, p. 52).

M. Minsky, one of the founders of Artificial Intelligence Laboratory at the Massachusetts Institute of Technology (MIT), in his paper A Framework for Representing Knowledge, capitalizes the notion of frame, to show that the human mind structures the flow of deeds and impressions called reality in the form of "sequences" (chunks) of thought, language, memory and perception. "These "sequences" are, actually, "micro-worlds" intimately connected with constellations knots and connections" (Moscal, 2011, p. 112).

Therefore M. Minsky considers, "a frame is a data structure which represents a stereotypical situation, such as that of being in the living room or take part at the birthday party of a child. Each frame attaches several types of information. Some of this information is about how to use the frame. One part is about what's going to happen. Another is about what to do if these expectations are deceived" [*ibidem*].

Any frame - explains this scientist - is composed of two levels, superior (of the top) and from the bottom (basic). The higher levels of frame are fixed and represent the aspects that are always true about a supposed situation, while the inferior levels are more terminals, defined as slots of introducing different categories of data. Each terminal corresponds to a category of individual data by certain marks. First, frames are dynamic organization of data. Any frame is associated with several types of information that is working and is ordered hierarchically. Unlike the higher levels that are stable and easy to recognize, the lower levels are variable and may be able to be shared by several frames. Active relations between the constituent parts of a frame are determined by degrees of tolerance and compatibility from lower levels to higher levels. Assembling and changing the frames are fundamental operations that allow interpretation of something unknown through something known. Secondly, the frames are organized systematically and emphasize their adaptability and projective nature of human intelligence. Therefore, "a frame is a set of questions that appear in a hypothetical situation: it provides possible problems and the methods used to solve them" (*idem*, p. 114). M. Minsky's considerations were given continuity in Ch. J. Fillmore's scientific works (see (Fillmore, 1977), (Fillmore, 2006a), (Fillmore, 1985), (Fillmore, 2003), (Fillmore, 2006b), (Fillmore, 1976)). Operating with the notion of frame, Ch. J. Fillmore transposes it in the center of its own theories about the construction and understanding natural language articulated facts.

The frames contribute to the extension of the meaning of discourse. "Frames necessarily interfere in any speech activity, for there is no discourse that does not occur in a particular circumstance, that does not have a background [...]. Frames participate in almost constantly in determining the signs and often substitute verbal determinators. But their functionality is much broader: the frames direct any discourse, giving it a sense, and can even determine the truth of the statements (Coşeriu, 2009, p. 73). In terms of frame typology more taxonomies from the theory of contexts are known (Coşeriu, 2009), (Guțu, 2006), (Matthews, (n. d.), p. 120).

Frames, necessarily, interfere in any speech activity (there is no legal discourse that occurs in a particular circumstance) – directing any discourse by giving it a meaning and determining even the level the truth statements. Due to their recognized importance , "it's weird how little attention has been paid to them descriptively and analytically" (Coseriu, 2004). "So far, it is the most complex theory of the contexts" says E. Coseriu distinguishing a wide range of frames which he groups into four types: state, region, context and discourse universe.

Through situation "we must understand something much more limited and less ambiguous than is commonly understood, i.e. only spatio-temporal circumstances and relationships that are created automatically by the very fact that someone speaks (with someone about something) at a point in space and in a moment in time" (*ibidem*).

Paraphrasing E. Coseriu, we could say it is strange that, such a theory of frames, has not been valued until now and also the determinations, so precisely and rigorously formulated, are not "captured" in theories and in further linguistic methods. As for determinations, C. Vilcu opines for their "conjugation" with aspects of the generative theory (Vîlcu, 2010). Many facts - in grammatical constructions, as well as in the use of vocabulary – are generally facts of speech related to this linguistics of speech.

The first sketch of integral linguistics is based on the necessary threefold of language: the language in general and/or speech (universal level), language (historical level) and discourse/text (particular level).

Linguistics of speech, linguistics of language and linguistics of discourse or text - justify their tripartite basis and the fact that three different types of content (description, significance and meaning) correspond to them.

Ch. J. Fillmore's contribution to the present linguistic development is indisputable. The theory of semantic frames is, according to its father's considerations (Fillmore, 1977, pp. 123-131), (*FrameNet*, pp. 20-32), (Fillmore, 2006a, pp. 175-199), (Fillmore, 1985, pp. 111-137), (*Cognitive Linguistics*.., p. 373-400), the result of a research program covering "an empirical semantics" as opposed to formal semantics, whose purpose is to emphasize the fact that the description of grammar and the vocabulary of the language must be supplemented by "description of cognitive frames" and interaction through which the language user interprets its environment, builds the messages and understands the messages of others or develops their interior and creates a model of his/her world" (Fillmore, 2006a, p. 175-199), Fillmore, 2003, pp. 222-254). In other words, the theory of semantic frames is a model of interpretation of the meanings of the words in relation to conceptual schemes generated through contextualizing knowledge of experience and social interaction available to the speaker.

FrameNet is an impressive database application that "highlights all the semantic and syntactic combinatory possibilities of each word, for each of the meanings, through a computerized system of annotations"(Backer et al., 1998). In this database, are so far, more than 10,000 English lexical units, out of 6,000 which are fully annotated and organized in nearly 800 related hierarchical semantic frames and illustrated with over 135,000 sentences. Any semantic frame (SF) can be described by a set of properties, called semantic elements (SE), which can be core and non-core. Thus, for example the semantic frame of the verb ESTABLISH is disclosed through a definition Created_entity and Creator as core elements and other non-core semantic elements which vary from case to case, from verb to verb:

establish.v

Frame Element	Core Type
Components	Extra-Thematic
Co_participant	Extra-Thematic
Created_entity	Core
Creator	Core
Depictive	Extra-Thematic
Instrument	Peripheral
Manner	Peripheral
Means	Peripheral
Place	Peripheral
Purpose	Peripheral
Role	Extra-Thematic
Time	Peripheral

Figure 1: *Example of semantic frame*

The presence or the absence of core and non-core elements reflect the dynamic of distribution of the units that make up the statement. The degree of participation of elements setting up the semantic frame differs from statement to statement. As exemplified by the passage from the Constitution of the United States, where we see the verb ESTABLISH:


The Constitution of the United States Preamble We the People of the United States . In Order to form a more perfect Union
establish Justice . insure domestic tranquility . provide for the common defence . promote the general welfare . and secure
the Blessings of Liberty to ourselves and our posterity . do ordain[N1] and establish this Constitution for the United States of
America . Article I - The Legislative Branch Section 1 - The Legislature All legislative Powers herein granted[N2] shall be
Crimes and Misdemeanors . Article III - The Judicial Branch Section 1 - Judicial powers The judicial Power of the United
States , shall be vested in one supreme Court , and in such inferior Courts as the Congress may from time to time ordain and
establish . The Judges , both of the supreme and inferior Courts , shall hold their Offices during good Behavior , and shall , at
stated Times , receive for their Services a Compensation which shall not be diminished during their Continuance in Office .
Tribes ; To establish an uniform Rule of Naturalization , and uniform Laws on the subject of Bankruptcies throughout the
United States ; To coin Money , regulate the Value thereof , and of foreign Coin , and fix the Standard of Weights and
Measures ; To provide for the Punishment of counterfeiting the Securities and current Coin of the United States ; To
establish Post Offices and Post Roads ; To promote the Progress of Science and useful Arts , by securing for limited Times

Figure 2: *Examples of the verb ESTABLISH from USA Constitution*

Another way of representing the relationship between the constituents of a sentence is to include in square brackets the lexical units which illustrate various elements of the frame, adding the role fulfilled: [Creator WE THE PEOPLE OF THE UNITED STATES], [Purpose IN ORDER TO FORM A MORE PERFECT UNION], [Verb ESTABLISH] [created _entity JUSTICE]..., [Verb ESTABLISH] [created_entity THIS CONSTITUTION FOR THE UNITED STATES OF AMERICA].

The semantic richness and the significance of many lexical units is illustrated by the network of links between frames. For example, the English verb. to establish [to institute (as a law) permanently by enactment or agreement (Karasik, 2004), [rom.to determine, establish, to found, to install (in a position , to turn (religion) inst. leg, to prove, confirm (a fact), is indexed on FrameNet as a single frame: ESTABLISH.v (Intentionally_create) Finished_Initial, as a verb and as a noun it has two meanings (Businesses and Intentionally_create) and Created - as a statute the lexical unit LU Establish (2015).

The verb ESTABLISH in the network of FrameNet, expresses its semantic-syntactic identity by attracting actants (Kirilenko, 1984, pp. 43-54), which are realized in the form of some arguments (semantic complements). From the perspective of this semantics, the verb's (ESTABLISH) valences determine the association the core roles (Creator and Created_entity with syntactic functions which can be analyzed on the surface of the statement:

(1) subject [Creator WE THE PEOPLE OF THE UNITED STATES], object [Purpose IN ORDER TO FORM A MORE PERFECT UNION], [Verb ESTABLISH] [created _entity JUSTICE]..., [Verb ESTABLISH] [created _entity THIS CONSTITUTION FOR THE UNITED STATES OF AMERICA];

(2) ... Verb To ESTABLISH direct object [Creator AN UNIFORM RULE OF NATURALIZATION, and direct object [created _entity UNIFORM LAWS ON THE SUBJECT OF BANKRUTPCIES THROUGHOUT THE

UNITED STATES...Verb TO ESTABLISH direct object [created _entity POSTOFFICES AND POSTROADS...;

(3) ... Creator COURTS [indirect object] AS THE CONGRESS may from time to time ... Verb ESTABLISH [object].

The semantic conception of Ch. J. Fillmore was adopted and nuanced by us using the model of FrameNet, adapting the main text of the Constitution to its basic model. In Romania attempts to build a similar database as FrameNet are recent. One of the first steps has resulted in trying to translate , the statements from FrameNet from English into Romanian (Meyer, 2000).

For Moldova this project is new. In Romanian language, the assumed significance of Ch. J. Fillmore's scientific vision is minor. The conception of this great contemporary linguist was much more welcomed and valued by Romanian specialists in computational linguistics. The literature analysis allowed the identification of basic characteristics of linguistic frame, which makes this study, the most appropriate method of describing the structure of specialized discourse.

The main factor of choosing the theme of judicial decisions, was the universality, guaranteed by a unique terminosystem of understanding law for nonprofessionals in the field. The frequency of litigation occurred on this issue, in accordance with certain modifications was taken into account. Each of these sections of constitutional law is governed by the main document - the appropriate change of the Constitution, which provides the opportunity to explore without special legal training. Detailing of the regulatory of each civil liberty by a specific amendment is guaranteed, independently of others, so that each can be assigned a unique system.

2. Main Focus of the article: Issues, Controversies, Problems

Information creates challenges for many areas, including terminology. The exponential growth of the number of specialized documents with new terms is beyond human cognitive ability. A possible solution for this problem is to employ automatic or semi-automatic proceedings to allow individuals and/or small groups to build qualitative terminology. Personalized tools for annotating discourse techniques turned out to be quite safe as they provide the processing of terminology. These techniques consider terms as independent lexical units that meet certain criteria, when the terms are integral parts of a coherent system.

Annotating legal discourse phenomenon is a very difficult task which cannot be achieved without appropriate tools for annotation. Major issues are temporal resources, financial and human to ensure an (almost) perfect corpus. What happens if we have short, limited human resources and material possibilities? A good solution is to use existing linguistic resources, built with considerable effort for a given language, and importing them into a new language. In this article, we will militate for this idea by providing and building the resources of the Romanian semantic role (for Moldova) starting with the frames defined in FrameNet.

The lexicographic project FrameNet contains detailed information about predicational English words (verbs, nouns adjectives, etc.). The basic unit is the semantic frame a structure such as a scenario of inferences, bound by linguistic convention of meanings of lexical units, defined as an event type or status A framework is a set of semantic elements SE, semantic roles SR and a set of lexical units that participate in their updating LU (Fillmore, 1976, p. 613).

A lexical unit represents a word for which combinatorial properties are applied. Semantic elements constitute the target word valences and can be therefore mandatory for the achievement of the lexical-semantic verb. Semantic elements are classified in core elements, non-core elements and peripherals. Core SE usually corresponds to direct arguments of a verb and ensures direct semantic correctness of the statement, while non-core SE the verb's (ESTABLISH) modifiers represent completing the statement with additional information. Below are examples of core Semantic elements:

Semantic Roles (SR);
Core Semantic Element (CSE): Agent, Evaluee, Reason;
Peripheral Semantic Element (PSE): Depicted Degree, Tool, Manner, Means;
Place, Purpose, Reason Action, Result, Time;
Lexical units (LU);
Noun: punishment_act (Rewards and Punishments) - punishment_penalty (Rewards_and_Punishments) verb: PUNISH
[Each House] AGENT… [punish] VERB [its members] EVALUEE [for disorderly Behavior] REASON…
[punish] VERB [Piracies and Felonies] EVALUEE…:

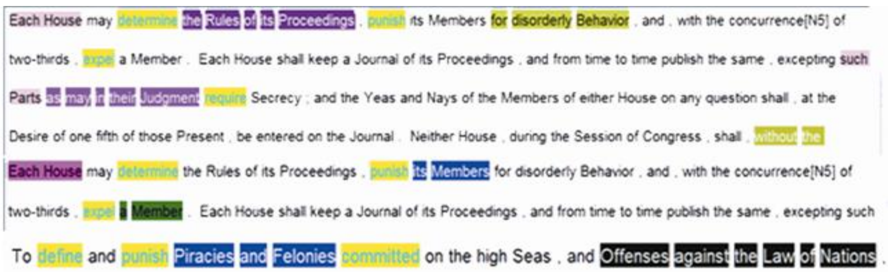

Figure 3: *Annotated exemples of the verb PUNISH from USA Constit*ution

These examples include the verb punish which has the following semantic roles: <agent>, <evaluator>, <reason> or <verb>, <evaluator>. The goal is to enrich RoFrameNet resource (the Romanian FrameNet (Meyer, 2000) by creating a FrameNet for Moldova that would include semantic frames of verbs in legal discourse. In FrameNet the relations are established between the frames, not words. Therefore, lexical relations such as antonymy and synonymy are not taken into account. In the case of complex frameworks such as Criminal_process, every sequence of events or states is described as a single frame, linked to the complex frame through the relations of other sub-frame and other subframes through previous relations.

Frame CRIMINAL_PROCESS is divided into four sub-frames temporally successful: ARREST, ARRAIGNMENT, TRIAL, and SENTENCING. Frame "ARRAIGNMENT" (is divided into three subframes: NOTIFICATION_OF_ CHARGES, ENTER-ING_A_PLEA and BAIL_ DECISION. Frame TRIAL has also three sub-frames: COURT_EXAMINATION, JURY_ DELIBERATION and VERDICT. Figure 4 and Figure 5 represent the CRIMINAL_PROCESS frame and relationships between frames:

Figure 4: *Frame CRIMINAL_PROCESS and its relations*

Figure 5: *Frame CRIMINAL_PROCESS and its relations (USA)*

The criminal process in Moldova represents different steps in comparison with the American criminal process. First, according to Moldova Criminal Procedure Code, there are different procedures for judging an accused charged with murder. The jury's procedure is based on American criminal proceedings.

In Moldovan court, the jury has not been implemented since the Criminal Procedure Code does not provide for this procedure, however it is necessary to emphasize its importance to implement the adversarial principle in criminal proceedings. We believe that in the nearest future Moldova will establish the jury as a characteristic tool typical for a classical adversarial criminal trial. Unlike the American criminal process, Moldovan criminal proceedings are not initiated in Moldova when the suspect is arrested, but only when the prosecutor starts criminal proceedings, sets in motion the criminal proceedings, sends to trial, the prosecution argues in front of court, sums up a conclusion of the sentencing exercise the appealing procedures etc.

Figure 6: *Crime Scenario*

The ramifications from the criminal process - setting in motion the criminal proceedings, the sending to court, supporting the prosecution before court, drawing conclusions of conviction, setting up a recourse action etc. and following the judge's decision.

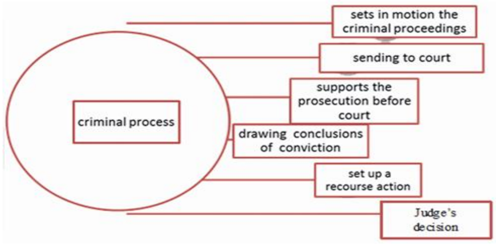

Figure 7: *CRIMINAL_PROCESS in Moldova*

The criminal trial frame for Moldova is still developing. Considering annotation problems with the legal corpus and the tags created for the American system, we have decided to create a database of lexical semantic and the tags to provide legal corpus (apprehension, arrest, search, detention of goods). Each of these frames can have well-defined sub-branches.

The methodology used for developing the Moldovan CRIMINAL_ PROCESS frame differs from the method used by FrameNet. Thus, while FrameNet methodology is based on linguistic achievement, the development of the Moldovan CRIMINAL_PROCESS is based on identifying major legal concepts and the stages of criminal proceedings. The methodologies applied at the creation of the frames could explain the difference of granularity of the CRIMINAL_PROCESS within FrameNet and the CRIMINAL_PROCESS frame in Moldova.

The frame NOTIFICATION_OF_CHARGES perfectly illustrates the differences between the two legal systems. Within FrameNet, NOTIFICATION_OF_CHARGES is the first step to build a more general frame, called the arraignment. The arraignment session is a step in the American criminal law that does not exist in the Moldovan criminal process and is followed by ENTERING_A_PLEA frame, then BAIL_DECISION.

We conclude that using semantic FrameNet for social fields, including law, requires special consideration, and perhaps some adjustments. Although Romanian lexical units have equivalents in English, the legal scenario evoked by the English lexical unit is different from the legal scenario evoked by lexical units in Moldova. The evoked scenarios are changing because legal systems are changing too.

FrameNet was the basis for automatic extraction of syntactico-semantic frames. These frames visualize the connection between meaning and syntactic structure by which it is shown. As a basis for semantic marking - the semantic frames are used - conceptual structures that represent events, objects and properties. Each frame includes a set of elements (frame elements). Each frame is assigned with a number of words-lexicon units that evoke the meaning of the given frame.

The legal terms can be mapped from annotated corpora. A “semantic annotation” presents a more accurate description of the knowledge contained in the text and its legal semantics. A semantic annotation should be well defined, easily understood by experts in the field and not be ambiguous. To comply with these requirements, a semantic annotation must rely on a formal model of the domain.

The texts which are annotated with appropriate legal terms in the legal field, the concepts that describe this area will improve the process of extracting information from texts and documents with legal content for the Romanian language. The texts will contribute to more qualitative results by disambiguation automatic translations of legal terms.

