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LANGUAGE  
PROGRAMS**  
*The World is Your Classroom*

Alecu Russo Bălți State University  
Faculty of Philology  
English & German Philology Department

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## DUBLA FUNCȚIE A NUVELEI PAȘOPTISTE

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**Abstract:** The article examines a novel literary phenomenon, namely, the double condition of the Romanian short story from 1830 to 1860. Having had a spectacular evolution, this literary genre which includes romantic and realistic formulas, denotes individual paradigms and outlooks. The short story based on the revolutionary ideological movement during 1848 consisting of melodramatic, autobiographical and historical elements rendered frequently in the form of memoirs, fulfills, first and foremost, not only the function of artistic representation of the social and moral realities (*Zoe* by Constantin Negruzzi, *Buchetiera de la Florența* and *Istoria unui galbân* by Vasile Alecsandri, etc.), but also emphasizes a critical perspective in relation to the epic clichés of the mentioned period. Thus, it explains the presence of reprehensible and ironic responses found in the romantic narrative procedures in the short stories *O alergare de cai* by Constantin Negruzzi and *Iluzii pierdute... Un întâi amor* by Mihail Kogălniceanu.

**Key words:** revolutionary ideological movement during 1848, short story, paradigm, representation, canon, ironic, parody.

Nuvela românească din prima jumătate a secolului al XIX-lea, în pofida vulnerabilităților inerente începutului, înregistrează contribuții notorii. Anunțată de *Zoe*, text semnat de tânărul Costache Negruzzi, parcurgând și un spectaculos traseu evolutiv, specia cunoaște apogeul în anul 1840, când sunt scrise și publicate *Iluzii pierdute... Un întâi amor* de Mihail Kogălniceanu, *Buchetiera de la Florența* de Vasile Alecsandri, *Alexandru Lăpușneanu* și *O alergare de cai* de Constantin Negruzzi – toate inserate în coloanele revistei *Dacia Literară*. Racordat la ritmurile romantismului Biedermeier, dar și la cele ale realismului de tip balzacian, acest gen de proză, fixează coordonatele unei epoci, în care invazia noului se resimțea tot mai pregnant.

Tipologic, nuvela pașoptistă se împarte, conform Simonei Antofî, în *istorică*, *sentimentală* sau *melodramatică*, *de moravuri*, și *nuvelă-exercițiu de stil*, „metatextul care aspiră la a deconstrui, în special cu mijloacele parodiei, modelele de literaritate ale vremii” (7, p. 62). Observația cercetătoarei ne ghidează în explicarea condiției nuvelei românești din perioada 1830-1860. Corelate cu biograficul și memorialisticul, cu socialul și istoricul, din care își extrag subiectele, scrierile de acest gen reliefează o dublă perspectivă narativă: fixează scene din viața autorului-narator sau a contemporanilor săi, înregistrează moravurile societății, explorează trecutul național, evocând evenimente și personaje memorabile de altădată, dar reliefează și o atitudine critică în raport cu canoanele literare ale timpului. Astfel, se explică prezența replicilor dezaprobante, ironico-parodice la adresa procedeele narative romantice în nuvelele semnate de Constantin Negruzzi și de Mihail Kogălniceanu, căci ambii autori deconspiră și parodiază clișeele prozei romantice, în special, formulele narative, împrumutate de la autorii francezi. În continuare, vom comenta, cu referință la nuvelele *O alergare de cai* de Constantin Negruzzi și *Iluzii pierdute... Un întâi amor* de Mihail Kogălniceanu, manifestările acestui fenomen literar inedit, ilustrat în operele menționate mai sus.

În perioada 1830-1860, nuvela românească, axată pe elementul memorialistic, își asumă, în primul rând, funcția de reprezentare artistică a realității, fixându-se pe relevarea aspectelor sociale, morale sau proiectând scene din trecutul istoric. Tramele epice descind, însă, mai puțin din imaginația sciitorilor, care, în absența experiențelor literare, își dimensionează, în primul rând, aventurile existențiale. În *Buchetiera de la Florența*, Vasile Alecsandri descrie, într-un scenariu inventat, impresiile din timpul unei călătorii prin Italia; *O alergare de cai* este inspirată din aflarea autorului la Chișinău, iar *Iluzii pierdute ... Un întâi amor* reproduce un episod din adolescența lui Kogălniceanu. În comparație cu elementul memorialistic, cel fictiv este prezent în proporții reduse, ceea ce îl determină pe criticul și istoricul literar Mihai Zamfir să aplice nu doar nuvelei, ci întregii proze românești din secolului al XIX-lea o

formulă unificatoare – Memorie vs Imaginație (Cf. 5, pp. 70-75). În același context, autorul explică: „Nuvela se află angrenată în memorie, de preferință, în memoria comună și anonimă, din care se detașează un unic exemplar. Tocmai de aceea, în secolul XX românesc, sub forma memorialisticii, de obicei, trucate, nuvela este specia, prin excelență, reprezentativă: ea alcătuiește împreună cu memorialistica propriu-zisă un teritoriu comun în zona mare a prozei, constelație distinctă” (5, p. 75).

Distingându-se, în epocă, prin rafinament artistic, nuvela *O alergare de cai* de Constantin Negruzzi conjugă, în mod fericit, elementele autobiografic, memorialistic și fictiv. Complexă, expunerea din operă balansează între romantic și comic, „narațiunea «cu sertar» relatând, de fapt, două povești de dragoste privite și finalizate în moduri diametral opuse (romantic-lacrimogenă una, parodic-umoristică cealaltă)” (6, p. 757). Fragmentele memorialistice, expuse în formulă realistă, alternează cu altele, elaborate în cel mai impecabil stil romantic. Incipitul conține un tablou de epocă, situând evenimentele într-un cadru real, cu accente geo-politice, care vor înrăma situațiile melodramatice, extrase din biografia naratorului, și vor reflecta, deopotrivă, atmosfera morală și politică a timpului: „Tot orașul Chișinăului se adunase ca să privească alergarea de cai, ce se prelungise păn-în luna lui septembrie cu așteptarea d. conte Voronțov, guvernatorul general al Nuorusiei și a Besarabiei; dar trecerea lordului Durham, ambasadorul Mării Britanii lângă curtea Petersburgului, pe la Odesa, împiedicându-l, alergarea rămase a se face numai în ființa d. guvernator civil, generalul Fedorov” (4, p. 30). Situațiile narative din cele patru părți ale nuvelei, deși nu descind la modul direct din elementele spațiale și temporale inserate în fragmentul inițial, vor justifica accentele realiste prezente în secvențele din care se coagulează starea generală din Basarabia de atunci. Fragmentele în care apar descrise alergarea de cai, vestimentația feminină, luxoasă și bizară, balurile aristocrate relevă tradițiile sociale și culturale (străine, în esență) din Chișinăul de altădată, aflat sub stăpânire

țaristă. Personajul feminin doamna B., prin frivolitatea și superficialitatea sa, condensează în sine aceste realități.

Construcție epică polifonică, nuvela *O alergare de cai* surprinde, în finalul părții a treia, *Tristețã*, prin ironie, parodie și pastișă, prozatorul anunțându-și astfel desolidarizarea de clișeele epice romantice, de care el însuși face uz pe parcursul nuvelei. (Secvența intitulată *Olga*, autonomă în contextul nuvelei, este redactată în cel mai veritabil stil romantic). În acest sens, proiecția feminină caricaturală, Sașa, fiica gazdei naratorului, e o adevărată replică la portretul romantic, abordat în proza epocii, dar și în cea de mai târziu: „Sașa mea, urmă moșneagul, e damă mare; am măritat-o după un cinovnic de la Tulcin. Bărbatul său este guberskii-secretar. Să o vezi, domnule, aceea e femeie; mai înaltă cu două palme decât mine. Seamănă bunului său care a fost grenadir, și groasă cât mine. Ș-apoi, frumoasă, roșie ca un bujor; numai când era mică a căzut din scrânciob și de atunci e cam șchioapă; vărsatul a stricat-o puțin și i s-a scurs un ochi. – Și învățată, domnule, ca un diac. Scrie, cetește groznic” (4, p. 46). Incluse în text, fragmentele decupate din proza siropoasă a lui Florian, preferată de Sașa, întregesc ridcolul expunerii.

Pronunțându-se negativ în raport cu narațiunile pastorale ale lui Florian, pe care le detestă pentru artificialitate, autorul-narator își descrie un vis eliberator, unde toate personajele se întâlnesc într-un cadru grotesc: „Părea că mă aflam într-un mare salon îmbrăcat în doliu, unde ardeau două mari policandre cu lumânări de ceară galbenă. Olga dormea culcată pe o canapea. Ipolit o privea stând la capul ei. Doamna B. se gătea la oglindă fredonând aria din vodevilul rusesc *Kozacã stihotvoretã*. Prin salon se plimbau oi cu cordele verzi la gât și Sașa sărea șchiopătând și strâmbându-mă. Nu știu cât ținu acest popuri de vedenii, căci, când am deschis ochii, era ziuă mare” (4, p. 47).

O lectură cu ajutorul recuzitei naratologice moderne îi dezvăluie nuvelei *O alergare de cai* aspecte apreciabile, care confirmă, o dată în plus, forța evocatoare a lui Constantin Negruzzi. Devine, astfel, justificată reflecția lui Nicolae Manolescu referitor la

neglijența criticii literare în raport cu această inedită compunere epică: „Este absolut inexplicabil de ce o povestire atât de sofisticată narativ și care răstoarnă procedee ale prozei romantice în duplicatul lor parodic, folosind contrapunctul, intertextul și mixajul de stiluri, a găsit la comentatorii de ieri și de azi atât de puține cuvinte de prețuire” (3, p. 193).

*Homo ludens*, prozatorul M. Kogălniceanu își întreține într-un mod original demersul, respectând, în linii generale, „cadența romanului balzacian” (1, p. 6), pe alocuri, însă, demontând tehnicile abordate de romancierul francez. Narațiunea sa reunește descrierea veridică (a mediului, a moravurilor societății, a personajelor), pasajul argumentativ și rezumativ, aluzia livrescă, digresiunea amplă și atât de frecventă, că devine, în fine, obsesivă. Aceasta și conferă beletristicii sale un caracter eseistic, jurnalistic, apropiind-o de reportaj, cum constată Mircea Zăciu. Istoria narată nu este încadrată în parametri obișnuiți pentru proza secolului al 19-lea: anunțată în incipitul care, de obicei, configurează cadrul general al acțiunii, fiind, de cele mai multe ori, o amplă descriere a spațiului geografic, cultural și social, linia narativă este întreruptă în mod voit, naratorul debitând, se pare, despre altceva. În realitate, el respectă „o logică internă a compoziției” (1, p. 9), căci se impune ca o instanță autoritară și credibilă. La asemenea trucuri Miail Kogălniceanu apelează și în partea inițială a nuvelei *Iluzii pierdute... Un întâi amor*. Tablourile cu care se deschide această scriere fixează, întâi de toate, parametrii spațiului ieșean, lumea mare, cu care va cadra, la modul ideal, și lumea mică – a individului. Însuși autorul își motivează predelecția pentru prezentarea, întâi de toate, a cadrului panoramic, subliniind: „Înainte de a-ți face narațiunea amorului meu, este însă bine să urmez modii și să încep prin clasificarea cunoștințelor omenești sau cel puțin prin cea mai mică definiție a lumii sau a micului nostru glob, care pășește liniștit împrejurul centrului său de atracție?” (2, p. 66).