We plead for the idea that corpora should be constantly updated, the correctness of data, is one of many prerequisites that can elucidate the persistent problems in common language: examples from the press: “This is an area where, by acts of commission and omission on the part of... and laity over many decades, we have, I confess, acted shamefully” (Kubryakovan et al, p. 18). ”Cautionary tales of Baba Yaga acted to deter children from wandering... It acts as a place for refugees to flee from war, a source of income for...” (Stepanov, 1997). ACT (V) - to carry out an action/to appear or seem to be/[ROLE]/[PERFORMER]:

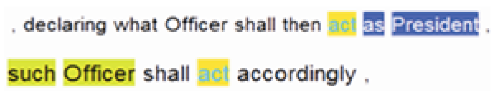

Figure 8: *Example of the verb ”act”*

ABRIDGE (V) - to reduce the length of (a written work) by condensing or rewriting/to curtail; diminish [AGENT]/[ATTRIBUTE]/[CAUSE]/[DIFFERENCE]/ [ITEM]:

Figure 9: *Example of the verb ”abridge”*

Using in common language examples from the press: "Chris Matthews: Republicans raped 26th Amendment And “Abridge” Youth Voting Rights In

NC (*META-Share*…). We should be aware that polysemantism of the terms may be another instigation to build legal corpus. Legal Terms in the Romanian language in criminal law, criminal procedure, can evoke different scenarios, and different words can evoke the same scenario.

The word accuse has some lexical units (JUDGMENT_ COMMUNICATION) (NOTIFICATION_OF_CHARGES)(JUDGMENT) - as a more general word than lexical unit charge. While accuse (to accuse) evokes the CRIMINAL_INVESTIGATION, lexical unit accuse (to charge) evokes the CHARGING. Same with the terms abridge or act.

Legal and penal areas include many examples of polysemantic words. The word to testify, which means to give evidence, evokes the CRIMININAL_INVESTIGATION frame, the PROBATORY_HEARING frame, and the COURT_EXAMINATION frame. The word to evidence evokes the same frames.

Although the verbs to testify and to give evidence can be considered as synonyms in certain contexts, they present a variation of meaning. The word to testify is generally linked to the witness of a crime when he/she decides to testify voluntarily, while the word to give evidence is used in contexts where the person is required by an authority to witness.

The difference of meaning could be shaped in a legal lexicon based on the creation of two different frames: WITNESS AND ACCUSED. The frame WITNESS will be evoked by the verb to testify and the element ACCUSED will be evoked by the verb to evidence.

The annotator should analyze the context in which the lexical unit is introduced in order to choose the appropriate frame. In this election the annotator must use his/her intuition about language. Generally, the combination of words in a sentence helps to identify the significance of lexical units.

Relying on the analysis of terminological resources for the nomination of mental model elements of reality in the legal aspect, we can make the following conclusion: within different frames modeled in legal discourse, there are invariant features and components for each frame within which there are enough differences and personalized traits. Indeed, as it has also been noted by researchers, the type of such mental representation frame is determined by the specific coded representation.

4. Solutions and Recommendations

Annotation of legal discourse cannot be accomplished without the aid of specific tools. In case study we proceed to analyze the concept of USA Constitution using software PaLinKa. Recently, the need to produce reusable corpora led to an increasing use of XML coding in annotation.

As a result, annotation cannot be applied using simple text editors. In addition, annotating discourse is usually complicated requiring specialized tools. In this section we will present the most important features of a speech annotation tool.

PaLinKa, the instrument presented in this paper meets all these requirements and is suitable for annotating legal discourse. The Constitution document was divided into nine XML files that open with another program Notepad ++ is quite simple to install on a PC:

```
[MARKER]
NAME:CRIME
BGCOLOR:10,17,2
FGCOLOR:248,248,250
ATTR:ID=# ;defines an unique id for each tag
PREFIX:ACT
PUT_IN_TREE:1
HOT_KEY:F6

[MARKER]
NAME:MESSAGE
BGCOLOR:243,109,132
FGCOLOR:248,248,250
ATTR:ID=# ;defines an unique id for each tag
PREFIX:ACT
PUT_IN_TREE:1
HOT_KEY:F6

[MARKER]
NAME:ACT
BGCOLOR:163,243,109
FGCOLOR:8,17,2
ATTR:ID=# ;defines an unique id for each tag
PREFIX:ACT
PUT_IN_TREE:1
HOT_KEY:F6
```

Figure 10: *Part of the preferences file used for annotation*

These are some preferences that were used for reference annotation words. NAME: - the tag name can be chosen by the annotator, depending on the SR (semantic roles and roles it wishes to highlight, ACT, CRIME, MESSAGE. As it can be seen, the main program does not display XML tags so that the text can be easily read. In order to identify the tags presented in the text, we specified a base color to show the text to be annotated and marked explicitly in this case, they were displayed and labeled four files of tags that are not repeated (over 140 tags) nor by name, neither by their chromatic color.

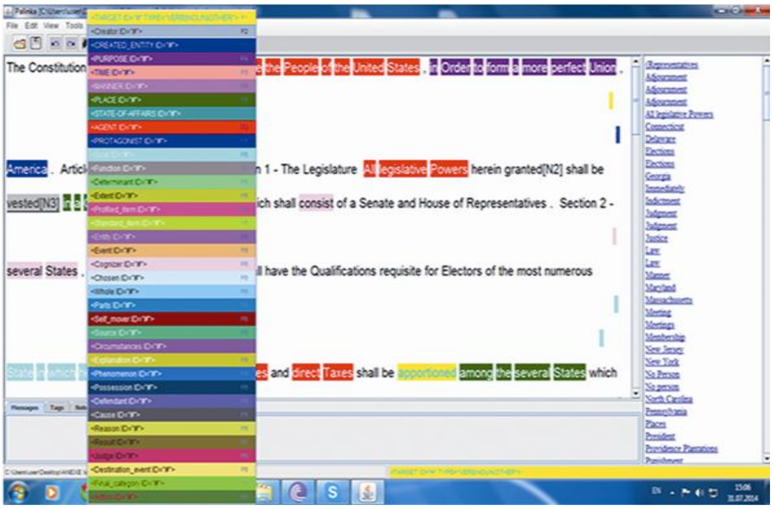

Figure 11: *Target one with 38 frames*

Coreferential annotation is notoriously a time consuming task and work. We marked manually the coreferent links between the entities from the text. Typically, each entity receives a unique ID and a link between the two entities that was scored using these IDs. These IDs are managed automatically by the program PaLinKa. Some links refer to more than one entity. This fact can also be codified.

The coreferential chains can be identified quickly using the entity tree on the right side of the screen (see Figure 10) or by highlighting them. Each frame contains several lexical units LU; some of these also include other LU. Due to this wealth of tags, one of the advantages of using the program PaLinKa is notorious that it hides XML tags using colors for each label. In addition, it is possible to adapt the program to mark the beginning and the end of each particular labeling using a new character. This feature has also proved to be useful for the annotation taken. It is possible to observe this in Figure 10, where each tag is marked by square brackets. Each tag (SR) has a special color because we examined only the verbs of the US Constitution, they have the yellow color . For instance, the LU CHOOSE (v) has the following SR COGNIZER/POSSIBILITIES/CHOSEN, and the frame is CHOOSING. Cognizers make decisions for the CHOSEN (be it an item or a course of action), from a set of POSSIBILITIES. COGNIZER may have an INTENDED_PURPOSE for CHOSEN:

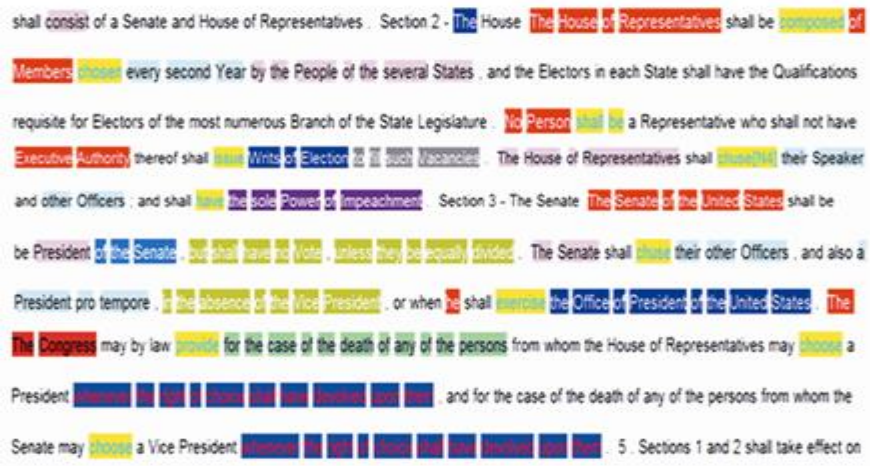

Figure 12: *Examples of LU and SR marked in the text*

CHOSEN identifies the entity or the course of action, which is selected from POSSIBILITIES. CHOSEN chooses the COGNIZER from all POSSIBILITIES. COGNIZER makes a choice between a set of POSSIBILITIES. The POSSIBILITIES are usually expressed through oblique phrases indicating the alternative or the alternatives, or a dependent clause (choosing of doing or choosing not to do so), usually driven by "or" or "if".

Schematically it will be represented so:

№	Subiect	Verb	CHOSEN	COGNIZER	POSSIBILITIES
1.	The Members	chosen	every second year	by the people of the several States	
2.		choose	their other Officers...a President pro tempore	The Senate	
3.		choose	their Speaker and other Officers	The House of Representatives	
4.		choose	a President	The House of Representatives	whenever the right of choice shall have devolved upon them
5.		choose	a Vice President	Senate	whenever the right of choice shall have devolved upon them

Table 1: *Syntactical-semantic relationship of legal frames*

The verb choose, as shown in the table above, requires compulsory CHOSEN and COGNIZER (core SE), but optional POSSIBILITIES (non-core SE). The verbs with related meanings such as pick, select or opt, have the same meaning, but in a different order. Each of these verbs indicates or refers to various aspects of the framework. The verb choose, focuses on the COGNIZER and CHOSEN having the POSSIBILITIES in the background or other explanations. The idea is that knowing the meaning of any of these verbs requires knowing what takes place in a legal environment, in this case knowing the US Constitution content, and knowing the meaning of any verb means that, in some sense, knowing the meaning of all the verbs. The knowledge and the frame structured experience provide background and motivation for the categories represented by words. The words that are linguistic material evoke the frame (in the mind of the speaker/listener); the interpreter (a speech or texts in which are the words) refer to the frame. A full description of these verbs must also include information on grammatical properties and various syntactic patterns in which they occur. What elements or aspects of the frame may be realized as subject of the verb as object, if it exists, and it will be its form? What frame elements or its aspects can be seen as subject or object? Which of these items are optional and which are mandatory? For example in the sentence The Members chosen every second year by the people of several States, The Members - subject, verb chosen, every second year - CHOSEN, by the people of several States - COGNIZER. Defining words regarding frames and prototypes provide a useful approach to the limited issue for linguistic categories. In order to illustrate this approach, it is rather defined as a background frame than in terms referring to all unusual circumstances in which the word could be used. The fact that the verb choose may arise in contexts that do not fit the prototype suggests that the speakers are willing to extend the frame of the word to create a new one.

Another concept applied is the one of perspective. In the example The Senate choose ... their other Officers of the President pro tempor, evokes the frame Choosing, while mentioning all the frame, report similar to the legal environment, priority would be given to the one who chooses - COGNIZER. Similarly, the phrase their other Officers ... the President pro tempore was chosen by the Senate is the report of the legal environment from the perspective of the one who chooses (COGNIZER).

These are semantic roles, the frame of the verb to choose - Choosing. We come with combinatorial properties of a set of basic English vocabulary such as categorization of frames, in this case, the frames of the US Constitution.

4. Future Research Directions

According to the linguistic direction that we deal with in the main study, the concept of the Constitution can be characterized, for example, as an axiological one because it is linked, inseparably, to the individual core values of a society, along with such concepts as democracy freedom etc., that have left a mark in the history of state formation.

Analysing the definitions of the term Constitution from legal dictionaries revealed its constituent components and their concepts: The analysis is based on the logical and linguistic analysis of the definitions of the Constitution determining the meanings of terms. For example, the definitions allow us to compare the characteristics of the concepts that appear in definitions of related terms. In this case - in some definitions of a term, as a document, as a system of state governance, as a source of power, as power limitation according to the law, that document may be modified in accordance with the applicable procedures.

According to those stated above, there were identified three lexical-semantic paradigms of the concept Constitution, explaining its structure. The US Constitution as a lexical-semantic paradigm outlined in texts through representative lexemes - (e.g. basic means of representation a cognitive concepts in language - text, definition, amendment, provision, rule, clause, article, title, to write/rewrite, to cite, to contain, Federal etc.). The last

two paradigms are more closely related than the first one, the conceptual component approaches them - updating the powers of the Constitution as a special type of document within the society, due to its projection on society.
The metaphorical analysis of the concept Constitution demonstrated the use of metaphors on a large scale (from 149 cases of the use of the term Constitution in 250 thousand of uses, were found 38 cases, or 26% of total employment, of the metaphor) the vast majority are verbal metaphors representing one model - personification.

In the text of court decisions, the Constitution is conceptualized as having independence from other authorities reasonably equipped with power and being fair. This type of personification leads to consideration by the judges of the Constitution as a full member of the judicial process, which defines the powers of others, such as local and federal authorities. Lexical-semantic paradigms define the direction that will continue the conceptualization, developing and implementing the concept.

A relation between the constituents of a sentence was established, lexical units which illustrate various elements of the frame, with the addition of the fulfilled role. The semantic richness and the open significance of many lexical units are illustrated by the network of links between frames adapting the main text of Constitution to filimorian model.

FrameNet's use to annotate the corpus of the Romanian language, for example it requires a deeper thinking about the equivalence of the lexical units of the English and Romanian. The legal corpus faces a dual challenge: (1) the equivalence of the lexical units; (2) the equivalence of the legal concepts. After identifying the lexical unit that evokes the frame to receive annotation, it is necessary to find an equivalent for that lexical unit in English and check which setting is evoked by the English lexical unit in FrameNet. At this stage of annotations, the annotator can refer to his/her polyglot knowledge, or use a bilingual dictionary. The second challenge of the annotator while using the tags in FrameNet is the unmatchability of frames in legal systems.

Research results focus to a great extent on reporting the novelty elements (consisting of words or new meanings) with reference to the annotation theory and the role of semantic frames as lexical units. The results can be used to supplement general explanatory dictionaries of the Romanian language and the development of specialized databases, as well as create special university courses for students, the foundation and completion of undergraduate courses, suggesting new research directions, such as polysemy, synonymy and antonymy terminology, terminological metaphor, the establishment of legal terminology etc.

A recommendation would be to engage automatic or semi-automatic proceedings to allow individuals and/or small groups to effectively build high quality terminology of their own resources which closely reflect their individual goals and viewpoints. Nonetheless, theoretical and practical results of the research take on a special dimension in the accession process of the Republic of Moldova to the European Union.

Conclusions

The attempt of annotating specialized texts is relevant in terminology as a term may be used in various statements in which the speaker associates additional meanings. Identifying a certain sense in the case of a polysemantic term is achieved contextually, the selection being determined by the semantics of lexical units with which it is associated in communication. The movement of terms depends on their availability and possible opportunities for semantic extensions. Some terms depend on their degree of specialization and work only in the field where they were launched, while the others are moving to other areas of specialization. The low degree of specialization of terms allows their usual language by adding additional meanings. The annotation theory was developed and demonstrated in relatively simple texts, the purposes of using it in a wide range of legal documents, such as specialized dictionaries, lexicographical dictionaries, glossaries, vocabularies, lexicons. Terms processed through these filters result in a lexical-semantic national corpus for creating a specialized FrameNet. Addressing terminology, on what we based our research, imposes a new direction in science deducted from adopting the semantic frame theory from the computational perspective of the project FrameNet, analyzing the terminology of the American legal discourse and treating legal terminology as lexical units through semantic frames roles of PaLinKa software.

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(LITERARY) LANGUAGE AND SOCIAL CONDITIONING

Received: January 25, 2016 | Reviewed: February 18, 2016 | Accepted for publication: March 10, 2016

UDC 811.111'276.6 | DOI 10.5281/zenodo.446812 | Research Paper Citations

"US AND THEM": STUDIES OF THE HIERARCHY OF OPPOSITES OF THE GLOBAL BUSINESS COMMUNICATION SETTINGS AND CULTURES AND BINARY STRUCTURES IN INTERCULTURAL COMMUNICATION THEORIES

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Abstract

Binarity as an underlying concept of world order is very common in many cultures. In this article we will look at the impact of binary concepts in business communication. We will show that binary structures in business communication are an auxiliary tool for the analysis of business communication. Binary structures are not an element of business communication per se. In research binary structures are subject of critical commentaries and deconstruction from a postmodern perspective. From a postmodern perspective the binary structures are criticized as structural approach. Binary structures present a reference framework of the cognitive and methodological approach of the researcher. They also are selective and must not be representative. The criticism regarding binary structures is that they anticipate the framework of the research and its topic. We will discuss the state of research and the conceptualization of communication in international business cultures.

Keywords: *binarity, concept, culture, business communication, structure*

Rezumat

Binaritatea ca concept de bază al ordinii sociale se întâlneşte în mai toate culturile. În articolul dat, se abordează impactul conceptelor binare în limbajul de afaceri. Autoarea demonstrează că structurile binare în comunicarea de afaceri au un rol auxiliar. În lucrare, structurile cu pricina sunt subiectul unor comentarii critice şi al unei analize din perspectiva principiilor postmoderne. Autoarea mai supuse analizei şi conceptualizarea comunicării în cultura de afaceri.

Cuvinte-cheie: *binaritate, concept, cultură, comunicarea de afaceri, structură*

1. Research Concerning the Binarity of Oppositions in Cultural Studies and Communication

1.2. The 'Binary Opposition' and Opposition as Universal Concept

The categorization of business cultures as a research approach will be presented. Business Communication serving as a medium for understanding and managing communication in different business cultures is a practical application of communication for specific purposes presented in the business industries. In this article we will present binary structures of communication. Research of the binary structure of intercultural communication in international business communication cultures demonstrates the preference of binary structures and opposites as groundwork of the research method. So this method of this research tells us already the impact of the binary structure as a method of research, which is limited by the reduction of binary structures instead of polyvalence. For Lévi-Strauss among the universal structures of the mind are opposites as the basis of social structure and culture. R. Barthes writes in "Elements of Semiology" about the dichotomic concept of language/speech: "The (dichotomic) concept of language/speech is central in Saussure and was certainly a great novelty in relation to earlier linguistics which sought to find the causes of historical changes in the evolution of pronunciation, spontaneous associations and the working of analogy, and was therefore a linguistics of the individual act. In working out this famous dichotomy, Saussure started from the multiform and heterogeneous nature of language, which appears at first sight as an unclassifiable reality the unity of which cannot be brought to light, since it partakes at the same time of the physical, the physiological, the mental, the individual and the social. Now this disorder disappears if, from this heterogeneous whole, is extracted a purely social object, the systematized set of conventions necessary to communication, indifferent to the material of the signals which compose it, and which is a language (*langue*); as opposed to which speech (*parole*) covers the purely individual part of language (phonation, application of the rules and contingent combinations of signs)" (Barthes). In the article "Binary Opposition" (1996) of the "Dictionary of Cultural and Critical Theory" is written: "A relationship of opposition and mutual exclusion between two elements: a crucial term in the theories of structuralism. Examples of such oppositions would be masculine/feminine, cold/heat, or up/down. The phrase appears in the work of the French structural anthropologist Claude Levi-Strauss on myths, particularly those of the indigenous American tribes. He analyzes their legends as embodying major oppositions between mythical archetypes of certain animals, such as the Frog and the Snake. Each animal has certain associations, and the relations between these associations are analyzed according to the relations between the mythic figures which epitomize them. In effect every mythic creature stands for certain meanings. From this maneuver is extracted a general rule: a pair of antagonists is the fundamental element of all mythic narratives, When one element of the relation is present, so too, and necessarily, is the other by means of an operation of difference predicated upon direct opposition. Binary oppositions occur in all myths and so can be seen to be the universal factor in the production of stories. Lévi-Strauss asks why this should be so, and his answer is that these binary oppositions so produced are the symptoms". The cultural studies theory known as structuralism uses the term called 'binary opposition' to explain the structure of human knowledge. Also many cultural and natural phenomena are explained as binary systems composed of two parts. Chandler distinguished in "Semiotics for Beginners" the following two types of analysis:

Paradigmatic analysis	*Representative examples*
Syntagmatic analysis	*'Surface structure'*
Substitution	*Paradigmatic transformations*
Transposition	*Paradigmatic transformations*
Addition	*Syntagmatic transformations*
Deletion	*Syntagmatic transformations*

Illustration 1: *Categories of Change in Rhetoric*

The four basic tranformational processes correspond exactly to the four general categories to which Quintilian (35-100 AD) assigned the rhetorical figures (or tropes) as 'deviations' from 'literal' language (Chandler). D. Chandler wrote in "Semiotics for Beginners": "Dualism seems to be deeply-rooted in the development of human categorization. Jakobson and Halle observe that 'the binary opposition is a child's first logical operation'. Whilst there are no opposites in 'nature', the binary oppositions which we employ in our cultural practices help to generate order out of the dynamic complexity of experience".