În *Iluzii pierdute... un întâi amor*, autorul renunță din start la automatismele epice, comode și utile, valabile nu doar pentru confrății săi de condei, dar și pentru unii prozatori români de mai

tîrziu. Naratorul, identificat cu însuși scriitorul, apelează la o formulă improprie unui debut de nuvelă, declarând: „Într-o seară de iarnă sau de primăvară, zeu nu ți-oi ști spune, pentru că nu sunt astronom, dar știu că era în mart, era adunată o mică societate alcătuită de tineri și de dame asemenea tinere; este de prisos să spun că era și frumușele. Această societate era în Iași, într-o uliță al căria nume nu ți l-oi spune, fiindcă eu însumi nu-l cunosc” (2, p. 66). Intrarea în subiect se realizează, așa cum am observat, printr-o expunere detașată, ludică, presărată cu umor, prin care cititorul este atenționat că ceea ce urmează va fi doar un joc. Prin câteva remarci ingenioase, scriitorul își confirmă statutul de instanță subiectivă, care colaborează cu cititorul virtual, căci i se adresează direct și îl cooptează la construirea textului, ceea ce nu remarcăm în proza altor autori. Frecvențele trimiteri livrești din text sunt un indiciu că Mihail Kogălniceanu cunoștea suficient de bine scrierile autorilor francezi, la care se referă pe parcursul narațiunii. Sunt evocate titluri de cărți populare în epocă: *Les amours du chevalier de Fauflas* de Louvet de Couvray și *Les liaisons dangereuses* de Choderlos de Laclos, *La physiologie du mariage* de Balzac, *La jeunesse de Richelieu*, denumită și *Lovelace français* de Alex. Duval, *Les aventures de Télémaque, fils d'Ulysse* de Fénelon etc. Ultima le servea drept manual de limbă franceză elevilor de la pansionul din Iași al lui Victor Quienim, între care era și adolescentul Mihail Kogălniceanu. Replicile personajelor acestui poem sunt preluate de cei doi îndrăgostiți în declarațiile lor de dragoste. Fragmentele sunt elocvente pentru a conchide că sensibilitatea tinerilor români era deformată de fantezia sentimentalistă a romanticilor francezi, care promovau primatul pasiunii, iar realitatea apărea zugrăvită nefiresc în aceste scrieri. Amintindu-și scena primei întâlniri cu Niceta, iubita sa, scriitorul, în manieră ironică și autoironică, nu ezită să sublinieze: „O! era o poziție cu totul florenească, căci după Telemah, cartea cea mai plăcută pentru noi era Florian. Păstorii lui îmbrăcați în straie de mătăasă, cu peruci cu pudră, purtând și vara cununi de rosace centifolia, vorbind într-o limbă mai corectă decât a filologilor noștri, păstorilele lui cu rochie de gază și de blondă, cu ciuboțele de prună,

cu noduri de cordele cumpărate de la la Miculi de pe atunci, povățuind niște miei cu o lână mai delicată decât mătasa, carii mâncau numai lavand, rosmarin și se adăpa numai cu apă de roze și de mille fleurs, îmi părea oamenii cei mai fericiți din lume. Dacă n-aș fi fost amozul Nicetei, aș fi dat tot în lume ca să fiu Nemorin, amozul Estelii<sup>1</sup>. Așa iubeam pre Florian, acest adevărat poet a naturei, încât la un sfântul Vasile, când tatăl-meu mă întrebă ce daruri vroiam să-mi cumpere, îi răspunsei cu un aer pedant ca când aș fi fost docent în vreo universitate: *Les oeuvres complètes de M. de Florian, mon père!*” (2, pp. 75-76). Anume falsul din operele preromanticilor francezi îi desplace tânărului prozator român, care, în plină epocă de afirmare a modelului romantic în proza românească, deconstruiește, cu bună știință, clișeul.

Sensibilitatea vibrantă a romanticului, sentimentul de elogiare a iubitei sunt ironizate ingenios în descrierea de portret, pe care i-o face autorul-narator Nicetei: „Pentru amoz, iubita sa este cea mai frumoasă femeie, podoaba naturei, perla lumii. De aceea vă voi spune și eu că niciodată o ființă mai frumoasă n-a ieșit din mâinile lui Dumnezeu, niciodată soarele n-a văzut o talie mai grațioasă decât a Nicetii; părul ei blond ca aurul a fost singurul păr blond care am iubit în viața mea; părul castaniu este patima mea. Fața ei rătundă și albă ca puful unei lebede. Comparația îi cam obicinuită, dar mi-ți ierta că alta mai poetică nu-mi vine sub pană. Sprincenile ei era negre și ochii albaștri; judecați, dar, ce minune era. Ce era însă în ea mai fermecător decât toate, era buzele ei mai frumoase decât două frunze de roze. De aș fi Lamartine sau Victor Hugo, tot n-aș fi în stare să vă fac o descriere adevărată de acele buze” (2, p. 68).

Citatul, parodie a portretului romantic, indică și sursa vizată: scrierile celor doi reprezentanți de vază ai romantismului francez, Alphonse de Lamartine și Victor Hugo; care au influențat tânăra literatură română, i-au oferit modele, în absența celor autohtone. Într-o descriere impresionantă, scriitorul român demontează, cu abilitatea-i caracteristică, portretul romantic, la fel cum va proceda

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<sup>1</sup> Aluzie la eroii pastoralei *Estelle* (1788) de Florian.

mai târziu B. P. Hasdeu în nuvela *Micuța* (1874). Autoironic, Kogălniceanu nu se cruță nici pe sine, menționând că primul său bilet de amor, „*un vinograd epistolar*”, conținea „Toate comparațiile lumii, toate cuvintele tehnice de filozofie, de retorică, de geografie, de istorie, pân’și de astronomie”. În schimb, atunci când procedeele prozei romantice îi apar naive și anacronice, autorul le pastișează, le parodiază, salvându-și, astfel, nuvela de dulcegării. Însuși finalul scrierii este apogeul acestor demontări, la care recurge mereu. Realitatea, văzută prin prisma utopicului, precum însușise din operele romantice, i se deschide în culori veridice. Cadoul trimis de Niceta tânărului amoretat în dimineața Anului Nou nicidecum nu amintea de semnificațiile vreunui suvenir din romanele îndrăgite (un buchet de flori sau un medalion cu vreo șuviță din părul iubitei), ci se încadra în zonele ridicolului, căci era „o zaharică, înfățișând o inimă învălită în gaz și străpunsă cu două bolduri mari în loc de săgeți” (2, p. 78). După o puternică zguduire interioară, sentimentalul de odinioară, exaltat de lecturi din scierile lui Fénelon, Paul de Kock sau din cele ale lui Florian, se trezește vindecat de iluziile copleșitoare, inoculate sufletului adolescentin de spiritul romantic al liricii și prozei franceze.

Prin nuvela *Iluzii pierdute... Un întâi amor*, Mihail Kogălniceanu avansează o perspectivă epică inedită, care presupune, concomitent, respectarea convențiilor literare ale timpului, dar și ironizarea, pastișarea și parodiarea modelelor, ceea ce, în ultimă instanță, a condus la demontarea unor clișee osificate deja în literatura franceză și preluate rapid de naratorii români ai începutului. Atitudinea reticentă a scriitorilor în raport cu idealizarea nejustificată a realității în literatura romantică se conjugă cu resentimentul pe care li-l provoacă automatismele din prozele lui Florian, Paul de Kock, Fenelon, din lirica lui Lamartine sau Victor Hugo.

Fenomenul despre care am discutat cu referire la nuvela românească din perioada pașoptistă poate fi explicat, dacă evocăm dimensiunile prozei noastre din epocă. Conectat la formulele unui romantism tardiv, care se clișeizase între timp, genul achiziționa și elemente realiste, care se impuneau tot mai sigur în creația tinerilor

naratori. Distanțându-se de primele prin ironie, parodie și livresc, Constantin Negruzzi și Mihail Kogălniceanu propun o perspectivă refractară asupra stereotipurilor epice ale timpului.

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# USING COMPLIMENTS IN TEFL

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**Abstract:** The present article extended findings of compliments in TEFL context examining some effective ways of implementing them at the lessons of English to develop EFL learners' social and pragmatic skills. The latter are often either excluded or neglected in a foreign language classroom, thus, such language instruction becomes artificial and out of context. Therefore, explicit pragmatic teaching of compliments helps learners to understand the role of linguistic choices as they concurrently convey and create adequate social contexts.

**Key words:** pragmatic competence, social skills, compliments, communication strategy, English as a foreign language

This study will provide an insight into the use of compliments in TEFL context, their utmost relevance in developing social and pragmatic competence, cultural awareness and values. Alongside with some traditional approaches that focus on teaching a foreign language in context that is meaningful and successful, it is interesting to find out what role compliments play in the learning process and how activities on compliments can improve the learners' motivation, outcomes and performance in a foreign language. Thus, the paper will attempt to describe how compliments can be used as an effective communication tool and teaching strategy in TEFL classroom at the pre-intermediate level.

Complimenting as a great example of how cultural dimensions might be used in the educational process. Through compliments, teachers can introduce learners to the sociolinguistic and sociocultural factors that account for the native speakers' linguistic choices [1, p.82]. Applying compliments in the classroom will help EFL learners to develop a clearly defined system of paying and receiving compliments and will explain the rationale for choosing certain linguistic expressions while performing a complimenting

speech act. In such a way, EFL learners will get closer to the mindset and the linguistic and cultural patterns of the native speakers, trying to avoid potential communication breakdowns.

Developing pragmatic and communicative competence is of paramount importance in TEFL process as sociocultural awareness is essential in foreign language acquisition. Learners' proficiency in the English language depends on how they comprehend the English culture; therefore, the major role of an EFL teacher is to develop pragmatic and cultural competences in learners by using interactive student-oriented teaching material and activities.

Compliments are rather common in English and they are used as communication strategies to start a conversation or as a way to maintain a friendly social rapport with other people. Obviously, compliments are context-bound and require an appropriate linguistic behavior from learners. Thus, EFL teachers should teach students the pragmatic use of giving and receiving compliments in different situations. Additionally, compliments can be used as an effective teaching strategy for maintaining a friendly atmosphere in the classroom. They make learners feel good and provide further grounds for a successful interaction in the classroom, motivating them to learn something new.

Many researchers consider motivation as one of the main elements that determines success in developing a second or a foreign language; it determines the extent of active, personal involvement in learning a foreign language [2, p.250]. A supportive united classroom where learners feel comfortable and free to express themselves and make mistakes with no fear of being judged by their classmates always shows great achievements not only in the learners' performance, but in social relationships too. That is why a positive classroom atmosphere should be one of the key targets of any great teacher. Thus complimenting as an effective motivational strategy that might successfully be applied in EFL classes.