Structural Opposition	**Dualism** (two items in one category, not necessarily contradictionary)	○ and ●
Structural Opposition	**Antithesis** (oppositional structure)	○ vs. ●
Opposition of content	**Opposition** (implements contradiction)	○ and ●
Opposition of content	**Contradiction** (opposition of two items)	○ is not ●
Partial Opposition	**Partial Opposition**	☺ and ☻

Illustration 2: *Types of Oppositions*

The binary structure of values of communication in a cultural analysis is for example practiced in the distinction of 'high context culture' and 'low context culture' or in the cultural communication analysis done by Geert Hofstede using the four dimensions 'Power Distance', 'Individualism', 'Uncertainty Avoidance', and 'Masculinity' that have opposite counterparts. Also other contrastive approaches for the categorization of cultures will be discussed. Case studies of the contribution of professional and educational institutions for the application of intercultural communication studies will exemplify the binarity. The self-representation and the representation of the other culture we will exemplify with cases of business institutions and educational institutions that focus on intercultural business communication. We demonstrate here the assets and values which are necessary for the establishment of both intercultural business communication as a field of study and intercultural business communication as a business. J. Hooker wrote in "Cultural Differences in Business Communication": "Business practices are shaped by deeply-held cultural attitudes toward work, power, trust, wealth—and communication". In the article "Binary Oppositions of the Literary Encyclopedia" is written: "A binary opposition is a pair of opposites, thought by the Structuralists to powerfully form and organize human thought and culture. Some are commonsense, such as raw vs. cooked; however, many such oppositions imply or are used in such a way that privileges one of the terms of the opposition, creating a hierarchy".

In the "Dictionary of Cultural and Critical Theory" is written about the binary opposition: "A relationship of opposition and mutual exclusion between two elements: a crucial term in the theories of structuralism Examples of such oppositions would be masculine/feminine, cold/heat, or up/down. The phrase appears in the work of the French structural anthropologist Claude Levi-Strauss on myths, particularly those of the indigenous American tribes". Eagleton wrote in "Working with Feminist Criticism" about 'patiarchal binary thought': "How these oppositions are constructed, the meanings they contain, what is revealed or hidden by such oppositions, how to separate these couples are important considerations. In literary circles discussions about canonical versus non-canonical texts, high culture versus popular culture, the imaginative versus the theoretical are all examples of debates related to binary thinking. (…) Feminists have found this subject relevant because of their belief that binary thinking upholds patriarchy: thus feminists have a vested interest in understanding and dismantling the processes of binary thought" (Eagleton, 1996, p. 89). Research on opposition is as old as Western philosophy. The Square of Opposition is a collection of logical relationships in a square diagram. The doctrine of the square of opposition originated with Aristotle (see Parsons). According to Ferdinand de Saussure, the binary opposition is the means by which the units of language have value or meaning. Binary opposition is according to the Oxford Dictionary of Literary Terms "the principle of contrast between two mutually exclusive terms: on/off, up/down, left/right etc; an important concept of structuralism, which sees such distinctions as fundamental to all language and thought. The theory of phonology developed by Roman Jakobson uses the concept of 'binary features', which are properties either present or absent in any phoneme: voicing, for example is present in /z/ but not in /s/. This concept has been extended to anthropology by Cl. Lévi-Strauss (in such oppositions as nature/culture, raw/cooked, inedible/edible), and to narratology by A. J. Greimas (see actant)".

N. Hoa wrote in Binary Oppositions of Cultural Values and Common Conceptions in Intercultural Communication: "When two persons from two different cultures come into contact, a 'third" culture is constructed in interaction. An ability to do this is believed to be helpful in encounters. In particular it highlights the role of binary opposition of cultural values as a baseline for developing such understanding and knowledge with many values falling in the middle. It is, therefore, critical to keep in mind that such values should not be taken as absolute" (Hoa, 2009).

Rhetoric as a system ever since allowed the practitioner to apply it based upon a systematic variety of elements it offered written down in rhetorical treatises. While examining the rhetorical structures of antithesis as codified in rhetorical handbooks, we also face uncommon rhetorical terms. The antithetical construction of rhetorical figures is a means of persuasion. Blackwell-Starnes in "Deconstructing Rhetoric" wrote: "Kristeva Traditional language use depends on the positing of structures (thetic). Artistic practice, trangresses the boundaries of ordinary structures which fractures the traditional modes of significance to retrieve semiotic energy from the fracture. (Semiotics is the drive within the language or the "birthplace" of the language). Harnessing this semiotic energy allows the artist to create new cultural meanings–new cultural signs–since meaning in culture is based on signs, Kristeva is arguing that the artist is creating a new sign. It is the semiotic energy that brings about a new text (this energy is referred to as the genotext). The energy of the genotext leads to the phenotext (the actual linguistic structure that results). With this pattern, Kristeva argues, the text is shaped by both the linguistic and social structures of the symbolic, cultural order" (see Blackwell-Starnes).

Binarity is also structurally related to the antithetic construction of speech which finds its scientific place in system of rhetoric. In the "Dictionary Unabridged" the adjective 'antithetic' has the meanings (1) of the nature of or involving antithesis and (2) directly opposed or contrasted; opposite. Its origin can be traced back to the years 1575 to 1585 in the English language and Greek antithetikós as equivalent expression to 'antithénai' for 'to set in opposition'. In "The Columbia Electronic Encyclopedia" antithesis is "a figure of speech involving a seeming contradiction of ideas, words, clauses, or sentences within a balanced grammatical structure. Parallelism of expression serves to emphasize opposition of ideas". According to the "American Heritage Dictionary of the English Language" an antithesis is (1) direct contrast, opposition; (2) the direct or exact opposite; (3a) a figure of speech in which sharply contrasting ideas are juxtaposed in a balanced or parallel phrase or grammatical structure; (3b) the second and contrasting part of such a juxtaposition; (4) the second stage of the Hegelian dialectic process, representing the opposite of the thesis. According to "Collins English Dictionary", an antithesis comprises (1) the exact opposite; (2) contrast or opposition; (3) in rhetoric the juxtaposition of contrasting ideas, phrases, or words so as to roduce an effect of balance, such as my words fly up, my thoughts remain below; (4) in philosophy the second stage in the Hegelian dialectic contradicting the thesis before resolution by the synthesis. According to "Collins Thesaurus of the English Language", an antithesis as a noun comprises (1) opposite, contrast, reverse, contrary, converse, inverse, antipode and (2) contrast, opposition, contradiction, reversal, inversion, contrariety, contraposition the antithesis between instinct and reason. In rhetoric an antithesis is a juxtaposition of contrasting words or ideas (often, although not always, in parallel structure). This is closely related to the Topic of Invention: Contraries, and is sometimes known as the similarly named figure of thought, antitheton (Silvae Rhetoricae). In the "English-German Dictionary" the English-German translation for antithesis suggests for 'antithesis' the German equivalents Gegensatz, Antithese, Widerspruch, Gegenpol, and Gegenbild. Antithesis etymologically can be traced back to Late Latin and Greek literally meaning 'opposition' derived from antitithenai 'to oppose'. 1529 it was used as the rhetorical contrast of ideas by means of parallel arrangements of words, clauses, or sentences. It is also used for opposition and contrast, and the second of two opposing constituents of an antithesis. In logic it is used for the second stage of a dialectic process (Merriam-Webster Online Dictionary). The word ἀντέμφασις is a difference of appearance. ἀντεισαγωγή is a compensatory antithesis. ἀντίθεσις is an opposition or resistance. The term ἀντίθετος means opposed or antithetic. ἀντιφράζω is 'to translate'. The word ἀντίθεσις is used for opposition; in Logic, it is the opposition of propositions, and substitution of the contradictory. In rhetoric it is an antithesis. In grammar, it is a change or transposition of a letter (see A Greek-English Lexicon). Anteoccupatio is in rhetoric an anticipation (see An Elementary Latin Dictionary). A Glossary of Rhetorical Terms with Examples uses antistrophe and antithesis. Antanaclasis derived from Greek ἀντανάκλασις, a figure of speech involving a pun, consisting of the repeated use of the same word, each time with different meanings. Anthimeria is the substitution of one part of speech for another (such as a noun used as a verb). It is traditionally called *antimeria. Antimetabole* is the repetition of two words or short phrases, but in reversed order to establish a contrast. It is a specialised form of chiasmus. *Antinome* means that two ideas about the same topic that can be worked out to a logical conclusion, but the conclusions contradict each other. *Antiptosis* is the substitution of one case for another. *Antistrophe* in rhetoric is the repeating the last word in successive phrases. *Antithesis* is the juxtaposition of contrasting ideas in balanced or parallel words, phrases, or grammatical structures; the second stage of the dialectic process. *Backing* is the supporting an argument's merit. *Charisma* is an attribute that allows a speaker's words to become powerful. *Ideology* is a way of understanding one's external surroundings.

1.2. Research concerning the Binarity in Communication

M. LeBaron wrote in *Communication Tools for Understanding Cultural Differences* at *Beyond Intractability* on cultural diversity: "Progress through conflict is possible, and the route is twofold. First, self-knowledge and self-awareness are needed. Without these, our seemingly normal approaches to meaning-making and communication will never be clear enough that we can see them for what they are: a set of lenses that shape what we see, hear, say, understand, and interpret. Second, cultural fluency is needed, meaning familiarity with culture and the ability to act on that familiarity. Cultural fluency means understanding what culture is, how it works, and the ways culture and communication are intertwined with conflicts". The question 'What is intercultural communication?' I. Nemše mentioned regarding a 'critical concepts in intercultural communication': "The concept of social distance depicts "the degree to which an individual perceives a lack of intimacy with individuals different in ethnicity, race, religion, occupation, or other variables. Culture specifies how intimate or socially distant two individuals should be in a given situation, e.g. when do newly acquainted people start using the first names" (see Nemše). D. S. Cox wrote in *The Future of Client Communications* in *MSDN Blogs* (9th of Jan. 2011): "The way we communicate is undergoing profound transformation. Text messaging is replacing traditional conversation in many families. Whether we communicate through laptops, slates or smart phones, electronic communication is becoming pervasive. There are risks and rewards from this new chapter in communications implying profound changes in the way we develop, share and exchange information; even the way we work and play" (see Chandler):

'My' Culture	'Their' Culture
'My' Language	'Their' Language
'My' Aim	'Their' Aim

Illustration 3: *Binarity within Business Communication*

2. The Categorization of Business Cultures as a Research Approach

DiploFoundation wrote on the categorizing of cultures: "Just what are the differences between cultures? Is it useful to look for patterns or categories to make it easier for us to understand these differences? (…) However, we should beware of creating and reinforcing stereotypes. Creating categories ignores fact that within any cultural are sub-groups which may have different traits, and also that individuals within a culture may not follow the norm. Rigid adherence to categories may lead to false assumptions". R. D. Lewis, author of *When Cultures Collide: Managing Successfully Across Cultures* divides cultural characteristics into three groups: "linear active", "multiactive" and "reactive". He argues that people of different nations exhibit characteristics from each of these groups to different degrees. (…) The nations with the most linear active traits are the Germans and the Swiss. Typical examples of multiactive nations are Latin Americans, Arabs, Africans, Indians and Pakistanis. Nations showing reactive traits are the Japanese, and to a lesser degree the Chinese". The question 'Why is it Important to Understand Other Cultures?' S. Griffith answered as follows: "There is no one "right" culture and because of this it shouldn't be expected for one culture to completely conform to another. International Business is expanding. Many companies are going global. Recruitment, sales, management, marketing and workplace environment are all affected by cultures within your organization. It is important to note that a company does not need to be international to have different cultures within it" (see Griffith).

3. Business Communication as Medium for Understanding in Business Cultures

M. LeBaron wrote in *Communication Tools for Understanding Cultural Differences* at *Beyond Intractability* on 'high-context communication' and 'low-context communication': "Communication is the vehicle by which meanings are conveyed, identity is composed and reinforced, and feelings are expressed. As we communicate using different cultural habits and meaning systems, both conflict and harmony are possible outcomes of any interaction" (see LeBaron). S. Gupta in *A Quick Guide to Cultural Competency* wrote on communication styles: "There has been a great deal of research done on different communication styles between the genders. Add in national origin, culture and subcultures, accents, and language barriers, to name a few, and you can see how the workforce today is faced with a much more complex situation. So, how do you communicate effectively when you are dealing with so many variables? In business, clarity in communication is vital" (see Gupta). *The International Encyclopedia of Communication* writes about business discourse: "Studies of business discourse examine how the work of a business institution gets accomplished through talk and texts. Academic and practitioner interest in business discourse has emerged in a social context where business institutions, notably corporations, have a powerful presence in the world". K. R. Kemper wrote in the *International Encyclopedia of Communication* that "the "law and policy of government speech" in different countries typically depends upon the nature and type of each government and how much that government controls its press systems. Globalization and related changes to governments more and more influence how those laws and policies are shaped (Globalization Theories)" (see Kemper). We can consider speech as the genuine human part within modern mass media. While the transmission is technically realized, the transmitted contents is genuine human speech in the means of the medium used:

Speech	Genuine Contents of the Medium
Mass Medium	Medium of the Human Contents

Contents and Means of Media Communication

Mobile Phone
Email
Internet Websites

Communication Means

YouTube
Facebook
Yahoo Messenger

Communication Platforms

Illustration 4: *Communication Means Platforms*

4. The Binary Structures of Values in Communication in Cultural Analysis

4.1. The Binarity of High and Low Context Communication

J. Hooker wrote in *Cultural Differences in Business Communication*: "Low- and high-context communication styles are, at root, contrasting approaches to regulating behavior. One way to identify a low-context culture is that behavior norms are often communicated by putting them in writing them rather than through personal enforcement" (see Hooker). The blogger M. Jeffrey wrote in *High Context vs. Low Context Communication*: "First used by author Edward Hall, the expressions 'high context' and 'low context' are labels denoting inherent cultural differences between societies. High-context and low-context communication refers to how much speakers rely on things other than words to convey meaning. Hall states that in communication, individuals face many more sensory cues than they are able to fully process" [31]. M. Jeffrey wrote in *High Context vs. Low Context Communication*: "In today's business relations, it's a small world after all. As more companies turn towards global markets, professionals are finding themselves in foreign locales, wheeling and dealing like never before. However, the key to effective communication between countries is an understanding of each other's culture, especially a working knowledge of how each society conveys meaning" [*ibidem*]. Jeffrey made the following contrasts:

Communication Interaction Association

Illustration 5: *Categories of Binarity*

J. E. Beer wrote in *High and Low Context* at *Culture at Work*: "The general terms "high context" and "low context" (popularized by Edward Hall) are used to describe broad-brush cultural differences between societies. High context refers to societies or groups where people have close connections over a long period of time" (see Beer). Beer wrote in *High and Low Context* at *Culture at Work*:

High Context	Low Context
Less verbally explicit communication Less written/formal information More internalized understandings of what is communicated Multiple cross-cutting ties and intersections with others Long term relationships Strong boundaries Knowledge is situational, relational Decisions and activities focus around personal face-to-face relationships Central person with authority	Rule oriented Performance according to external rules Knowledge is codified, public, external, and accessible Sequencing Separation of time, of space, of activities, of relationships Interpersonal connections of shorter duration Knowledge is more often transferable Task-centered Decisions and activities focus around goals High separation of work responsibilities

Beer wrote in *High and Low Context* at *Culture at Work*: "While these terms are sometimes useful in describing some aspects of a culture, one can never say a culture is "high" or "low" because societies all contain both modes. "High" and "low" are therefore less relevant as a description of a whole people, and more useful to describe and understand particular situations and environments" [*ibidem*]. 'Ambiguity' is a term used to synthetisize the mixture of cultures with high and low context: "Measured by the use of ambiguities in peace agreements, there is no significant difference between so-called "low-context" and "high-context" cultures. Both low- and high-context cultures use ambiguous language to bridge the gap between negotiating parties. We have Wilson's 14 Points side by side with the Oslo Accords; Chinese cross-textual ambiguities in the Shanghai Communiqué together with American referential ambiguities in the very same document". According to *DiploFoundation*, Arab culture, for example, is high context as Arab negotiators attach great importance to context, for example history, and make a sharp distinction between the way matters of state should be conducted and matters of commerce. The first is the realm of principle and morals, and the second, the realm of haggling. Arab negotiators attach high importance to creating bonds of friendship and trust between negotiators, and respect for the honor and dignity of negotiating partners. Less developed, traditional societies tend to give rise to a high context approach". According to *DiploFoundation*, the USA are a low context culture: "American society is typical of the low context approach of more developed countries. These cultures view negotiation as an exercise in collective problem solving: knowledge and expertise are applied to find mutually acceptable solutions to problems, and partners expect to adopt a give-and-take approach. Low context cultures subordinate history, personal honour and personal relationships for the purpose of agreement".