However, the task of an EFL teacher is not only to have a positive attitude towards his /her learners, but also to teach them to show a positive attitude, tolerance, patience and understanding for

each other. Praise and compliments can go a long way in any speech situation providing a desired outcome. However, just saying "good", "excellent", "nice job", or "good job", "fantastic", "awesome", "great", "good thinking", "keep it up", "good for you", "nice going", "perfect", and "you did very well" is not enough anymore. Common phrases such as these are constantly repeated and, eventually, they become monotonous or meaningless. Learners need to hear their name, be given an example of what they have done well, or have their behavior or work be used as an example for the rest. Given this fact, we would like to recommend and suggest some interactive activities for both teachers and learners in terms of complimenting.

The first activity is intended for teachers as an exercise to learn to single out their learners achievements. Thus, teachers have to use praise sentences inserting a learner's name into the space provided and add up to the list their own examples. Some samples of complimenting speech acts to use run as follows:

- I'm proud of the way you worked today, Melissa.*
- ....., you really outdid yourself today.*
- You are learning fast, .....*
- That's quite an improvement, .....*
- You have just about mastered that,.....*
- Keep on trying,.....*
- That's the best you have ever done, .....*
- Now you have the hang of it, .....*
- Nothing can stop you now, .....*
- I'm impressed with your progress, .....*
- I like the way ..... Has settled down.*
- ..... got right to work.*

Inspiring a feeling of self-confidence and dignity in a learner is one of the most important things teachers can do for their classroom environments. It will motivate learners to achieve better results at the lessons by keeping them focused and active. Self-worth will stay with them and will assist them to become proficient in English.

Another practical activity for both teachers and learners is to substitute the praise word “Good” by another one-word synonym which will enliven the lessons, make a distinction between different learners and will enrich the learners’ vocabulary. It is important to be sincere and different when complimenting learners because the teacher is an example they follow. Learners will notice a new praise each time and will wonder which compliment the teacher will be using the next time and will adjust their behaviors in order to be the recipient of a compliment. Here is a list of some one-word synonyms to use:

*Wow, terrific, beautiful, brilliant, marvelous, sharp, wonderful, splendid, super, superior, clever, congrats, smashing, sensational, great, tremendous, remarkable, stunning, outstanding, exceptional, amazing, fantastic, spectacular, excellent, fabulous, superb, breath-taking, astonishing, grand, impressive, astounding, magnificent, incredible, significant, noteworthy, notable, extraordinary, stupendous, dazzling.*

Paying compliments to the entire class at the same time will bring about a feeling of teamwork and unity. It is possible to use the following:

- ✓ *Everyone's working so hard.*
- ✓ *I'm very proud of the way the class is working today.*
- ✓ *I appreciate everyone's help.*
- ✓ *Thank you for (sitting down, being quiet, getting right to work, etc.).*
- ✓ *It's a pleasure to teach when the class works like this.*

It would be nice to accentuate the learners’ behavior and achievements so that they will be likely to repeat their performance from time to time. It will help to encourage them and they will acquire new useful vocabulary in English.

Learners may also benefit from learning how to make genuine compliments. Thus, they will train their social skills with a focus on emotional learning as they practise specific intonation patterns typical of compliments, that is, it rises high towards the end of the statement and then drops slightly on the last word [3]. Learners

should use a friendly tone when expressing admiration and enthusiasm. An interesting activity that might be fulfilled here is the following:

Give sincere versus insincere compliments by using a specific tone of voice and intonation. Ask the group if they can distinguish which comments were sincere and which were not. Do not hurt anyone with an offensive compliment. Pay attention to how intonation changes the meaning of a compliment.

Teaching social skills is important as learners need to be aware of the existence of formal and informal register and apply their L2 knowledge to suit the given speech situation. The following activity trains these skills:

Act out the following dialogues. Identify whether the compliments used in the dialogues are formal or informal [4].

✓ **Example 1: *Ability***

**Gary:** Hi Tim. Great round today!

**Tim:** Thanks Gary.

**Gary:** You can really hit the golf ball.

**Tim:** You're much too kind.

**Gary:** No really. I wish I could drive as well as you.

**Tim:** Well, take a few lessons. It'll happen.

**Gary:** I've thought about it. Do you really think it helps?

**Tim:** I used to have a horrible drive. Try a lesson, it's worth the price.

✓ **Example 2: *Looks***

**Ms. Smith:** Good morning Ms. Anders. How are you today?

**Mr. Anders:** Fine, thank you. And you?

**Ms. Smith:** I'm very well. Thank you for asking.

**Mr. Anders:** Mrs. Smith, I hope you don't mind, but you are looking very well today.

**Ms. Smith:** Thank you Mr. Smith. That's kind of you to say so.

**Mr. Anders:** Yes, well, have a good day Ms. Smith.

**Ms. Smith:** Will I see you at the meeting at 3?

**Mr. Anders:** Yes', I'll be there.

✓ **Example 3: *Possessions (House, Interior)***

**Anna:** Thanks for inviting us over for dinner this weekend.

**Margaret:** My pleasure, come right in.

**Anna:** What a lovely home you have! I love the furniture.

**Margaret:** Thank you. We like to call it home. It's cozy.

**Anna:** You have such exquisite taste in decor.

**Margaret:** Now you are exaggerating!

**Anna:** No, really. It's so beautiful.

**Margaret:** Thank you. You're very kind.

One more challenging mingle activity which arouses fun in the classroom is entitled "Pay a compliment to your fellows". It allows learners to train not only giving compliments, but also it teaches them to receive and accept compliments. Teachers should suggest some of the possible ways to respond to appreciation statements beforehand and learners are supposed to move around the classroom and fish for compliments. For example:

Let us compliment as many of your friends as possible. Move in circle from one friend to another, so that your friends pay compliments to you too. Fill in the following table:

Friend's Name	Items	Your Compliment	Response
<i>Alex</i>	Sense of Humor	You got ... sense of humor!	Thank you!
<i>Kate</i>	Eyes/smile		
<i>Nikita</i>	Character		
...	Hair		
...	Taste in clothes		
...	Intelligence		
...	Kindness		
...	Dress/ t-shirt		
...	Ability		

Make a list of the most common topics for giving compliments (appearance, possessions, performance, personal qualities or just indirect compliments). Discuss why people pay attention to these

characteristics and suggest ways of improving the learners' skills in complimenting other persons.

In addition, this activity might be continued by comparing the list of compliments made by males and females and identify which compliments are more common for them in English. They might also make a list of top ten compliments and discuss their cultural connotations in their native and target languages.

However, this pedagogical approach to language teaching highlights the idea that culture as well as gender are social constructs and there is no unanimous social norm of how to make up compliments. Moreover, they will vary depending on the age, gender, culture, social status and power, degree of in/formality and linguistic appropriateness.

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# SPRACHÖKONOMISCHE PHÄNOMENE IN DEN SCHLAGZEILEN DER DEUTSCHEN PRESSE

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**Abstract:** The main peculiarity of mass-media style consists in the expressiveness and, at the same time, in the conciseness of an utterance. These characteristic features are especially vivid in headlines, as the purpose of headlines is to attract the reader's attention to various problems of the modern society. The article aims at reviewing the principle of economy in language used in the headlines of German mass-media texts. Language economy characterizes some modern tendencies in the development of the German language. Its functioning is characteristic of all levels of the language system. The article specifies some word-building devices and lexical and stylistic means of achieving language economy. The article also analyses compound words, abbreviations, words derived from proper names, as well as metaphors, periphrases and metonymies called to reach maximum communicative effect with a minimum representation of lexical means.

**Key words:** headline, the language economy principle, word-building, compound words, abbreviations, special lexical means, words derived from proper names

Das Hauptanliegen, das dieser Beitrag zu erörtern sucht, ist es herauszufinden, welche Mittel der Sprachökonomie in den Schlagzeilen des Nachrichtenmagazins eingesetzt werden, um im engen Textraum die gewünschten Informationen möglichsstohne Bedeutungsverlust zu vermitteln.

Die untersuchten 660 Schlagzeilen wurden dem Nachrichtenmagazin „Spiegel-online“ entnommen. Der Zeitraum der Untersuchung reicht vom 16. 01.2017 bis zum 23.02.2017 und schließt damit einige (zu dieser Zeit) wichtige politische und gesellschaftliche Vorkommnisse mit ein.

In der linguistischen Literatur zum Thema wird die Schlagzeile als „die größte, auffallendste Überschrift der Seite definiert [...]“ [5, S. 28] und als eine Sonderform von Text angesehen. Sie ist oft elliptisch, kann die Form eines Verbal-, Nominalsatzes haben oder Themenüberschrift sein. Den Terminus Themenüberschrift bestimmt Sandig semantisch als sprachökonomische Form eigener Art, die keine kurze Vorinformation sein soll, sondern entweder „anregend durch Rätselhaftigkeit oder orientierend durch Kürze ohne Satzcharakter [...]“ wirkt [4, 106]. Über die Funktionen von Schlagzeilen herrschen unterschiedliche Meinungen (Sandig 1971, Schröder 2009, Wolff 2011 u.a.)

Für das untersuchte Nachrichtenmagazin lässt sich festlegen, dass die Hauptfunktionen der Schlagzeile darin bestehen, möglichst viele Leser zu gewinnen und sie in aller Kürze über das aktuellste Thema zu informieren. Sprachliche Kürze oder Sprachökonomie ist ein für die Schlagzeile typisches Merkmal, unabhängig von Autor, Thematik, Stil oder verwendeten Stilfiguren in den nachfolgenden Texten. In ihrem Artikel „Was ist - und zu welchem Zweck betreibt man Sprachökonomie?“ formuliert R. Bebermeyer das sprachökonomische Prinzip folgendermaßen: „Mit einem Minimum an Sprachmitteln soll ein Maximum an Informationen vermittelt werden zum Zwecke einer sachlichen, sachgerechten, klaren Aussage“ [1, S. 75].

Der Terminus Sprachökonomie wird als Oberbegriff für verschiedene sprachliche Reduktionstypen verwendet, graphemischer, morphologischer, lexikalisch-semantischer und syntaktischer Art. Im Rahmen dieses Beitrags soll mit wenigen notwendigen Ausnahmen auf den Bereich der Wortbildung und der Semantik beschränkt werden.

Geht man von der sprachökonomischen Funktion aus, so besteht die Zielsetzung der Wortbildung darin, komplexe Sachverhalte knapp zu benennen. Durch Erscheinungen der Wortbildung kann „der Mensch mit einem Minimum an Zeichenaufwand ein Maximum an sprachlicher Kommunikation

leisten“ [7, S. 280]. Auf diese Art wird möglichst viel Informationsgehalt auf möglichst wenig Raum vermittelt.

Im Deutschen steht für diesen Zweck insbesondere die Komposition zur Verfügung: „Sie ist eine ökonomische Ausdrucksform, die anstelle sehr komplexer syntaktischer Verbindungen gebraucht und zur Wiedergabe sehr verschiedenartiger logischer Beziehungen genutzt werden kann“ [2, S. 38]. Dabei sind die entstehenden Bildungen nicht nur sprachökonomisch, in unserem Fall erlauben sie den Journalisten gleichzeitig auch die Hervorhebung eines spezifischen Sachverhalts, etwa *Betonkugel* (Material), *Deutschlandauftritt* (Agens), *Lidl-Erpresser* (Objekt).