4.2. The Binarity of Polychronic Cultures vs. Monochromic Cultures

According to M. LeBaron, the difference between polychronic cultures and monochromic cultures can be described as a culture, where negotiators from polychronic cultures tend to start and end meetings at flexible times, take breaks when it seems appropriate, are comfortable with a high flow of information, expect to read each others' thoughts and minds, sometimes overlap talk, and view start times as flexible and not take lateness personally. On the contrary, negotiators from monochronic cultures tend to prefer prompt beginnings and endings, schedule breaks, deal with one agenda item at a time, rely on specific, detailed, and explicit communication, prefer to talk in sequence, and view lateness as devaluing or evidence of lack of respect (see LeBaron, *Communication Tools for Understanding…*), (see LeBaron, *Culture-Based Negotiation…*). LeBaron used the example of the monochronic time of the Anglo Saxons as contrast of the polychromic time of other areas in the world:

Monochronic Time (Anglo Saxons)	Polychronic time (everyone else)
High Context	Low Context
Clock Time	Situational time
Appointment time	Flextime
Segmented time	Simultaneous activities
Task-oriented time perspective	Relationship-oriented
Achievement tempos	Experiential Tempos

4.3. The Opposition of Individualistic" and "Collectivistic" Values

D. Leake and R. Black wrote in *Part III – Continuum of "Individualistic" and "Collectivistic" Values of Essential Tools: Cultural and Linguistic Diversity: Implications for Transition Personnel*: "Transition policies and practices typically assume that youth with disabilities and their families give priority to individual-oriented outcomes such as self-determination, self-reliance, and independent living. (…) "Values" as used here includes beliefs, assumptions, and attitudes. "Worldview" is another term that could be used in this way. Values in this broad sense are assumed to guide how people live their lives, including their moral judgments, goals, and behaviors. Exploring and understanding the values of youth and their families is therefore an important key for planning and providing transition services and supports, and in achieving better outcomes" (see Leake&Black). Leake and Black wrote on 'decision-making: "Culture influences how decisions are made within a family. In traditional collectivistic cultures, there is likely to be a social hierarchy based on gender, birth order, and/or age. Family elders may be highly respected, and they often have roles of authority with responsibility to make sure family members do what is best for the family rather than what is best for themselves as individuals. Elders may have final say about how far their children go in school, who they marry, or where they work. (…) In American individualism, the ideal is for all people to be able to freely make their own decisions. The opinions of family elders may be respected, but as youth enter adulthood, they expect and are expected to make decisions about their own lives" [*ibidem*]. M. LeBaron wrote in *Communication Tools for Understanding Cultural Differences* at *Beyond Intractability* on 'individual identity' and 'communitarian identity': "Individual and communitarian identities are two quite different ways of being in the world. They connect at some point, of course, since all groups are made up of individuals and all individuals find themselves in relationship with various groups. But the starting points are different. To discern the basic difference, ask yourself which is most in the foreground of your life, the welfare, development, security, prosperity, and well-being of yourself and others as individuals, or the shared heritage, ecological resources, traditional stories, and group accomplishments of your people? Generally, those who start with individualism as their beginning tend to be most comfortable with independence, personal achievement, and a competitive conflict style. Those who start with a communal orientation are more focused on social connections, service, and a cooperative conflict style" (see LeBaron, *Communication Tools for Understanding*…).

4.4. The Binarity of Hofstede's Parameters of Geert Hofstede's Four Dimensions 'Power Distance', 'Individualism', 'Uncertainty Avoidance', and 'Masculinity'

Hofstede's four dimensions are:

Power Distance
Individualism
Uncertainty Avoidance
Masculinity.

Of course these are compound criteria that implement the opposition of two aspects: 'Power Distance' consists of the oppositions of 'farness' and 'nearness'. 'Individualism' consists of the oppositions of 'individuality' and 'group socialization'. 'Uncertainty avoidance' consists of the oppositions of 'certainty' and 'uncertainty'. 'Masculinity' consists of the oppositions of 'femininity' and 'masculinity'. A. Durant and I. Shepherd wrote in *'Culture' and 'Communication' in Intercultural Communication* that "one important starting point in thinking about 'culture', in the context of intercultural communication, is the amount of baggage carried by generalized differences between national cultures. Caution is needed, for instance, in relation to studies inspired by Hofstede's (1983) influential work on regionally different world views (cf. his concepts of 'power-distance' and 'uncertainty avoidance' as characteristics of social behaviour and attitude that make it possible to differentiate between regional cultures)" (see Durant&Shepherd, p. 151]. According to *Kwintessential*, the 'Power Distance' "relates to the degree of equality/inequality between people in a particular society. A country with a high 'power distance' score both accepts and perpetuates inequalities between people. An example of such a society would be one that follows a caste system and in which upward mobility is very limited. A low 'power distance' indicates that a society does not emphasise differences in people's status, power or wealth. Equality is seen as the collective aim of society and upward mobility is common". 'Individualism' "focuses on the degree to which a society reinforces individual or collective achievement and interpersonal relationships. If a country has a high 'individualism' score, this indicates that individuality and individual rights are dominant. Individuals in these societies tend to form relationships with larger numbers of people, but with the relationships being weak. A low Individualism score points to a society that is more collectivist in nature. In such countries the ties between individuals are very strong and the family is given much more weight. In such societies members lean towards collective responsibility". 'Uncertainty avoidance' "concerns the level of acceptance for uncertainty and ambiguity within a society. A country with a high 'uncertainty avoidance' score will have a low tolerance towards uncertainty and ambiguity". Masculinity "pertains to the degree societies reinforce, or do not reinforce, the traditional masculine work role model of male achievement, control, and power. A high 'masculinity' score indicates that a country experiences a higher degree of gender differentiation. In such cultures, males tend to dominate a significant portion of the society and power structure".

4.5. Binarities in other Contrastive Approaches for the Categorization of Cultures

4.5.1. Binarities of *DiploFoundation*

According to *DiploFoundation*, other approaches for the categorization of cultures are 'Masculine Approaches to Interaction' vs. 'Feminine Approaches to Interaction'. Masculine cultures value achievement, assertiveness, heroism, and material wealth. Feminine cultures value relationships, caring for the less fortunate, and overall quality of life. The dimension 'Tolerance of Uncertainty' vs. 'Avoidance of Uncertainty' refers to cultures in which people need certainty to feel secure are more likely to have and enforce rigid rules for behavior and develop more elaborate codes of conduct, either formal or informal. The dimension 'Concentrated Power' vs. "Decentralized Power' is concerning the fact that some cultures value equality and distribution of power more. Others expect a hierarchy and that some people will have more power than others. The dimension 'Individual Achievement' vs. 'Group Achievement' is a categorie concerning the fact that some cultures put more emphasis on individualism; some place most emphasis on the good of the group.

4.5.2. The *Binary Pair Method* of Setting Cultural Categories

L. Chaney and J. Martin in chapter 4 *Oral and Nonverbal Communication Patterns* of the book *Intercultural Business Communication* introduced the following binary pairs of the characterization of cultures. The dimension 'Monochronic Time' vs. 'Polychronic Time' is related to attitudes toward time, which vary from culture to culture. Countries that follow monochronic time perform only one major activity at a time (U.S., England, Switzerland, Germany). Countries that follow polychronic time work on several activities simultaneously (Latin America, the Mediterranean, the Arabs) (Chaney & Martin, 2007). The dimension 'Deductive Reasoning' vs. 'Inductive Reasoning' is concerning thinking. Deductive reasoning means going from broad categories or observations to specific examples; U.S. persons use deductive reasoning. Inductive reasoning starts with observations or facts and goes to generalizations; Asians use inductive reasoning [*ibidem*]. The dimension 'Voice Loudness' vs. 'Voice Softness' is used for differences in loudness of speech is culture specific and gender specific: Arabs speak loudly; this is an indication of strength and sincerity. People of the Philippines and Thailand speak softly; it indicates breeding and education. Males usually speak louder than females and at a lower pitch than females. Rate of speech varies with the region of the U.S.; Northerners speak faster than Southerners [*ibidem*].

4.5.3. Fons Trompenaars' Cultural Dimensions

F. Trompenaars also presents his cultural dimensions as binary settings:

'Achievement' vs. 'Ascription'
'Individualism' vs. 'Communication'
'Human-Time Relationship'
'Specific' vs. 'Diffuse'
'Universalism' vs. 'Particularism'
'Neutral' vs. 'Affective'.

People from achievement-oriented countries respect their colleagues based on previous Achievements, while people from ascription-oriented cultures use their titles extensively and usually respect their superiors in hierarchy. The dimension 'Individualism' vs. 'Communication' classifies countries according to the balance between the individual and group interests. People from individualistic cultures ideally achieve alone and assume personal responsibility; on the contrary, people from communitarian cultures ideally achieve in groups which assume joint responsibility. The dimension 'Human-Time Relationship' is established concerning the fact that different cultures assign diverse meanings to the past, present and future. People in past-oriented cultures tend to show respect for ancestors and older people and frequently put things in a traditional or historic context. People in present-oriented cultures enjoy the activities of the moment and present relationships. People from future-oriented cultures enjoy discussing prospects, potentials and future achievement. The dimension 'Specific' vs. 'Diffuse' indicates differences in how people engage colleagues in specific or multiple areas of their lives. The dimension 'Universalism' vs. 'Particularism' indicates how people judge the behaviors of their colleagues. Universalistic cultures are focusing more on rules, being precise when defining contracts, tendency to define global standards for company policies and human resources practices. Particularistic cultures are focusing more on the relationships; contracts can be adapted to satisfy new requirements in specific situations and local variations of company and human resources policies are created to adapt to different requirements. The dimension 'Neutral' vs. 'Affective' is about the behavior of people; people from neutral cultures admire cool and self-possessed conducts and control their feelings, which can suddenly explode during stressful periods. People from cultures high on affectivity use all forms of gesturing, smiling and body language to openly voice their feelings, and admire heated, vital and animated expressions (see Binder).

4.5.4. Other Binary Structures: Human-Nature Relationship (Internal Control vs. External Control)

According to I. Nemše, this dimension indicates how people from different countries relate to their natural environment and changes. Global project stakeholders from internal-oriented cultures may show a more dominant attitude, focus on their own functions and groups and be uncomfortable in change situations. Stakeholders from external-oriented cultures are generally more flexible and willing to compromise, valuing harmony and focusing on their colleagues, being more comfortable with change (see Nemše).

5. Case Studies of the Contribution of Professional and Educational Institutions to Intercultural Communication Studies

In this part of the article we look at the practical use of the binarity of intercultural studies in business organizations. On the German website *Via-*

web.de International Business Cultures was written on the conceptualization of culture: “Culture can’t be defined specifically because it the meaning is different for each individual. It is dependent on the circumstances in a society someone grows up and any other influences in daily life. The definition of culture develops with the individual’s experiences”. Here was written regarding the conceptualization of culture that “there are no definitions which describe the term culture exactly/precisely”. Stereotypes are necessary for the description of antithetical or binary oppositions following the assumption that all members of a society behave in a certain way. The business organization *Via-web.de* emphasized stereotypes for the description of a culture: ”Most cases are accompanied by stereotypes which probably describe a country’s or group’s culture roughly (best). Alike stereotypes of course just reflect the basics of a culture which might also not always suit/fit. During the process of adapting to/learning a culture’s specific (secret) niceties in most cases we get taught and guided by people of our society which know the cultural background like teachers, friends etc. This means learning in the way groups behave. The most important influence do have our parents which reach us also the right moral understanding they have learned as our cultural tradition because you are not born with an understanding of culture”.

The U.K.-based company *Cengage Learning* focuses in their business concept on the general antithesis between “Us and Them” and the distinction of two different cultures, when writing about their approach of learning about different cultures: "The basic energizing motive for this book has remained the same since we became interested in the topic of intercultural communication over forty years ago. We believe that the ability to communicate effectively with people from other cultures and co-cultures benefits each of us as individuals and has the potential to benefit the nearly seven billion people with whom we share this planet. We have intentionally selected materials that will assist you in understanding those intercultural communication principles that are instrumental to success when you interact with people from diverse cultures. Fundamental to our approach is the conviction that communication is a social activity; it is something people do to and with one another”.

Diplomacy as a tool of management between cultures is considered an approach to intercultural business as promoted by the organization *DiploFoundation. DiploFoundation* is a non-profit organization based in Malta with offices in Geneva and Belgrade. In June 2006 *DiploFoundation* was granted Special Consultative Status with the UN Economic and Social Council (ECOSOC). *DiploFoundation* also plays an important role in a number of global networks, including the Global Knowledge Partnership, the International Forum on Diplomatic Training and the European

Diplomatic Training Initiative. (*DiploFoundation*) According to its self-description, key concepts of *DiploFoundation* are :

"*Innovation*: we are a leading training organization in the field of diplomacy and international relations today because of our commitment to innovation in online learning.
Quality: we strive to offer high quality educational experiences and materials, equally attractive and useful for individuals and institutions in developed and developing countries.
Personal touch: the personal dedication of the Diplo team and the recognition of each learner as an individual are always highly rated in surveys, informal reviews and feedback from our course participants and collaborators. *Development cooperation*: we have an ongoing commitment to strengthening diplomatic practice and international relations for a range of stakeholders in developing countries in particular. Contemporary focus: our education, training and capacity building initiatives focus on topics of relevance to today's diplomatic scene, whether these are new areas of study, or traditional topics examined through a contemporary lens. Theory to practice: our activities aim to bridge the gap between theoretical concepts and practical solutions; this is done through close links with real communities of practice and through studying real-life problems. Multistakeholder approach: diplomacy is no longer the exclusive domain of states and diplomats; we promote the involvement of new players, including NGOs, academia, the private sector, and the media".

6. Case Studies of International Marketing and Culture Lesson. Professional Marketing of Intercultural Business Communication

In *What is the Influence of Culture on International Marketing?* on the website *Marketing Teacher Ltd 2000–2011* was written: "Culture is the way that we do things around here. Culture could relate to a country (national culture), a distinct section of the community (sub-culture), or an organization (corporate culture). It is widely accepted that you are not born with a culture, and that it is learned" (see *What is the Influence…*). In this essay is mentioned that "international marketing needs to take into account the local culture of the country in which you wish to market". In the professional writings of business professionals that claim to serve with their services as support for companies dealing with international business partners. Here the 'foreign' culture is describes with its main cultural features and customs and the advice is the imitation following 'if you are in Rome, do as the Romans do' to the extent of the acceptance of the other culture. Business Communication is on the professional website *Effective Business Communication. Negotiating, Making Presentations, Managerial Communication, Cross-Cultural Communication* that serves as a platform for professional business services defined as "any communication used to build partnerships, intellectual resources, to promote an idea, a product, service, or an organization – with the objective of creating value for your business". The website also mentions the following assets: "Effective communication helps you:

- anticipate problems
- make decisions
- coordinate workflow
- supervise others
- develop relationships
- manage knowledge, ideas and creativity
- create a clear vision and energize employees
- promote products and services".

Bilinguality is a tool considered usefull to overcome binarities of intercultural business communication of the the Italian company *Business Talk.* Among the services offered by this company *Business Talk* we find the following statement: "Communication Skills Courses: To play a leading part in today's global environment, it is no longer enough to be able to "get by" in English. Whether you are a company executive who needs to negotiate contracts with foreign clients, a local government representative who frequently attends meetings in Brussels, or a doctor who wants to attend international conferences, you need to be able to communicate accurately, effectively, and persuasively. Business Talk's Communication Skills Courses aim to help you do exactly that. Available at intermediate and advanced levels, depending on topic, each programme lasts between 12 and 30 hours and may be run intensively, semi–intensively or as an ongoing course. Many of the courses also have an optional on-line follow-up component" (see *Business Communication…*).

The Irish company *Business Talk* describes as a service provider of setting of international communication objectives: "Business Talk offers clients a total package in the delivery of communications objectives; the creation and development of its brand image; the promotion of its products and services; the auditing and improvement of internal communications, the provision of re-active internal and external communications in crisis situations; and in the shaping and implementation of policies, programmes and activities consistent with the client's stated business objectives".

The company *Peptalk* write about itself that it serves international Public Relations guidelines in order to manage binary and opposite concepts of communication: "Do you need some advice regarding public relations? Not sure where to start looking? Visit us for a PR Peptalk, and everything will become clear… Raise company or product awareness, communicate to stakeholders, launch a service or product, target a new sector, increase sales enquiries, attract new employees, attract investor interest, enhance your reputation, differentiate from your competitors.

7. A Research Model on Business Communication

The presentation of business communication of different cultures is often done in professional writings of the business communication industry that advice how to maintain etiquette in business communication that involves participiants from more than one culture. So the documentation about intercultural business in various cultures is based upon the professional writings of this business aiming to increase the business culture between two cultures. This material aims to help in a practical way how to deal with another culture. Another area contributing to the research about business cultures is the research done by various researchers and institutions. Also here we find meta–level of discourse that introduces set values and binary structures as a structure for the analysis. The paramenters of this research approach are binary. The contrastive analysis of the parameters of the values allows the interpreter to compare two cultures regarding one value. Both the self-representation of a culture and the representation of the other culture is based upon specific assumption about the culture we will call in the following text claimed value. Such a value can be theoretically negative or positive; they are in general positive qualities, since it is uncommon to formulate negative values. The research about intercultural communication is in many cases a descriptive study of cultural habits unique to the way business communication is performed in a culture. It often overlaps with the every-day life of this culture and commonly shared global business attitudes:

Every-Day Life Attitudes of a Culture
Cultural Business Attitudes
Global Business Attitudes

Illustration 6: *Elements of Business Attitudes*

Claimed values are in many research approaches binary assumptions. They derive from binary structures of opposed values. As such they are from a postmodern perspective not accepted, since here ambivalence and polyvalence is the predominant type of cultural represention. For example Hograefe's study is based upon the selection of one value with has a pendant , e.g. masculinity vs. femininity:

Self-Representation	*Representation of the Other Culture*
Educational Institutions	*Business Communication*
Business Institutions	*Business Communication*

Illustration 7: *Form of Representation*

The binarity of values we discuss in the following part. The binarity of values is an assessment tool based upon the existence of a value x or the opposite of the value x, -x. Besides the existence of the value x or its opposite the value –x, a non-existence of both values or the existence of both values, x and –x, is possible. The values are abstract and the interpreter of the culture must decide if they exist or not. A set of sub-values is a helping tool to decide if the value x or –x exist in a society. So a culture can be classifies as a masculine culture or a feminine culture, a culture with none of these values at all, or is a mixture of both values. This is an example for the establishment of values in cultural comparative research studies. The meta-level of discourse is created by the setting of parameters, which aim to be universal.

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Received: January 26, 2016 | Reviewed: February 18, 2016 | Accepted for publication: March 10, 2016

UDC 821.111-311.2.09"18/19" | DOI 10.5281/zenodo.447172 | Research Paper Citations

THE FABRICATION OF TESS OF THE D'URBERVILLES AS *FEMME FATALE*

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Abstract

In a consumerist society the human body becomes a fetish, and sexual fetishism is also expressed in the 19th century literature through the prototype of femme fatale. Most authors, who dealt with this issue, highlight the display of power imposed by the fetishized body on the persons who desire it. Due to the bourgeoisie's hypocrite morality, the 19th century society wanted to conceal sexuality, this being reflected in different forms of prostitution. The female body seen as fetish by male consumers establishes the relation between the buyer and purchaser. Many young girls traded/were forced to trade their bodies and this trade affected all levels of society. We have chosen for our analysis Thomas Hardy's Tess of the d'Urbervilles, having the intention to extend Tess' presentation from the archetypal victim into defining her as a possible femme fatale. Our survey is based on the identification of a certain type of sexuality through a form of sexual focus on an object or a body part. Tess' body becomes a fetish due to Hardy's persistent presentation of her sexuality, the text continually reminding the readers that her beauty and charms are not only tragic, but also fatal. This fatality is disclosed gradually and this process of unveiling enhances her physicality and seduction, but also the ultimate fear that underneath these 'veils' lies something repugnant or disturbing for Victorian society (as her 'bad blood' or her tendency to violence).

Keywords: *fatal sexuality, degeneracy, erotic fetishes, subversion of male dominance, femme fatale*

Rezumat

Într-o societate consumeristă, corpul uman devine un fetiş, iar fetişul sexual este exprimat, în literatura secolului XIX, şi prin prototipul femeii fatale. Mulți autori, care au abordat acest subiect, subliniază puterea pe care o emană un corp fetişizat asupra oamenilor care-l doresc. Dată fiind moralitatea ipocrită burgheză, societatea secolului XIX era dornică să ascundă sexualitatea, manifestată prin diferite tipuri de prostituție. Corpul femeii perceput ca un fetiş de către consumatorii masculini stabileşte o anumită relație între cumpărător şi vânzător. Multe femei tinere îşi vând sau sunt forțate să-şi vândă corpul, iar acest târg afectează toate clasele sociale. Am ales să analizăm romanul lui Thomas Hardy „Tess of the d'Urbervilles" cu intenția să extindem analiza lui Tess dintr-o victimă arhetipală într-o posibilă femeie fatală. Studiul nostru se bazează pe identificarea unei anumite părți a corpului drept un obiect fetişizat. Corpul lui Tess devine un fetiş datorită insistenței cu care Hardy îi prezintă erotismul. Textul aminteşte mereu că frumusețea şi farmecul lui Tess sunt fatale atât ei, cât şi celorlalți. Această latură de fatalitate este dezvăluită gradual accentuând puterea de seducție a corpului ei. Dar întotdeauna există teama că sexualitatea feminină este atât dezgustătoare, cât şi periculoasă pentru victorieni (în cazul lui Tess, vorbim de anumite tendințe violente moştenite genetic).

Cuvinte-cheie: *sexulitate, fatalitate, degenerate, fetişuri erotice, subversiunea puterii masculine, femeia fatală*

The Victorian Age is generally perceived as an era full of changes, these mainly due to the industrial revolution, which 'revolutionized' not only the industry, the economic market and the labour force, but also brought about a challenge of the usual gendered discourses. Female writers such as the sisters Brontë, Elizabeth Gaskell, were challenging the usual conventions by building female characters with feelings, will and intelligence; these passionate female characters, included by both female and male writers in their writings, sometimes offended the 'respectable' public. Though women's rights and opportunities were flourishing in the Victorian Age, the male writers still delivered contradictory representations of women. The female body had been long idealised, but also objectified and fetishized, and the Victorian culture was not an exception. The social conventions which imposed women how they should dress their body, how they should look, which hairdo they should choose – all these guidelines objectified the female body and confined it. At the same time, the female body was subjected to oppression and marketed like other commodities. Usually the Victorian Age is illustrated as a society full of restrictions and strict social and moral codes, yet if we take into consideration the recent surveys on this epoch we notice that the Victorians did not feel inhibited and their sexual tastes and practices were not suppressed as they were generally described. On the one hand, the reader is exposed to women who seem to have no sexual appetite and sexuality was seen as a way of producing the necessary heirs. On the other hand, women who declared openly their sexual desires or erotic pleasure were publicly ostracized although there were a lot of examples of Victorian pornography and sadomasochistic desires.

Hardy created a wide range of interesting and irresistible female characters that are guided by instincts and can be defined as 'seductive Eves' due to their relative morality and individual temperament; they were either "Undines of earth" or "untamed children of Nature" (Havelock, 1979, p. 106) maintaining the general attitude towards women. Tess of the D'Urbervilles is one of Hardy's heroines who is condemned as an adulteress and murderess because of the circumstances and of her natural drives. She is torn between two opposite forces: the social norms and her instincts. Her portrait highlights her sensuality and her mind is seized by both moral and immoral impulses. With her desire of living a life full of sensations, Tess resembles other Hardy's strong heroines. Tess claims several times her right to be considered as an individual, though the trend in Victorianism was to reduce women to simple commodities. The clash between her natural drives and the social norms and most of all her lack of experience make out of Tess an ambivalent character on the question of morality; hence her being categorized as a *femme fatale* because even the writer himself does not want to restore her totally, in fact her sensuality, her voluptuousness has devastating consequences.

1. Is Tess of the d'Urbervilles a *femme fatale*?

Her fatality lies first in her beauty. Although she struggled to elude the 'fixed' images created by men regarding purity and womanhood, although she struggled to escape the pressures and social conventions, Tess is finally 'owned', 'possessed', defeated in her struggles by the men in the novel (Alec, Dairyman Crick, Angel, Farmer Groby). They are all generally smitten with her beauty, thus Tess is never perceived as a domestic woman, she is far from the Victorian "angel in the house" (a concept introduced by Coventry Patmore in 1854 in his poem "Angel in the House" that emphasised the woman's virtues: she should be dutiful, virtuous, meek); it is her beauty that makes Hardy portray her as both a victim of male exploitation and as *femme fatale* exuding an active and desiring sexuality. Hardy's equivocal portrayal makes readers wonder: was she seduced or raped, did her passivity encourage men to possess her? One thing is for sure: her sexuality, beauty proves to be fatal to herself and to those around her.

When trying to construct Tess' identity Ellen Moers (Moers, 1969, pp. 98-101) notices that she takes up a wide range of roles: milk-maid, emancipated woman, good-girl type of heroine, doomed descendant of an ancient family, unwed mother, earth goddess, doomed bride, prostitute, murderess. Most importantly, Tess displays both poles of the virgin-whore split: she is both passive (virgin, hunted animal, victim) and active (prostitute, murderess). Tess' sexual polarity held within one body (both virgin and whore simultaneously) is highlighted in almost every erotic passage of the novel. Tess' ambivalence is shown particularly when she has Alec around her and this is speculated by him as her weakness. Seeing the weakness on her part, Alec is continuously trying to seduce Tess: during their first encounter by holding the stem of the strawberry to her mouth he insists on having her take the fruit with her mouth; when they ride to Trantridge he forces her into holding his waist while the cart is descending rapidly the steep hills; her silence also encourages Alec to put his hand around her waist when they ride in the Chase; after having lost her virginity, she herself confesses her weakness to Alec on the way back to her village:

> "If I had gone for love o' you, if I had ever sincerely loved you, if I loved you still, I should not so loathe and hate myself for my weakness as I do now! … My eyes were dazed by you for a little, and that was all" (p. 91).

Even after her seduction, a true Victorian would consider her a 'fallen' woman, but Tess does not consider herself unpardonable and hopes for a new life, for a new start after the child's birth:

"Was once lost always lost really true of chastity? She would ask herself. She might prove it false if she could veil bygones" (p. 117).

In the scene where she meets Angel in the garden, Tess reminds us of Eve, being placed on the boundaries of the Edenic gardens, she represents the ultimate 'fallen' woman. At the same time we might perceive her as the predatory *femme fatale* lurking the object of desire (Angel) heading like a feline towards him softly without being heard. She represents the wild, untamed, anarchic sexuality, since she comes from the wild, uncultivated part of the garden and ogles the civilized, educated, superior creature – the man. Women's dark nature[1] is reflected in Tess as well, when she seduces men in the twilight, at dusk or during night when things are unclear and dim. Even the garden scene is set at dusk. Yet her dual personality also includes her description as a "fascinated bird", due to her weakness, her own desires – she is not able to leave the garden, she wants to stalk Angel, thus in this case she is not seduced by a man, she falls on her own trap of desires.

However, Tess might also be defined as a *femme fatale* because of her violent tendencies, "violent delights" (p. 87); but the narrative voice insists upon her heredity, upon her being a "victim of biological determinism" (Stott, 1992, p. 173); Rebecca Stott defends Tess arguing that Tess is not responsible for her violent tendencies since they represent just an unfortunate hereditary feature. Some other critics (Rebecca Stott, John Lucas, Shazia Gulam&Abdus Salam) have agreed that Hardy seems to have taken seriously the 'blood taint' of the d'Urbervilles hoping that he would exonerate Tess – she has in her veins a drop of the degenerate d'Urbervilles blood which leads her to murder. The novel was written two decades after Max Nordau's *Degeneration* and it reiterates the criminological discourse found in the book of the German philosopher: Tess is perceived as a fatal woman, she is just a degenerate with debased and alcoholic parents, a degenerate capable of murder. Max Nordau strongly criticizes Baudelaire and the influence of the French society and lifestyle on the rest of Europe. Hardy seems to try to keep the British morally 'clean'[2], thus Tess carries French blood: Parson Tringham tells John Durbeyfield that his ancestor is one of the twelve French knights who came with William the Conqueror from Normandy to Glamorganshire – Sir Pagan d'Urbervilles. Even from the ancestor's name ('Pagan') the readers are subversively indicated the family's immorality and the tendences of its members to ignore Christian norms or to create their own belief in God. Tess had an illegitimate child, whom she later baptized and buried on her own – all these indicate in front of other peasants or workers that she unconsciously subverts the strict Victorian morality.

Tess' heredity, which explains her degeneracy, is strongly emphasised by the writer after his novel was rejected by British censure in November 1889;

hence Hardy's determination to defend Tess from being considered a morally impure woman. Even from the novel's subtitle ("A Pure Woman") Hardy tries to establish that Tess is innocent since she is not responsible for her degenerate bloodline. In this subtitle the writer reckons her as 'pure woman'. We might say that he compares his female character to a blank page whenever he insists upon white as the colour he uses when depicting Tess; the colour imagery emphasizes Tess' portrayal in a victimized light: "the white muslin figure" (p. 6), "this beautiful feminine tissue, sensitive as gossamer, and practically blank as snow yet" (p. 114). But the blank page (in our case Tess' body) is to undergo a process of writing, this blank page is filled by all the events that follow and by all men who encounter Tess and judge her. Consequently, Tess is forced to leave her innocent past behind (as a 'maiden') and the "immeasurable social chasm" ensures that 'the coarse pattern' will never be removed. A blank page does not write itself, but it is written upon. In the same way, Tess does not choose her experiences, but is constructed by certain events and by other people.

Critics are still at odds when classifying Tess into the category of *femme fatales*. Her violent reactions in certain situations and her passivity in circumstances when she should have a different reaction – all these make Tess a victim of her heredity, of Alec, of socio-economic pressures.

2. Erotic fetishes become stigmata of degeneracy

The body is an important aspect in constructing women's identity; it is one of the primary ways through which women tell others who they are and an aspect by which they are evaluated by others. Discourses on female bodies have always been present in culture, but at the end of the 19th century, these representations are frequent and symbolic. The fascination with the female body shows how women have always been on constant display. However these descriptions do not imply just the aesthetic characterization, they also indicate the women's position in society and their morality. The strict moral and social codes of Victorian England dictated rules on what women should wear and how they should reveal some parts of their body.

Beauty transformed women into commodities and always an object of desire. Thomas Hardy was even accused of parading Tess' sensuality "over and over again with a persistence like that of a horse-dealer egging on some wavering customer to a deal, or a slave-dealer appraising his wares to some full-blooded pasha"[3] (Stott, 1992, p. 184). In the beginning of the novel Hardy seems to be "the voyeuristic authorial presence" (*ibidem*) when he points out his heroine's charms:

> "This morning the eye returns involuntarily to the girl in the pink cotton jacket, she being the most flexuous and finely-drawn figure of them all. But her bonnet is pulled so far over her brow that none of her face is disclosed while she binds,

> though her complexion may be guessed from a stray twine or two of dark brown hair which extends below the curtain of her bonnet. Perhaps one reason why she seduces casual attention is that she never courts it, though other women often gaze around them… She brings the ends of the sheaf together, and kneels on the sheaf whilst she ties it, beating back her skirts now and then when lifted by the breeze. A bit of naked arm is visible…" [p. 138].

John Goode (Google, 1988, p. 117) points out that this passage is a definite invitation to possess this body through the voyeuristic gaze which Tess is trying to avoid. Goode further associates Tess's holding of the corn in an embrace "like that of a lover" with men's holding and fixing her body into their arms. Under these voyeuristic glances Tess becomes an object of consumption – the readers take delight in gazing her just as the male characters take delight in exploiting her sexually or economically. The objectification and fetishization of Tess's body lead to her pursuit, violation and persecution. Her face, considered a "trump card" [p. 93] by her mother, is Tess's only market value that will single her out from all other women who work at the Slopes, rather than her noble ancestry. After being rejected by Angel, Tess struggles to censor the signs of her desirability that enabled men to fetishize her. Tess finds out that being a fetish will only attract "aggressive admiration", thus she brutally conceals her face or her figure, by wearing shabby clothes, hiding her face under a handkerchief, cutting her eyebrows off. Unknowingly, her abrupt attempts of evasion increase the desire in the voyeuristic gaze.

But Hardy depicts his heroine as unconsciously taking delight in her beauty and physical voluptuousness. Her over-brimming sensuality is emphasized by the writer's numerous references to the red colour symbolizing blood, life, but also danger. The whole novel abounds in images with the red colour: from Tess being the only girl (at the beginning of the novel) wearing a red ribbon at the May feast to her murdering Alec in the final scenes: "blood-red ray in the spectrum of her young life", "the red coal of a cigar", "a tin pot of red paint", "red hot pokers", "the red interior of her mouth", "a piece of blood-stained paper", "every wave of her blood", "tall blooming weeds" giving off "offensive smells" and "some of the weeds are a bright red", "crimson drops", then Tess is "virtually trapped and tortured on a piece of red machinery", and a "red house" contains her future rapist, and finally it is another red which contains her final executioner, for the prison where she is hanged is "a large red-brick building". This persistent red colour once again tries to persuade the critics and the readers that Tess is a *femme fatale* since Tony Tanner considers that "the purest woman contains tides of blood (Tess is always blushing), and if the rising of blood is sexual passion and the spilling of blood is death, then we can see that the purest woman is sexual and mortal" (Tanner, 1975, pp. 182-194). Her overwhelming sexuality proves to be fatal, not only a sign of life and visible animation/energy.

Men's eyes sweep over her lush young body, thus many parts of her body become symbol of her sexuality and are fetishized by men. Her body receives excessive and obsessive male attention and arouse men's sexual desires. Her lush sensuality tempts men into comparing or associating her with ripe fruits or flowers. For instance, "Alec forces roses and strawberries on her, pushing a strawberry into her mouth, pressing the roses into her bosom" [p. 38]; her "too tempting mouth" being repeatedly depicted symbolizes the sexuality her body exudes and the desire she excites in men ("To a young man with the least fire in him that little upward lift in the middle of her red top lip was distracting, infatuating, maddening" – p. 178); she also arouses their interest or desire with her enticing large eyes which reflect all colours.

But red is not the only colour considered attractive, Tess' beauty is noticed when she wears white dresses ("the white muslin figure"), her sensuality is often associated with chillness, dampness: her damp, cold skin resembles the new, fresh mushrooms from the fields; her arms are irresistible when they are wet by the rain ("your arms are like wet marble, Tess. Wipe them in the cloth. Now, if you stay quiet, you will not get another drop" – p. 145); her whole body is soft and chill, a sensation felt by both Alec and Angel when they kiss her. The touch of a man gets an immediate sensual response from her body, because she is assured of her charm, consequently Tess oscillates between her instinctual and moral choices.

Later Angel reconsiders his idealized image of Tess as a pure woman after her confession. He does not accept Tess' polarities, her contradictory sexuality; in his understanding women are either pure/virginal or corrupt/debased. All parts of the body which earlier were fetishized by an enchanted lover, turn into stigmata of passion, of degeneracy after the wedding-night confession. Angel begins to compare his 'pure' beloved wife to paintings (that) represent women of middle age, of a date some hundred years ago, whose lineaments once seen can never be forgotten. The long pointed features, narrow eye and smirk of the one, so suggestive of merciless treachery; the bill-hook nose, large teeth, and bold eye of the other, suggesting arrogance to the point of ferocity, haunt the beholder afterwards in his dreams [pp. 283-284].

This is a representation of the female side of the d'Urbervilles ancestry, a female bloodline to which Tess belongs and whose features can be traced in Tess' face:

> "The unpleasantness of the matter was that, in addition to their effect upon Tess, her fine features were unquestionable traceable in those exaggerated forms" [p. 284].

This similarity of traits is deduced as Angel juxtaposes the two images in his mind (the 'pure' Tess and the debased one) after the confession. Unconsciously, men are the ones who force Tess' physical transformation from a pure milk-maid into a corrupted, immoral woman. Both Angel and Alec dress and adorn her with jewels, consequently they reconstruct her as a different woman. She is no longer the pure "new-sprung child of nature", she has turned into "the belated seedling of an effete aristocracy". When he is about to enter her room after the confession, once again the physiognomy influences the man into constructing the woman's identity. Angel takes a look at the portrait on the wall, which reminds him of her bad bloodline, and distorts his feelings for her. Tess "looked absolutely pure Nature, in her fantastic trickery, had set such a seal of maidenhood upon Tess's countenance" [p. 307].

Towards the end of the novel Tess' body seems to suffer further changes; this time she undergoes the process of disembodiment when she accepts Alec's offer of becoming his mistress. She barters her body, allowing its fetishization, but her will, her feelings are not purchasable; Angel remarks how "his original Tess had spiritually ceased to recognise the body before him as hers – allowing it to drift, like a corpse upon the current, in a direction dissociated from its living will" [p. 467]. Her soul moved into a different direction, cut off from her body: "Our souls can be made to go outside our bodies when we are alive". Not being able to protect her body from being objectified, abused, and constantly put into the males' aggressive attention, Tess decides to relinquish her body entirely. She accepts to be totally compromised, to destroy her body for economic reasons. Once again the desired body bears the marks of decline, the erotic fetishes become stigmata of degeneracy.

3. Subversion of Male Dominance

Tess becomes active when she stalks Angel in the garden, turning from a hunted woman into a huntress stalking her prey. Since Angel does not notice her in this scene, her gaze dominates him. In this respect, Tess slides into a different position: no longer being an object of desire under the male voyeuristic glances, Tess transforms herself into a voyeur. She is no longer a victim, she herself becomes an aggressor. Tess' passive-active representation is associated with the animal imagery. In the beginning, as she is trapped, hunted and caged, she is associated with the bird imagery: she works as a maid taking care of Mrs. D'Urbervilles' poultry, then she is hunted by Alec and falls into his trap just as birds do; when she fantasizes about Angel in the garden she is depicted as a "fascinated bird". Still all these analogies are subverted by her cat-like qualities; her stalking of Angel reveals her predatory attitude resembling a hunter. Then when she stares at a passing train she also reveals the "suspended attitude of a friendly leopard at pause" [p. 251]. Her subversive nature might also be disclosed when Angel finds a sleepy Tess stretching herself:

> "She was yawning, and he saw the red interior of her mouth as if it had been a snake's" [p. 231].

In the wedding-night the confession has as effects Angel's "concentrated purpose of revenge on the other sex" [p. 312]. Tess' confession functions as the lifting of veils from men's eyes. Elaine Showalter stresses upon this process of unveiling rather than transformation, an unveiling which enables the man to confront the full horror of the *femme fatale*, a horror which has previously been concealed from him by the "fantastic trickery" of Nature. But even now, just as Salome who drove men crazy when she displayed her sexuality by unveiling her body while performing a dance, Tess makes Angel go mad after he finds out about her 'fallen' past:

> "[…] he was becoming ill with thinking; eaten out with thinking; withered by thinking; scourged out of his former pulsating flexuous domesticity" [p. 313].