Die Analyse der Schlagzeilen aus dem Nachrichtenmagazin „Spiegel online“ hat ergeben, dass das verstärkte Aufkommen der Nominalkomposition unter anderem auch sprachökonomische Gründe hat. Dabei geht es sowohl um dominierende zweigliedrige als auch drei- und mehrgliedrige Komposita. Die meisten in den untersuchten Schlagzeilen dokumentierten Komposita sind Determinativkomposita, wo die erste Konstituente als Determinans (auch Bestimmungswort) die zweite Konstituente (auch Grundwort) als Determinatum näherbestimmt werden [3, S. 67]. Als Beispiele können folgende Schlagzeilen angeführt werden:

*Bundestagswahl: Merkel ist Spitzenkandidatin der CDU in Mecklenburg-Vorpommern* (Spiegel online, 25.02.2017)

*Syrien: Dutzende Tote bei Selbstmordanschlag in Homs* (Spiegel online, 25.02.2017)

*Langzeitvergleich: Deutschland fehlt bei den weltbesten Finanzmärkten* (Spiegel online, 25.02.2017).

Neben den lexikalisierten Komposita werden in den analysierten Schlagzeilen auch Neubildungen, die sog. Ad-hoc-Komposita verwendet, mit deren Hilfe die Journalisten die zu vermittelnde Information verdichten und gleichzeitig einen für ihre Artikel werbenden Effekt erzielen, z. B.:

*Bericht über Schweden: Fox News präsentiert Fake-Sicherheitsberater*. (Spiegel online, 25.02.2017).

*Stimmzettel-Selfies: Innenministerium will Smartphones in der Wahlkabine verbieten*

*Wegen Orkanböen: Düsseldorfer Karnevalisten brechen Open-Air-Feiern ab* (Spiegel online, 23.02.2017).

Wie aus den oben angeführten Beispielen ersichtlich ist, tritt als Determinans oder Determinatum ein Fremdwort auf.

Einen weiteren spezifischen Sonderfall stellen die sog. Wortgruppenkomposita dar, bei denen ein Syntagma als –meist erste – Konstituente auftritt, die auch als okkasionelle sprachökonomische Mittel betrachtet werden können. So wird in der Schlagzeile *Labour und der Brexit-Frust: Die Ja-nein-weiß-nicht-Partei* (Spiegel online, 23.02.2017) die Unentschlossenheit und das Fehlen einer klaren Stellungnahme der Labour – Partei Englands mittels des okkasionellen Wortgruppenkompositums kritisiert. Diese Wortbildungskonstruktion gibt die Ansicht des Autors sprachökonomisch wieder, denn darunter wird gemeint: „Labour ist nicht richtig für den Brexit, aber auch nicht wirklich dagegen“ (Spiegel online, 23.02.2017).

Als weiteres produktives Mittel der sprachlichen Ökonomie haben sich Kurzwörter erwiesen. Den größten Anteil an den in den analysierten Schlagzeilen verwendeten Kurzwörtern bilden die Initialkurzwörter, die Länder, politische Organisationen (meist Parteien), bekannte Unternehmen, sportliche Ereignisse bezeichnen, z.B.:

*Frechen in NRW: Hallenbetreiber sagt türkischem Wirtschaftsminister ab* (Spiegel online, 25.02.2017).

*Entwurf: SPD will Arbeitslosengeld bis zu 48 Monate ermöglichen* (Spiegel online, 25.02.2017).

*WM in Lahti: Norwegen holt Staffel-Gold* (Spiegel online, 25.02.2017).

Diese lexikalischen Einheiten treten sowohl selbständig auf, als auch als eine der Konstituenten von Komposita. Die meisten der gebildeten Konstruktionen haben die Struktur zweigliedriger Bindestrichkomposita bzw. Determinativkomposita. Bei Wortbildungen mit Initialkurzwörtern besetzen diese oft die erste

Konstituente, z.B.: *WHO-Studie*, *AfD-Machtkampf*, *BGH-Urteil* (Bundesgerichtshof). Aber auch bei anderen Kurzwort-Typen (wie Kopfwörtern) können diese die erste Konstituente belegen wie bei *Laboruntersuchung*, *Promi-Welt*, *Promi-Glanz*. Einige wenige Beispiele zeigen das Initialkurzwort in der zweiten Konstituente, z.B. *Ski-WM*, *Biathlon-WM*, *Terror-Lkw*, *Zitronenlimo*.

In den untersuchten Schlagzeilen gibt es genügend Beispiele, in denen sich Kurzwörter besonders dadurch auszeichnen, die Übermittlung von Informationen zu beschleunigen und zu erleichtern. Dies ist vor allem dann der Fall, wenn es sich um ein besonders kompliziertes, umfangreiches oder fremdsprachiges Basislexem handelt. Sie wirken dann in den Schlagzeilen Platz sparend, anschaulich und prägen sich besser im Gedächtnis des Lesers ein. Dennoch können Kurzwörter wie auch okkasionell gebrauchte Komposita unökonomisch sein. Das kommt vor, wenn sie von den Lesern nicht bzw. nicht genau verstanden oder verwechselt werden. Die Voraussetzung für die ökonomische Verwendung sollte aber auf jeden Fall die Kenntnis der Bedeutung des Kurzwortes sein.