Like any other *femme fatale*, Tess succeeds in transforming Angel from a joyful, self-righteous young man into a "ghost", a "yellow skeleton" cured of moral Puritanism. Tess proves to be fatal to Angel's moral principles and brings about a radical reconsideration of his philosophical ideas.

Tess' passive gaze (resembling the gaze specific to *femmes fatales* with their half-closed eyes) can strongly affect and can even silence men: Alec d'Urbervilles' "pious rhetoric", presenting himself as newly evangelised while preaching in a barn, is abruptly interrupted by Tess' appearance:

> "The effect upon her old lover was electric, far stronger than the effect of his presence upon her. His fire, the tumultuous ring of his eloquence, seemed to go out of him. His lip struggled and trembled under the words that lay upon it; but deliver them it could not as long as she faced him… This paralysis lasted, however, but a short time; for Tess's energy returned with the atrophy of his, and she walked away as fast as she was able past the barn and onward" [p. 384].

We witness how a woman who was constantly silenced and dominated by men, succeeds in silencing and paralyzing men either through her words (the way she paralyses Angel with her confession) or through a direct gaze (when her eyes meets Alec's). It is important to notice that Tess does not challenge the men's force rationally, but through the ways they remark her: her face, her body. If at the beginning Tess is forced to veil her face against the "aggressive admiration", later the veil serves as a means of protection for men against her 'Medusa-like' gaze:

> 'Don't look at me like that!' he said abruptly. Tess, who had been quite unconscious of her action and mien, instantly withdrew the large dark gaze of her eyes,…
>
> 'No, no, Don't beg my pardon. But since you wear a veil to hide your good looks, why don't you keep it down?' She pulled down the veil saying hastily, 'It was mostly to keep off the wind.'
> 'It might seem harsh of me to dictate like this', he went on, 'but it is better that I should not look too often on you. It might be dangerous' [p. 388].

Like other *femmes fatales*, Tess must be veiled in order to conceal her dangerous beauty, a beauty which acts like a curse upon a man since "Beauty is like lightning, it destroys" [p. 237]. The writer underlines the fact that it is the man who needs to protect himself from his desires.

Yet Tess acquires a voice. Alec notices that she has acquired a fluency in her speech while his discourse was affected with atrophy:

> "I must go away and get strength … How is it that you speak so fluently now?" [p. 389].

The over-consuming work on the fields of Flintcomb Ash strips Tess of her vitality and colour, but forces her to use her voice, which later cannot be bought by Alec. When Tess refuses to be an object of desire, she becomes more articulate: she silences Alec, she writes angry letters to Angel, she asserts openly and bitterly her oppression.

Furthermore, we have to observe the fact that Tess succeeds in dominating men only after they get a full glimpse of her personality. When men try to seduce Tess, she is seldom depicted in full light, she is often seen in the twilight of dawn or dusk (Angel gets a utopian image of her at Talbothays while he gazes at her in the twilight; he meets her in "that strange and solemn interval, the twilight of the morning"). Her figure with blurred contours helps Tess in concealing certain aspects from the male gaze, which is constantly on her. The dim light also helps Tess in freeing herself from the constraints of society and intensifies her beauty. Men fall into Tess' charm, because in the dim light the shadows hide the fissure between morality and degeneracy, in this dim light Tess' polarities are neutralised, dissolved. Men are lured by her because they do not see her in full light, Angel notices only the virgin, not the fallen woman who stands by him: in the "mixed, singular, luminous gloom" "he little thought that the Magdalen might be at his side". Just as Alec, Angel can see only her body, only her appearance, he never goes under the superficial surface. After men get to know Tess, a brutal image of her dominates them: in the fields of Flintcomb Ash, in mid-winter, when she performs hard jobs for a woman, when her body is fully covered, no longer exuding sexuality and voluptuousness, Tess succeeds in draining Alec's energy.

Later, at the end of the novel, the roles of the characters are reversed. Tess's earlier rape is punished with Alec's flowing blood which sips through bed linen, carpets and ceiling ("a lot of blood has run down upon the floor"). Finally, the man is "pale, fixed, dead" no longer capable of dominating her. But when Tess frees herself from being hunted, abused, voyeuristically gazed, she also fixes her in the role of a fallen woman; eliminating one of her suppressers, Tess triggers the witch-hunt which requires the sacrifice of her blood as a proof of moral hypocrisy. The ones who tried to censor her, to restrict her sexuality, to refrain her personality, satisfy a public need for censorship, for hypocrisy, for a sacrificial scapegoat. Thus her execution reveals that she must be removed both as a murderess and as an object of desire. The whole novel reveals Hardy's conviction that "the doll of English fiction must be demolished". Tess reflects the Victorian women's abuse and oppression when she is forced to conceal her sexuality in order not to offend the puritan readers, she is forced to detach her inner self from her body by letting it be exposed to prostitution. Although Tess challenges the boundaries of Victorian moral codes, yet she manages to escape archetypal image designed for women: she is no longer an 'angel in the house', a 'doll' or a 'puppet'. She celebrates Otherness, accepting the association with animals, her mutilation and finally her reconstruction. In this way she escapes the social and literary constraints by refusing to absorb any false codes.

Notes

1. Freud states several times that women's sexuality is a dark continent.
2. Thomas Hardy witnessed the censure imposed on Zola's works when he wrote and published his *Tess of the d'Urbervilles*. The British censorship considered Zola as another French 'invader' – still hating the French for the Norman invasion. Zola's publisher in Britain was tried and imprisoned for letting degenerate and immoral books be a negative influence on the British readers. French naturalism was in those times depicted as morally corrupting the British authors, thus the censure was meant to keep the fiction 'clean'.
3. Mowbray Morris objected to Tess's sensuality in his review of the novel from 1892, a novel which he had previously refused to publish as editor of *MacMillan's Magazine* (*apud* Rebecca Stott, p. 184).

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LANGUAGE, CONTEXT, TRANSLATION

Received: January 20, 2016 | Reviewed: February 19, 2016 | Accepted for publication: March 10, 2016

UDC 811.111'342.1(072) | DOI 10.5281/zenodo.447680 | Research Paper Citations

WHY PROSODY AWARENESS TRAINING IS NECESSARY IN TRAINING FUTURE INTERPRETERS

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Abstract

Establishing comprehensive rules and guidelines for speech production and teaching of prosody is difficult compared with the specific second language learner problem in pronunciation which can be easily corrected in second language learning classes. The nature of prosodic features is inherently complicated and because of the complexity of prosodic feature errors, no specific teaching methodology deals with them appropriately and most of the teaching methods are focused on segmental aspects in second language learner's pronunciation problems. Despite the helpfulness of computer-aided analysis of voice characteristics, there should be cooperation with experts in voice and signal processing in getting conclusions about these aspects. Teaching prosody should be of utmost importance in the interpreter training curriculum. Additionally, in this respect, appropriate materials and data should be chosen carefully according to the learners of mother tongue and the data analysis should be done by professionals to see the gaps in teaching and in students' learning processes. The choice of methodology in teaching prosody can be an important aspect as well. It should target individual differences among learners in different contexts.

Keywords: *prosody, awareness training, curriculum, interpreting, Farsi sound system*

Rezumat

Formularea unor reguli clare ale vorbirii orale şi ale predării prosodiei limbii a doua este o sarcină care poate fi rezolvată cu succes doar în cadrul orelor de limbă. Fenomenele prosodice sunt, prin natura lor, lucruri complicate, care necesită o metodologie aparte de predare, bazată, în bună parte, pe segmentarea vorbirii. În pofida avantajelor analizei automatizate a caracteristicilor vocii umane, se impune şi colaborarea cu specialiştii în domeniul acusticii. Predarea prosodiei ocupă un rol central în curriculumul specialității „Traducere". În acest caz, un rol important le revine şi datelor obținute, care se cer analizate de specialişti, în vederea evidențierii neajunsurilor predării şi învățării disciplinei cu pricina.

Cuvinte-cheie: *prosodie, formare inițială, curriculum, interpretare, sistem de sunete în Farsi*

1. Introduction

V. J. van Heuven (Heuven, 1994), among others, pointed out that all the features of speech which cannot be understood through direct linear sequence of segments is referred to as prosody. The linguistic function of prosody are: (a) to show the domains in time in paragraphs, sentences and phrases, (b) to present information in a domain in statement/terminal boundary or question/non-terminal boundary, and (c) to mark off certain constituents within these domains (accentuation). Prosody literally means 'accompaniment'. This perspective illustrates that segmental structure categorize the verbal content of the message (the words), on the other hand, prosody gives the music to the utterances, e.g. the melody and rhythm [*ibidem*]. C. Gussenhoven (Gussenhoven, 2015) suggests an alternative formulation, i.e. that prosody comprises all features of speech which are not directly related to the articulation of the vowels and consonants in an expression, a negative definition which is echoed by traditional term suprasegmentals. B. Ahren (Ahren, 2004) claims that prosody is the fundamental aspect of speech. First, prosody is used to mark off the acoustic continuum of the utterance and second, it is used to accentuate certain aspects in speech which the speaker emphasizes. Therefore, prosodic features are the necessary points for the listener to process the incoming speech (cf. (Cutler, 1983)). Prosody can be a representative of mental-cognitive processes of the speaker when he produces speech (cf. (Goldman-Eisler, 1958)). L. Mary and B. Yegnanarayana (Mary & Yegnanarayana, 2008) also asserted the identity of speech which is presented by prosodic features such as rhythm, stress and intonation can provide important information about the utterance. Based on perception studies on human language identification, we can perceive that prosodic information such as pitch and intensity are used for language identification on conditions that sound units and phonotactics degrades (Mori et al., 1999), (Kometsu et al., 2001). U. Gut, J. Trouvain and W. J. Barry (Gut et al., 2007), paying attention to teaching prosody, claimed that the goal of instructors in different academic settings is to make the second language learners perceive and produce the prosodic features of the second language adequately. Considering the needs of the second language learners, it can be targeted to comprehensible communicative abilities or near-native like language competence. Instructors take advantage of different methodologies such as teaching theoretical aspects of prosody, consciousness raising of language structure, production exercises and perceptual training. Considering students needs and expectations in different academic settings, different methodologies can be employed. Instructors have acquired different theoretical aspects and methodologies in their training courses and through experience they always try to modify their methodologies. U. Gut, J. Trouvain and W. J. Barry (Gut et al., 2007, p. 5) refer to the very important current problem in prosody awareness training in practice and what goes on in theories by researchers. They claimed that teachers practice the theories in the classes and researchers produce theories and their experience would be different. An exchange of ideas between two parties, the practitioners and theory makers, is fundamentally necessary and there is no formal settings for various professional groups who are concerned with second language prosody to exchange their perspectives.

Therefore, I assume that the same problem exists in the interpreting curriculum in Iran. Instructors in most of the cases are not aware of how prosody helps in message perception and they do not pay attention to it in their working syllabus and, in cases, when some of them have noticed the importance of prosodic feature awareness training, they are not competent and skillful enough to train their learners to apply prosodic feature awareness strategies in the classrooms. Thus, this issue needs more investigation in different academic settings in order to pave the way for training qualified future interpreters.

2. Prosody awareness training and the quality of interpreting

M. Jilka (Jilka, 2007), writing on the difficulty and problems associated with teaching prosody and training learners awareness, pointed out that establishing comprehensive rules and guidelines for speech production and teaching of prosody is difficult compared with the specific second language learner problem in pronunciation which can be easily corrected in the second language learning classes. M. Jilka also says that nature of prosodic features is inherently complicated and because of the complexity of prosodic feature errors, no specific teaching methodology deals with them appropriately and most of the teaching methods are focused on segmental aspects in second language learners pronunciation problems. Research and data analysis of prosodic feature awareness has its own problems/difficulties. In this regard, U. Gut (Gut, 2007), for instance, claimed that the second language prosody research in most of the cases deals with specific intonational structure of non-native prosody. All the prosodic domains and their relationship is not so far studied comprehensively. Generally investigations do not relate their results to non-linguistic factors which have impact on acquisition of prosody in second language. The impact of the second language learners' native language on their second language prosody has been the only explanatory point in second language learning. B. Ahren (Ahren, 2004, p. 10) in order to solve some of the instructors' problems in prosodic feature awareness stated that the technology should be called upon to solve the problems associated with this aspect. She claimed that through computer-aided analysis of voice characteristics and prosody we can get more information on the relationship of prosodic domains. She also stated that despite the helpfulness of computer-aided analysis of voice characteristics, there should be cooperation with experts in voice and signal processing in getting conclusions about these aspects. In another study on the effect of computer assisted-prosody training, D. M. Hardison (Hardison, 2004), claimed that the most important impact of computer-assisted training would be in the acquisition of the second language prosody and in segmental accuracy of the second language learners' speech. Moreover, she stated that whenever the second language learners are exposed to prosodic cues in their training frequently it facilitated the recall of lexical content of sentences easily. This finding is in line with the exemplar-based learning models in which all the attended perceptual details of different issues are stored as traces in memory. In this study, the easiest point to recall were the prosodic and lexical content which attracted most the learner′ attention. U. Hirschfeld and J. Trouvain (Hirschfeld & Trouvain, 2007) looked at the methodology of teaching prosody to learners and asserted that there should be lots of studies in order to develop suitable methods for teaching prosody to second language learners. It demands the recognition of phonetic, prosodic deviations, applying exercises in training programs and developing a sound assessment procedure for the mastery of prosodic features designed for second language learners. Moreover, they stated that a systematic training awareness of prosodic features results in higher degree of intelligibility in the foreign language which was illustrated by the teaching practice in different academic settings.

C. Gussenhoven (Gussenhoven, 2015) investigated the role of the phonological prominence of utterances in the perception of emphasis in structures which should be perceived by learners in message perception and he pointed out that different factors have an impact on listeners′ impression of the significance of utterances which, consequently, would influence the listeners′ judgments of the importance of words or syllables in them.

U. Hirschfeld and J. Trouvain (Hirschfeld & Trouvain, 2007) pay attention to teaching and materials which instructors should employ in teaching prosody. They pointed out that in the materials which are used in teaching prosodic phenomena for second language learners, the choice of exercises are not done appropriately. The materials do not meet the specific needs of the students in providing awareness of prosodic cues. They believe that the materials should differ according to the learners′ first language, the proficiency in second language, the age of the learners and the learning goals of learners. Moreover, the issue of instructors′ proficiency with respect to prosodic features would be another important aspect. In this regard, U. Hirschfeld and J. Trouvain (*ibidem*) pointed out that teacher training programs do not pay attention to the mediation of phonetic and pedagogical basics in training teachers. The result of this insufficient attention to train teachers satisfactorily would be that teachers are not qualified enough in teaching phonetic aspects, especially, in teaching prosodic phenomena of second language for the second language learners.

Therefore, teaching prosody should be of the utmost importance in the interpreter training curriculum. Also, in this respect, appropriate materials and data should be chosen carefully according to the learners′ mother tongue and the analysis of the data should be done by professionals to see the gaps in teaching and the students′ learning processes. The choice of methodology in teaching prosody can be an important aspect as well. It should target individual differences among learners in different contexts. Moreover, the instructors themselves should be proficient enough to implement the materials and be trained in teaching prosodic features to the interpreter trainees.

3. Farsi syllable structure

Farsi syllables cannot begin with vowels, while vowels can initiate syllables in English. Initial consonant clusters are not possible in Farsi whereas consonant clusters are used both in initial and final syllables in English. Furthermore, clusters contain no more than two consonants in Farsi (Esxaples), but more than three are permissible in English. We can conclude that syllable structure of Farsi should be presented as CV(C)(C). This schema allows three legal syllable types in Farsi (Source: P), i.e. CV, CVC and CVCC, whereas at least 18 different types of syllable are permissible in English. S. Shademan (Shademan, 2002, p. 1) observes that an initial consonant cluster in an English word is broken up by vowel epenthesis by Farsi learners of English if the cluster is illegal in their native language. The Contrastive Analysis Hypothesis predicts that this area of differences can cause problems in perception, namely, parsing and segmenting an English auditory input, and in the production of speech for Farsi second language learners of English.

S. Shademan pointed out that (*idem*) when consonant features are in line with vocalic features of spreading, then the inserted vowel would share their features. But, in cases that consonant features are not in line with the features being spread, the default vowel /e/ will be inserted. M. Hall (Hall, 2007) mentioned that Farsi speakers when they learn English they generally use sC (s+Consonant) clusters which have epenthetic /e/ (epenthesis is the addition of one or more sounds to a word, especially to the interior of a word). Therefore, the epenthetic vowel is put before the /s/, which can be problematic for Farsi speakers of English. Some examples are given below:

ski → [eski]
small → [esmal]
student → [estudent]
spell → [espel]
street → [estirit]

On the other hand, in non-sC clusters, the second member of the cluster is either /l/ or /r/. In these cases, if the cluster is followed by a high vowel, then there is copy epenthesis. For example:

freezer → [firizer]
clean → [kilin]
group → [gurup]

4. Stress in Farsi

In Farsi, the final syllables of nouns, adjectives, most adverbs and unprefixed verbs are weighted by assigning of stress (Abdolhasanizadeh et al., 2011), (Ferguson, 1957), (Lazard, 1957), (Samareh, 1986). Prefixed verbs take stress on the prefix. Kahnamuyipour (2003) argued that in Farsi, the morphological difference between nouns and verbs makes them have different rules in stress placement and follow different prosodic domains. Prefixes are separate phonological words in his analysis, and a phrase-level stress rule puts the stress on the final syllable of the initial phonological word in a phonological phrase. Some researchers (e.g. (Mahjani, 2003), (Samareh, 1986), in an experimental study of prosodic features and intonation in modern Farsi, add that syllable patterns in Farsi generally follow these patterns, CV, CVC, or CVCC. It shows that in Farsi there is always an onset in the syllable structure. It is different with an English syllable pattern which can have only a rhyme, with a nucleus and a coda. Syllabification would be easy in Farsi to do since the phonological restriction in this language does not permit the occurrence of two vowels in one syllable. Therefore, by counting the number of vowels, the number of syllables can be categorized.

Moreover, B. Mahjani (Mahjani, 2003) also asserted that the Farsi lexical stress system is a weigh-insensitive language (Windfuhr, 1979); since the stress goes to a fixed syllable in most of cases (the last syllable). It is not like English which has the pattern of a weight-sensitive stress system where some syllable patterns get a stress according to their higher weight.

Farsi is a stress-accent language (Samareh, 1986). This means that in Farsi the meaning of words can not be changed by pitch variations. Pitch vaiations change an utterance from a statement to a question or it can give emphasis for pragmatic function of utterances [*idem*].

The intonational structure of Farsi has been interpreted as involving three levels of prosodic hierarchy, viz. the accentual phrase, the intermediate phrase and the intonational phrase. Pitch accents are associated with stressed syllables [1]. Stress patterning in Farsi is manifested in simplex words, complex words, compound phrases, clauses and sentences (Amini, 1997), which will be elaborated in the following section.

4. 1. Stress on simplex words

A simplex word pronounced in isolation has a stress on the final syllable. A simplex word consists of one to five syllables (*idem*):

sabr - 'patience'
es□taxr - 'pool'
ha.fe□ze - 'memory'
mo.jas📫sa□me - 'statue'
mo.to.vas.se□te - 'intermediate'

4. 2. Stress on complex words

Simplex words, when inflected, still have stress on the final syllable of the stem [3]. The stress rules are blind to the affix:

de□raxt + *ha* = *de.raxt□ha* - 'trees'
ma□riz + *an* = *ma.ri□zan* - 'the sick'
ne.vi.san□de + *gan* = *ne.vi.san.de□gan* - 'writers'

4.3. Stress on compound words

The second (or last) member of a compound carries the main stress (is the prosodic head at the compound level). Words making up the compound are stressed by the main rule of Farsi (i.e. fixed final stress):

gol + *xa□ne* = *gol.xa□ne* - 'greenhouse'
bat□ri + *saz* = *bat.ri□saz* - 'battery maker'

4. 5. Connective compounds

Connective compound words do not differ from regular compounds in carrying the main stress. Some examples are provided below (*idem*).

kar + *o* + *kar□gar* = *ka.ro.kar□gar* - 'work and worker'
shab + *i* + *xun* = *sha.bi□xun* - 'surprise attack'
bar + *a* + *bar* = *ba.ra□bar* - 'side by side'

Therefore, the following conclusions can be derived from the above mentioned examples that (a) stress is on final syllables in nouns, adjectives, most adverbs and non-prefixed verbs, (b) Farsi is a weight-insensitive language, (c) the pattern of stress cannot be affected by the number of syllables (*idem*).

In different languages of the world, the word size is different (McCarthy & Prince 1995, *apud* Amini, 1997). A lot of words in Farsi (e.g. /♎□♋/ - 'place') consist of one syllable. Yet, such words have to be obligatorily parsed and footed. Thus, degenerate feet can be assumed for this language (Amini, 1997). To do a detailed analysis of stress patterns in Farsi is beyond the scope of this dissertation. It suffices to say that complexes and compounds receive stress on the right most syllable, while, in verbs, the stress goes from the right most syllable to the left most one if a prefix be added to the simple verbs [*idem*].

5. English and Farsi sound systems

Languages can be classified as stress-timed or syllable-timed (Pike 1945, *apud* Aquil, 2012). In stressed-timed languages like English words can be reduced. Languages take different measures so that stress would occur at equal intervals (Aquil, 2012). For instance, a great deal of phonetic reduction can be observed in English unstressed syllables [*idem*]. This is true, especially, in the case of function words. A phonological rule, namely, "monosyllabic destressing" is applied to satisfy "rhythmic restricting"

(Selkirk 1984, *apud* Aquil, 2012). In monosyllabic function words, which have weak stress vowels and certain consonants, would be deleted in fast speech (Aquil, 2012). This phenomenon can be illustrated in the sentence, *What do you want to eat*? The monosyllabic function words of *do* and *you* would be deleted because there would be vowel reduction in them. Therefore, the consonants assimilate with the final consonant of the word *what* and the result would be a palatalized allophone [*ibidem*].

Recently there have been some studies focusing on English and Farsi sound systems and in most of the cases these investigations are related to segmental aspects. In this respect, M. Hall (Hall, 2007) stated that Farsi is syllable-timed language which was pointed out by G. Windfuhr (Windfuhr, 1979), which means that the number of syllables in a sentence can be representative of the time for saying the sentences and syllables are separated at regular interval of times. The possible syllable structure of English can be illustrated as (C)(C)(C)V(C)(C)(C)(C). Therefore, English allows up to three consonant clusters initially and four consonants clusters at the end of the word. This aspect can be seen in the word *scrambles*.

6. Conclusions

Therefore, it can be stated that the curriculum of interpreting needs modification and – depending on the different types of languages involved – the prosodic feature awareness training should be included in the curriculum of training future interpreters. THus, it demands that instructors, who are the models in most of the cases for the interpreter trainees, be conscious and proficient enough in the perception and production of prosodic features of the language(s) that they are working with. The materials which are produced for interpreter training should include prosody teaching and tasks which can make learners raise their consciousness of this aspect. The aforementioned points can be of great help to instructors, practitioners, material produces, researchers in the field of interpreting and for future interpreters to improve the quality of their work. Moreover, instructors should bear in mind that they should discuss this aspect with researchers so that to put into practice the results of their studies and they should not look at themselves just as practitioners.

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LANGUAGES AND LITERATURES TEACHING AND LEARNING

Received: January 20, 2016 | Reviewed: February 19, 2016 | Accepted for publication: March 10, 2016

UDC 811.111(072.8) | DOI 10.5281/zenodo.448232 | Research Paper Citations

ON SOME DRAMA TECHNIQUES FOR INTERCULTURAL EDUCATION IN EFL CLASSROOM

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Abstract

The article focuses on the educational purpose of foreign language teaching in a culturally diverse world and it aims at finding out how to teach a foreign language from an intercultural perspective. The article describes how language teachers may provide students with insights into the target society. The paper suggests several effective drama techniques in EFL classroom to develop intercultural competence.

Keywords: *culture, culture shock, intercultural communication, intercultural communication barriers, intercultural education, role-play activities, real-life situations, stereotype, prejudice*

Rezumat

Articolul pune accent pe scopul educativ al predării limbilor străine într-o lume cultural diversă și urmează scopul de a găsi soluții efective de a preda o limbă străină din perspectivă interculturală. Articolul descrie modul în care profesorii de limbi străine pot utiliza tehnicile dramatice care stimulează exprimarea orală prin intermediul unor schimburi verbale reale. Lucrarea propune câteva tehnici dramatice eficace pentru dezvoltarea competenței interculturale la orele de limba engleză.

Cuvinte-cheie: *cultura, șocul cultural, comunicarea interculturală, bariere ale comunicării interculturale, educația interculturală, joc pe rol, situații reale, stereotipuri, prejudecăți*

Introduction

> "Intolerances breed each other. One side does not accept its minority status, the other side is not satisfied with its majority status, and it wants complete domination. Both sides madly fear each other. Both sides want an illusionary purification. The common denominator of such positions is the primitive belief that those like us are inherently good, and those like them are inherently bad. Nothing can be built in this way. Mutual understanding and acceptance must prevail peacefully" (M. Mudure, *Coveting Multiculturalism*).

In a recent issue of IIE Networker, publicated by the Institute of International Education, D. Deardorff (see Deardorff) offers advice on how to make our lives and those of others as successful and enriching as possible. In her research, Deardorff highlighted the idea that if teachers and professors are interculturally competent, they can help their students to develop their own competence in this realm and facilitate students' global preparedness, mentioning that such professors should understand the complexity of intercultural competence; they can teach them from a wide variety of cultural backgrounds and provide feedback to students in their intercultural journeys.

The author also mentioned that to form interculturally competent students, we, the teachers, need to be mindful of intercultural knowledge and awareness, intercultural skills and attitudes. Deardorff considers that that the components of intercultural competence develop by degree, and having components at *the lower levels* of competency enhances the upper levels. From her point of view, the elements at the lower levels of competency include: requisite attitudes (respect, openness, and curiosity), knowledge and comprehension (cultural self-awareness, deep understanding of culture, and sociolinguistic awareness), and skills (listening, analysing, etc.). The elements at *the upper levels* of competency include internal and external outcomes. Internal outcomes involve an "…internal shift in one's frame of reference," whereas external outcomes "behaving and communicating appropriately and effectively in intercultural situations" (Deardorff, 2004, p. 196).

There is a whole range of role-play activities that can enhance the intercultural competence of our language students: from the simple to the complex, from the structured to the unstructured; some role-play activities consist of socio-dramas, sketches; others stick to story dramatization, mock interviews, business meetings and even debates. Working on the topic of our research in developing intercultural competence by dramatizing real-life situations in EFL classroom we apply to non-academic thesis "Education Pack" (published by *European Youth Center* in 1995) where we have found new ideas and activities that can be adopted and used in EFL classrooms. Its theoretical and practical parts provide not only a general overview of the current situation in the European countries, but argue to introduce intercultural education in educational language programmers. The activities suggested by the authors are very adaptable to the current situation which exists in a specific country, region or town on issues of equality, racism, xenophobia, anti-semitism and intolerance.

Besides the linguistic specificities, the cultural and social differences of every group of language students, we, the teachers, can adapt the ideas in this pack to our own real-life situations. The success of the educational approach relies on the use of the students' own experiences, feelings, attitudes, skills and knowledge during dramatising suggested situations and finding solutions. The suggested activity should have such a step as "*discussion*" that we consider central to the educational process; after the activity we have to make a *debriefing* and an *evaluation*. Evaluation and reviewing are essential parts in the learning process because students have to talk over what they have learnt and how it relates to their own lives, their community and the wider world. We can also use body language, drawings, sculpting etc.

The factors that contribute to the barriers of intercultural competence in FL learning are *culture shock, stereotypes* and *prejudices,* and *intolerance*.

Culture shock is the difficulty people have adjusting to a new culture that differs markedly from their own. Living in a new culture can cause strong emotions or feelings. According to C. Dodd, culture shock refers to "the transition period and the accompanying feelings of stress and anxiety a person experiences during the early period upon entering a new culture" (Dodd, 1995, p. 211). Many students try to apply for different exchange programs nowadays such as *FLEX, ERASMUS MONDUS, DAAD, ERASMUS PLUS* etc. If they are lucky they can continue their studies abroad in a foreign country. The reality can sometimes provoke "a cultural shock". Fear of the foreign can result in two different and contradictory reactions: *xenophobia* (the aversion to persons who represent the foreign) and *exoticism* (love and adoration of the foreign). The new culture is strange to us, as a rule. We may feel happy, then sad. We may feel excited, then homesick, confused or afraid.

The main reason of a culture shock is the difference between cultures. Every culture has a set of symbols and images, as well as behaviours by which we can automatically act in different situations. When we are in a new culture, a familiar attitude control system becomes inadequate because it is based on quite different views of the world, other norms and values, stereotypes of behaviour and perception. Normally, being in our own culture, one does not realize that there is the hidden part of the "cultural iceberg." We are aware of the existence of this hidden system that controls our behaviour and norms; and values only when we come in contact with a different culture. The result of this process is a psychological and often a physical discomfort, i.e. *cultural shock*. Some scholars (Oberg, Adler, Bennet, etc.) focus on the general symptoms of experiencing this phenomenon: *feelings of helplessness, irritability, fear of being cheated or injured, desire of home and friends, psychological stress reaction, anxiety, frustration, loneliness, defensive communication*.

How can we prepare our students to merge successfully in other cultures? The university course of "Intercultural communication" was elaborated for the students with duble speciality (English-German, English-French, English-Spanish, English-Romanian) and is designed to help students understand how to communicate with culturally diverse people, to examine own cultural identities and students' interactions with others during intercultural incidents in real life situations. At the end of this course the students will be able to identify intercultural communication processes, to analyze intercultural communication in a variety of contexts, to compare the role of historical, political, and religious factors in creating cultural stereotypes, perceptions, fears, desires, and misunderstandings between groups and to demonstrate effective intercultural communication skills. At our laboratory lessons we used different drama and role-play activities to fulfill our aims.

Drama activities for EFL classroom

Activity 1

The first activity that we suggest is "Dreams" (adapted from Education Pack, 1995) and it should generate solidarity and empathy and to create a positive atmosphere in the group, encourage co-operation and get to know each other better. In small groups of 5-6 persons, the students should spend the first five minutes reflecting on their own, how they would like things to be the future - in terms of family, job, hobbies, housing, personal development, civil rights, etc. Then we ask the students to share their dreams and aspirations saying what they are giving reasons. They should write down, or preferably draw, any common features on a flip chart (e.g. *having a job, travelling, having children, their own house*, etc.). Then we ask each group to present their drawings or conclusions to the rest of the groups in the classroom. In the part of *debriefing* and *evaluation* the teacher asks students to share the feelings they experienced while doing this activity and then to say what they enjoyed about the exercise using the following questions :

Was there anything that surprised you ?

Do you think that everybody should have the right to pursue his/her own aspirations ?

Do you feel that some people may have more chances than others?

How can you support each other in practical ways to overcome the barriers and make your dreams come true ?

This activity can be a good stimulus to the group and to individuals providing they manage to be specific about their dreams and to identify practical things which they can do together.

Activity 2

In order to break down intercultural communication barriers and to encourage students to express their opinion, to challenge students' views and opinions on xenophobia and intolerance, the teacher can use the activity "Please stand up if/ or Make a step forward if…". The teacher reads out statements and then those participants who agree with the statement should move or stand up. The teacher should draw out the links with everyday reality and the students should explain to others when they have experienced the situation described in the statement. The teacher can ask two or three students to dramatise the situation on their choice. The following statements can be used in the discussion:

Please stand up silently if…:

You were ever criticized because of your clothes or appearance;

You have ever heard people say put-downs or jokes about women, people of colour, people of various religions, and people with disabilities;

You've spread rumors or gossiped about someone else;
You or someone you know was physically or emotionally hurt and you were too uncomfortable or afraid to say something;
You have ever felt uncomfortable in a situation because you were the only member of your ethnic group;
You were ever forced to fight or otherwise defend yourself against another student;
Your ancestors were forced to leave their home and move somewhere else.

Evaluation and debriefing can be based on the following questions:

How did you feel during the exercise ?
Are there any comparisons between what people did and said during this exercise and reality ?
Are the statements valid ?
Was the exercise useful ?

Activity 3

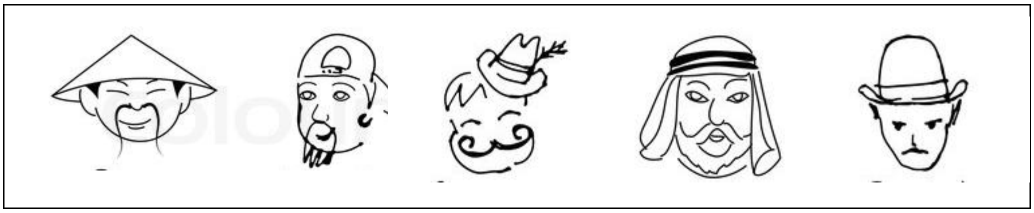
To explore the variety of groups to which we belong to and to explore our attitudes to people in these groups, we can use the activity "Find a monster" in EFL classroom. The students choose two group-mates to be the monsters. The teacher asks one half of the group to go to the top of the room and the other half to go to the bottom. The monsters stand in the middle. The teacher reads out the first set of groups from the list below, for example *vegetarian/meat-eater*. Students belonging to the first group in the set (*vegetarian*)should go to the top of the room and participants belonging to the second group in the set (*meat-eaters*) should go to the bottomof the room. Students have to go to one end or the other. As they change places the each monster catches someone. Those caught become the new monsters and the old monster goes to whichever side they belong to. The teacher asks the groups to call out any feelings they have towards the other group. Repeat for each of the sets of groups. Some participants may find the comments made by others regarding particular groups upsetting.

Groups
vegetarian/meat-eater
sports fan/not into sport
Chinese food lover/Chinese food hater
cat lover/cat hater
live in rural area/live in city
smoker/non-smoker

Ensure that debriefing after the activity provides anopportunity for these participants to share any reactions they have to these comments and that it addresses any anger or frustration that the game may provoke. We suggest the following questions for debriefing - *Which of the groups are you pleased to be in? Are there any groups you are not pleased to be in? Did you like/ dislike any of the comments you heard? Were there any sets of groups that you didn't feel happy being on one side or another?*

Activity 4

Learning from the media and communicating with people of some European countries, we pick up a lot of stereotypes about other nations. In every country there are plenty of stereotypes about residents, some may be true but most of them are untrue and very wrongful. For instance, the most common image people have of a typical Englishman is a man wearing a bowler hat, a pin striped suit, a newspaper under the arm and carrying a long unopened umbrella. To discuss culture and have students deconstruct their own culture, to practise social English and small talk, to give students a practice in role playing and reduce the phenomenon of "culture shock" we suggest the following activity called "Stereotype Hats". We ask the students to take a hat (from some hats prepared beforehand of different cultures):



Then we ask them to read what is written and drawn on the hat (it can be written the name of a culture "Russian" or "French", or "Indian" etc.). Then we ask the students not tell the other role players what is written on the hat and to make up their speech (include customs, traditions, speech habits, national food etc) in 5-6 sentences while the others should guess what country you are from. In the *debriefing* part, we can ask the students: *How does a person in the hat feel? Where did stereotypes start? Why do people hold the stereotypes? How does this stereotype affect people who share a cultural background?*

A *stereotype* is an exaggerated belief, image or distorted truth about a person or group of people (Kottak & Kozaitis, 2003). They are based on images in mass, media, or reputations that are passed on by parents, peers and many other members of society. Most of stereotypes are negative and are aimed at classifying people based on generalizations (e.g. *All white Americans are obese, lazy, and dim-witted*) but they also can be positive (eg. *All Asians are good at maths*). A *prejudice* is an opinion, prejudgment or attitude about a group or its individual members. It is an unfavorable opinion or feeling formed beforehand or without knowledge, thought, or reason. It is an unfavorable opinion formed against a person or group based on a stereotype. The prejudgment may be based on an *emotional experience* people have had with a similar person, a sort of their own personal stereotype (e.g. *Elderly people are frail and boring. All gypsies are thieves*). When we are prejudiced, we violate three standards: *reason, justice, and tolerance*. We are unreasonable if we judge others negatively without evidence or in spite of positive evidence or use stereotypes without allowing for individual differences. We are intolerant if we reject or dislike people because they are different, e.g. of a different religion, different socioeconomic status, or have a different set of values.

Activity 5

The activity "Nationalities and their stereotypes" is adapted from G. Counihan (Counihan, 1998) and aims at examining the stereotypes held by students in the class; to explore how and why they originated; to recognize that they are often invalid and lead to misunderstanding. The teacher asks the students individually and spontaneously to write down on a piece of paper the typical characteristics of a set of nationalities. (We have to keep in mind that the exercise is a matter of personal opinion). For example, *The French are proud ...; The Irish are talkative ... ; The Italians are loud ... ; The Spanish are passionate ... ; The Dutch ... ; The Germans ... ; The Swiss ... ; The Japanese ….; The Indians are ...* etc. Then the teacher gets them to reveal their choices and see how many students got similar descriptions. Then they together can debate the correctness or the truth of the choices. Then the teacher shows them a list of the stereotypical characteristics of a "typical Englishman". Then the students write the corresponding stereotypes alongside the English ones under the heading "You" about themselves (For example, *in the Basque country the typical person would wear bright clothing, and does not have a garden; they have plants instead*). Then all the students compare the "facts":

	English	***Basque***	***You***
Works	In a bank	Factory	
Lives	In a house	In a flat	
Hobby	Gardening	Watch TV, hill-walking	
Carries	An umbrella	-	
Drinks	Tea	Coffee	
Wears	Dark suit/clothesand a bowler hat	Colourful	
Behaviour/ Emotions	Reserved/Cold	Gregarious/Can be serious	

Activity 6

Based on the definition of tolerance and the description of the up-to-day situation in our society, we can identify "intolerance" as the quality of personality, characterized by negative and hostile attitude to the characteristics of the culture of a social group in general or to individual members of these groups. We can say that intolerance is a lack of respect for practices or beliefs other than one's own. It can even mean that people are excluded or rejected because of their religious beliefs, or even their clothes and hairstyle.The role-activity "In our block" (adapted from "Educational Pack", 1995) tries to analise conflicts between people from different cultures and the solutions of how these conflicts can be solved in a positive way. This activity is analyses the situation of conflict and the way students deal with it, depending on the origin of their social and cultural background. The students should role-play a situation that could happen in anyone's daily life. The teacher reads or gives everyone the following text:

In our block There is an apartment block near where you live. One of the apartments is rented to a group of foreign students who often have visitors from home staying and who also frequently organise parties. Some neighbours, especially those living in the apartments closest to the students, are annoyed and complain that the students and their friends make lots of noise, don't let them sleep and don't take care of the building. The neighbours have called a meeting to try to solve this problem.

The teacher gives the personal cards with roles to the students:

Young foreigner You speak and understand the language of the host country very well but do not understand why your neighbours are upset. In your opinion, both you and your student friends behave perfectly normally. You will not leave the apartment under any circumstance.
Leader of the residents committee Your apartment is far away from the one the foreign students live in. Personally they cause you no bother. But you do not like foreigners and you don't want them living in your building.
Young woman (25-30 years old) You live alone and are afraid of the young students because they seem very strange and different from you.
Young person You are also a student. You do not have any clear opinion about the problem but you would like to move into the apartment where the foreign students live.
Refugee You are also a foreigner, although from a different country than the students. You and your family do not have much to do with other people in the block. You have never had any problems with anyone despite the fact that you feel rather isolated.
Elderly couple (this role should be played by two people) You are both aware of the problems that force many people to leave their home country and try another life elsewhere. You support an organisation which provides aid to developing countries.
Unemployed neighbour You strongly disagree with policies that allow foreigners to come to live and work in your country. You think that foreigners should only be allowed in as tourists.
The owner of the building The young foreigners always paid their rent punctually and you don't want to lose

the income from that apartment. But you don't like foreign people very much and you see this conflict as a possible opportunity to raise the rent for the foreign students. On the other hand, you also have the possibility of renting them another apartment on the outskirts of town.

Some students will be volunteers and will play the roles of the neighbours and other will act as observers. The teacher shares out the role cards between the volunteers and gives each observer a copy of the "Observers notes". The players have to come up with a solution to the problem then start the role-play. The observers should note if the players respect each other's turn to speak or they should note if anyone tries to take a lead and to facilitate the meeting; what kinds of arguments players used; they should note if there were any change in the attitude and behaviour of the players after they received the "clues for finding a solution".

Debriefing and evaluation can be done in the following way – the actors (volunteers) and observers get together in a large group for discussion, which should be divided into two parts: talking about what happened in the role-play and answering questions for actors and for the observers.

Questions to the actors:

1. How did you (the actors) feel about it?
2. Was it difficult to get into the role you were given?
3. What did you find hardest and what easiest in this task?
4. Was it easier to find arguments for or against the students?
5. Was the problem resolved and was everyone happy with the outcome?

Questions to the observers:

1. What did you (the observers) record and what were your impressions of what happened during the role-play?
2. Does anyone try to take a lead and to facilitate the meeting?
3. What kinds of arguments did players use?

Questions to everybody:

1. Did the role-play reflect any reality in daily life?
2. What were the similarities and what were the differences?
3. Did anything seem to be exaggerated?
4. Which of the characters most faithfully reflected common attitudes in our society?
5. When we face a conflict involving people from different cultural backgrounds do we look for a solution that may satisfy everybody, or do we rather try to impose our point of view and neglect those who think or feel differently from ourselves?
6. To what extent is the conflict actually related to differences in culture rather than to other things such as personal or economic interests?

7. Has anyone any experience of this sort of conflict? What were the circumstances?

Finding solutions to the suggested situation and making decisions are difficult processes because students need to have good communication language skills, be sensitive to the needs of others and show imagination and trust so that they can explore the issues honestly. It is easier when students argue about their interests and try to find some common ground or consensus for mutual gain so that each person has some of their needs met and a stake in the outcome.

Activity 7

As tales and fables are considered the main educational tools with a great intercultural power (L. Black, S. Krashen, J. Zipes) they can be used to build up the learners' intercultural awareness/competence. Once an eminent Italian author of children's literature Gianni Rodari said that "it is possible to enter the house through the front door, but entering through the window is more fun" [1] and we consider that this idea sums up the effects of using tales and fables in intercultural EFL classroom, which can teach students to remember morals, values and beliefs and create a more stimulating approach to intercultural learning. Tales are considered one of the most interesting and revealing expressions of culture. Anchored in history, verbally transmitted, they are also the carriers of the main values of a culture and values for life - cooperation, diversity, freedom, happiness, hope, honesty, humility, love, peace, respect, responsibility, simplicity, tolerance and unity. Thus, imagery has the power to simultaneously cross cultures and join peoples revealing their identities. Intercultural EFL learning by dramatising tales or fables gives students a chance not only to enrich vocabulary, but also to enrich their knowledge understanding better the socio-cultural reality of the world. The famous scholar E. T. Hall (Hall, 1996) states that the techniques and content of folktales "involve a study of human culture and encompasses universal themes of tradition, celebration, wisdom, creation, aesthetic appreciation, and community" (p. 12).

Dramatisation of international fairy tales or fables provides different approaches and learning styles and reinforces material delivered in other formats. The activity we suggest next is called "The Strawberry" (Ţaulean, 2012, p. 127). It is a "Zen Tale" from Japan (attributed to Buddha) and deals with appreciating the moment in life. The task for students can be the following – to read the Japanese tale and say why the strawberry was so sweet for the man.

The Strawberry

There was once a man who was being chased by a ferocious tiger across a field. At the edge of the field there was a cliff. In order to escape the jaws of the tiger, the man caught hold of a vine and swung himself over the edge of the cliff. Dangling down, he saw, to his dismay, there were more tigers on the ground below him! And, furthermore, two little mice were gnawing on

the vine to which he clung. He knew that at any moment he would fall to certain death. That's when he noticed a wild strawberry growing on the cliff wall. Clutching the vine with one hand, he plucked the strawberry with the other and put it in his mouth.
He never before realized how sweet a strawberry could taste.

Questions for debriefing can be the following:

1. Whom was the man chased by?
2. What was at the edge of the field?
3. What did the man do in order to escape?
4. Were there more or less tigers on the ground?
5. Who was gnawing on the vine?
6. What was growing on the cliff wall?
7. What did the man do with the strawberry?
8. Do we always appreciate the things we have?
9. Do you appreciate the help your parents give you?

Working with another story "The blind wild boar" (This tale comes from Tigrea, Ethiopia, Africa; adapted from *Education Pack*, 1995), we can make our students explore the perceptions (and stereotypes) they may have about different cultures. The aims of the activity are to arouse curiosity about tales from other cultures and peoples, challenge stereotypes and prejudice about other cultures' values, puzzle participants and introduce a good atmosphere in the classroom. The teacher hands each student a copy of the tale and gives them 15 or 20 minutes to read it. The teacher asks each student to try to guess where the tale comes from.

The blind wild boar

Once upon a time there was a hunter who went out into the bush with his rifle. There, he caught sight of two wild boars walking one behind the other. The hunter took aim and shot at the second boar but something that astonished him happened: The leader ran away, while the other one did not seem to know what to do. It was left standing with something that looked like a dry twig in its mouth.

The hunter carefully approached, because he thought the wild boar would attack him. He soon noticed that it stood where it had stopped, without following his friend. Curious, the hunter came closer to have a better look. Then he saw, that what had looked like a dry twig, was the tail of the wild boar that had run away. Now the hunter understood that the wild boar was blind, and that his bullet had hit the leader's tail and had cut it off. He caught the blind wild boar and took it home and all the while it still carried the cut off tail in its mouth.

In his house, the hunter fed the wild boar and took care of it in the best way possible. It is funny. Even the animals show consideration for their fellow creatures. Should not we, people who have been gifted with intelligence, take care of our parents, siblings and friends who happen to be in need of help?

The activity works best if students are able to go beyond the strict practical circumstances (like the climate, or whether a certain animal exists in a given region) and look also into the values (or the morals) transmitted by the tale. In the part of *debriefing and evaluation* the teacher, working with tales or fables, should tell students to think about the main idea of the story, the main characters, the important events and the end of the story. Students should know the story and characters well enough to improvise action or a dialogue. The dramatisation can be recast with different students playing different parts each time it is played so that everyone has an opportunity to step into the roles. Many stories have characters and elements that can be played by several students so that all can participate in a story dramatisation. Stories with a clear story line, strong characters, repeated dialogue, and especially a character or element that many students can play at the same time, so that all students can be involved in story dramatisation, are ideal. Heinig [*apud* 17] suggests the following steps that lead to dramatizing a story: a) reading and discussing the story (while reading students note the setting, characters, and sequence of events or plot, as well as the most exciting parts, the climax, the way the story ended (i.e., the resolution), mood and theme, and important phrases and characteristic things characters say); b) making a story chart (the teacher can record students' ideas about each of these on chart paperfor younger students and to model planning a story dramatization, and older students may do this independently in groups); c) making a story map (where students place the settings needed for the story); d) taking volunteers for the first cast (all students can be engaged in each dramatization by using stories that have a type of character that can be played by many students); e) playing the scene (a narrator can be added to read parts of the story); f) debriefing and discussing.

Activity 8

The next activity is based on Kit's ideas (Kit, 2001) and aims at exploring how our perceptions of minority groups affect our behaviour towards them and at examining how it impacts young people's individual identities. The teacher divides students into six groups and gives each group one set of role cards and ensures that each person in the group has a card. Students have five minutes to get into their role and explain their role to others in their group. The groups can be as minority/majority ethnic group, traveler group, group with disabilities, refugee group etc.

Here are sample role-cards:

Enny I am fifteen and have been deaf since birth. I am fluent in sign language. I am active in my local youth club and enjoy reading and watching videos.
Mirabella I came to Ireland four years ago. I'd like to make friends my own age, but Irish people aren't very friendly. At home we speak Romanian. I don't see myself staying in Ireland for too long. My English is not so good so I have tobe put in a lower class

at school.
Sally
I was born in Galway and I'm in the fourth year at school. I want to be an engineer. I like all outdoor pursuits, particularly water sports. In my youth group we go on hikes and do canoeing. My mother is from Sierra Leone and I am black.

The teacher tells three groups that they are the hosts and the other three groupsthat they are the visitors and pair up the groups. Then the teacher gives the groups five minutes more to prepare for the visits and then asks them to think about the group they are going to meet, where the meeting will take place and whether the group they are going to meet will have any special needs. Later the teacher asks the groups to act out the visits, and then asks each group to discuss what happened on the visit, how they were treated by the othergroup, how they responded to that treatment and how it made them feel. At part of *debriefing* the teacher brings all the groups together and asks the participants to share their experience:

Does this happen in real life?
Is it particular only to Ireland/or does it happen elsewhere in the world?
How are our actions affected by these attitudes?
What effect does it have on the people we meet?
Where do we learn these attitudes?

Conclusions

Generaly speaking, it is a moral and ethical question to us, language teachers, to use the opportunities for intercultural education in teaching English as a foreign language in high schools or another educational institution. We consider that cultural information should be presented in the form of role-play activities, creative dialogues, mini-plays, dramatizing real-life situations at the lessons. By all means, as drama is an appealing teaching strategy which promotes cooperation, collaboration, self-control and goal-oriented learning, as well as emotional intelligence skills, it bridges the gap betweenthe classroom and real life situations by providing insights into how to overcome intercultural misunderstandings or other difficult situations. As shown in examples above, drama in the EFL classroom is ultimately indispensable because it gives students the chance to use their own personalities, to act in someone's role, to deal with problems and to find the right solution. In such a way, drama or drama techniques put language into context, and by giving students experience of success in real-life situations, they arm the learners with confidence for tackling the world outside the classroom. Moreover, the activities suggested in this article keep students more interested and more motivated in EFL learning, create their positive attitudes towards people with a different cultural background, develop their intercultural awareness and competence, and their academic success - language four skills. At the same time, students need to be introduced to certain clues or background information about the culture of "others" to add them to their own cultural repertoire because only in this way language learners will develop sympathy and appreciation for diverse cultures.

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TRANSLATIONS

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M. Eminescu, *Luceafărul*
(continuare)

Trecu o zi, trecură trei
Şi iarăşi, noaptea vine
Luceafărul deasupra ei
Cu razele senine

Ea trebui de el în somn
Aminte să-şi aducă
Şi dor de-al valurilor Domn
De inimă'o apucă

Cobori în jos, Luceafăr blând
Alunecând pe-o rază
Pătrunde'n casă şi în gând
Şi viața-mi luminează

Cum el din cer o auzi,
Se stinse de durere,
Iar ceru'ncepe a roti
În locul unde piere

În aer rumene văpăi
Se'ntind pe lumea 'ntreagă
Şi din a haosului văi
Un mândru chip se 'ncheagă

Pe negre vițele-I de păr
Coroana-i arde pare,
Venea plutind în adevăr
Scăldat în foc de soare

Din negru giulgi se desfăşor
Marmoreele brațe
El vine trist şi gânditor
Şi palid e la față

Dar ochii mari şi minunați
Lucesc adânc himeric
Ca două patimi fără saț
Şi pline de'ntuneric

Din sfera mea venii cu greu
Ca să te-ascult şi acuma
Şi soarele e tatăl meu
Iar noaptea-mi este muma

M. Eminescu, *Hesperus*
(continued)

Three days have wasted and at night
Hesperus on high appears.
Her chamber girds with subtle light
From the serenity of spheres

Again her heart goes out to him
Her mind though in slumber keeps
And in her sleep she broods a whim,
Then quoth she with trembling lips:

Slide Hesperus I do invoke,
Trail down on your tender ray
My mind and abode cloak -
Sooth with your light my lot of clay".

Distempered, he disrupts his dwell,
Quenches his fire and is gone -
And skies rotate and spin and swirl
On the spot where he has shone.

So, cosmos gone - billows of flames
Comb the overthrown skies.
And chaos dazzling form enframes
That comes before her eyes.

His crown shines on his black hair,
Volley of rays does arrow
And stands in truth and glory there,
Like sunrise in the morrow.

Clad in a sable black array -
His bare arms - of marble grace;
He comes in sad and pensive sway
And ghastly pallid is his face.

His large and gleaming eyes allure
Like embers in extinct fire,
And so insatiate and obscure
Are their many a desire.

Trough galaxies I wrought my way
For Day Orb is my farther
Now hollow law have to obey
For darkness is my mother.

O vin' odorul meu nespus
Şi lumea ta o lasă
Eu sânt Luceafărul de sus
Iar tu să-mi fii mireasă

O, vino'n părul tău bălai
S'anin cununi de stele
Pe-a mele ceruri să răsai
Mai mândră decât ele

„O, eşti frumos cum numa'n vis
Un demon se arată
Dară pe calea ce'ai deschis
N'oi merge nici odată!

Mă dor de crudul tău amor
A pieptului meu coarde,
Şi ochii mari şi grei mă dor
Privirea ta mă arde

„Dar cum ai vrea să mă cobor?
Au nu-nțelegi tu oare,
Cum că eu sunt nemuritor,
Şi tu eşti muritoare?"

„Nu caut vorbe pe ales,
Nici ştiu cum aş începe,
Deşi vorbeşti pe înțeles,
Eu nu te pot pricepe:

Dar dacă vrei cu crezămînt
Să te'ndrăgesc pe tine
Tu te coboară pe pământ
Fii muritor ca mine".

„Tu-mi ceri chiar nemurirea mea
În schimb pe o sărutare?
Dar vrei să ştii asemenea
Cît te iubesc de tare.

Da, mă voi naşte din păcat
Primind o altă lege;
Cu veşnicia sunt legat,
Ce voi să mă dezlege.

Şi se tot duce... S-a tot dus
De dragul unei copile,
S-a rupt din locul lui de sus,
Perind mai multe zile.

În vreamea asta Cătălin,

I do beseech you come a-nigh,
Quit now with me this world of pride.
I am your Hesperus from high
And you shall to be my bride.

Your gold tresses with many a star
I'll strew and emblaze your race
When you'll soar in a heaven's car
To surpass the skies in grace.

"How beauteous you do appear,
'This like a demon of my dream!
Yet, I'll never quit my sphere –
'This burden to bond your beam.

Oh, like torture's your fatal love –
The strings of my heart does strain.
Your glance with fire from above
My bodily eyes does pain.

"How would you like me to descend?
From my selestial solo?
For I eternity attend –
You mortals fate do follow".

"I don't know how should I start?
My words are plain and pure.
Your accents so subtle and smart,
I deem them quite obscure:

I wish you could renew your birth
To try my eager love vibrate.
To try my eager love vibrate.
Share with me my mortal fate".

"My immortality you claim
And challenge my love for a kiss?
Yet, know that my love is a flame
Ardent for a transient bliss.

From sin shall I renew my birth
And brake my bonds asunder.
So, my eternity to death
Gladly I shall surrender".

And he recedes and he has gone
For love of a child of clay.
So, on the spot where he has shone
Perished for many a day.

At court, meanwhile, Catheleen

Viclean copil de casă,
Ce umple cupele cu vin
Mesenelor la masă,

Un paj ce poartă pas cu pas
A' mpărătesei rochii,
Băiat din flori şi din pripas
Dar îndrăzneț cu ochii

Cu obrăjori ca doi bujori
De rumeni, bată-i vina
Se furişează pînditor
Privind la Cătălina.

Dar ce frumoasă se făcu
Şi mîndră, arză-o focul;
Ei, Cătălin, acu-i acu
Ca să-ți încerci norocul.

Şi'n treacăt o cuprinse lin
Într-un ungher degrabă.
„Dar ce vrei, măi Cătălin?
Ia duť de-ți vezi de treabă".

„Ce voi? Aş vrea să nu mai stai
Pe gînduri totdeauna.
Să râzi, mai bine, şi să-mi dai
O gură, numai una".

„Dar nici nu ştiu măcar ce-mi ceri,
Dă-mi pace, fugi departe,
O, de Luceafărul din cer
M-a prins un dor de moarte"

A boy in wait, a mere page
Who oft bears the trains of the queen
Looks arch, yet's shrewd for his age.

A master of the sparkling brim
(Note, born under the rose),
He makes the feasters eyes bedim,
Then folllows Cathelina close.

Ungoverned and wilfull forsooth,
Why not try his fair chance?
The peony cheeks of his youth
Make weapons for his advance.

How heavenly fair she's grown,
Haughty, yet dear to his eye.
Now, Catheleen, she is alone -
Time to act and not to sigh.

And carefull not to be seen
Embraces her in a corner.
"Lo, Catheleen, what does it mean?
Go, and your business honour"

"I mean you shouldn't be so sad
Alien in your world of bliss.
Smile and accept me as your lad
And give me one single kiss".

"I know e'en not what you exact.
Go, and alone me leave!
My holy love do not distract,
To Hesperus on high I cleave".

Bun de tipar 24.05.2016. Garnitura Book Antigua. Comanda nr. 189. Tiraj 100.
Tipografia Universității de Stat „Alecu Russo" din Bălți. Mun. Bălți, str. Puşkin, 38.