Den Bedürfnissen der Sprachökonomie dienen die sogenannten Neuprägungen auf onymischer Grundlage, die von den Eigennamen als Resultat der Derivation entstanden sind. Als Derivationsbasis treten meist Anthroponyme auf. Der Gebrauch der prägnanten metaphorischen Neuprägung *entschrödern* in der Schlagzeile *Abkehr von Agenda 2010: So entschrödert Schulz die SPD* (Spiegel online, 20.03.2017) hat dem Autor ermöglicht, nicht nur die Aufmerksamkeit des Lesers zu seinem Artikel zu fesseln, sondern auch durch ihre Kürze Platz zu sparen. Unter „entschrödern“ wird hier nämlich der Verzicht auf die unpopulären Arbeitsmarktformen des SPD-Kanzlers Schröder gemeint.

Die Analyse des empirischen Materials hat gezeigt, dass solche lexikalisch-stilistischen Mittel wie Metaphern, Periphrasen und Metonymien auch eine sprachökonomische Funktion spielen können. Wie bekannt verwenden die Journalisten ein großes Bewertungspotenzial von Metaphern, um Wiederholungen zu vermeiden, den Inhalt ihrer Beiträge bildhaft, kreativ und prägnant

darzustellen. Oft spielen unterschiedliche Metaphern die Rolle der Informationsverdichtung, denn in der Schlagzeile muss ein bestimmter Gehaltsumfang möglichst kurz mitgeteilt werden. Als Beispiele können folgende Schlagzeilen angeführt werden:

*Prozess wegen Geldwäsche: Pelés Sohn zu knapp 13 Jahren Haft verurteilt.*

*Rückkehrer Frings: Trainerschmiede Werder Bremen.*

Infolge der durchgeführten Untersuchung lässt sich feststellen, dass auch Periphrasen neben ihrer euphemistischen Funktion dazu beitragen können, die nötigen Informationen in einem engen Textraum zu vermitteln, z.B.: *Bilder aus Nordkorea: Freizeitspaß im Kim-Land.*

Dank der Verwendung von Metonymien wird die Schlagzeile reduziert, was einerseits ihrer Prägnanz beiträgt, andererseits platzsparend wirkt. Zu Grunde der metonymischen Übertragung in den analysierten Schlagzeilen liegen meist räumliche Beziehungen, d.h. die Übertragung der geographischen Eigennamen auf die Einwohner oder auf soziale Institutionen, die in dem jeweiligen Ort ansässig sind. Der häufigste Fall ist hierbei die Übertragung des Städtenamens auf die entsprechende Sportmannschaft, z.B.:

2. *Fußball-Bundesliga: 1860 München bezwingt Nürnberg* (Spiegel online, 20.02.2017)

*Basketball: Bamberg feiert Pokalsieg gegen Bayern* (Spiegel online, 19.02.2017)

Zusammenfassend ist zu schließen, dass sich die Komposita mit einer Kurzwortkonstituente als produktivste Mittel der Sprachkürze in den Schlagzeilen des Nachrichtenmagazins erwiesen haben. Zu weiteren sprachökonomischen Phänomenen können Metaphern, Metonymien und Periphrasen gezählt werden.

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# FUNCȚIILE OCAZIONALISMELOR ÎN TEXT (O ANALIZĂ CULTURAL-PRAGMATICĂ)

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**Abstract:** The nonce-word, as a text element, performs some pragmatic, stylistic and referential functions. In the present article, we intend to explore the stated functions by analyzing mass media texts. Much attention is paid to the lingual and cultural aspect of this problem that assigns each text a stylistic effect. Our reasoning is mainly based on the criteria of textuality formulated by R. De Beaugrande and W. Dressler.

**Key words:** nonce-word, pragmatic, stylistic and referential functions, textuality

În articolul de față ne propunem să elucidăm funcțiile ocazionalismelor în text, bazându-ne pe ideea că ocazionalismul, ca produs al vorbirii, se realizează anume în text/discurs. Se impune, astfel, necesitatea examinării ocazionalismului prin prisma teoriei textualității. Or, în accepția noastră, anume bizarul formei și complexitatea ideatică pe care le comportă cuvântul ocazional, contribuie mult la realizarea textualității conform criteriilor sintetizate de lingviștii Robert de Beaugrande și Wolfgang Dressler: coeziunea, coerența, intenționalitatea, acceptabilitatea, informativitatea, situaționalitatea și intertextualitatea. Investigațiile noastre asupra manifestării ocazionalismelor în text, ne permit să constatăm că ele participă activ la realizarea tuturor criteriilor menționate.

De exemplu, în contextul „Băsescu îl *blăguiește* pe Boc. [...] Președintele gândește o schimbare de Guvern, adică să-l pună pe Blaga în locul lui Boc și să scoată PSD-ul pe tușă.” (AC, 12.08.2009), verbul ocazional *a blăgui* se înfățișează drept instrument pentru crearea coeziunii, desemnând aspectul temporal (perioada în care pe arena politică a României a apărut figura lui

Vasile Blaga în calitate de potențial locuitor al prim-ministrului Emil Boc), aspectul cauzativ (aparitia lui Vasile Blaga ar putea avea drept consecință destituirea lui Emil Boc) și, desigur, aspectul referențial (invocarea persoanei lui V. Blaga).

Unitățile lexicale ocazionale se prezintă drept un mijloc de coeziune morfologică, deoarece sunt motivate și interpretate prin intermediul contextului în care apar. Exemplificăm: unitatea lexicală ocazională *ARDem* în contextul „Români, să ARDem gazul propriu! Patrioți declarați, mai ceva ca pașoptiștii, membrii ARD nu vor să se bazeze pe prietenia cu popoarele rus și chinez, cum vor useliștii, întrebându-se logic: de ce să ardem gazul rusesc când putem să ardem gazul chiar de aici, din România?” (AC, 14.11.2012) se explică și interpretează numai prin intercalarea în text a lexemelor *ARD* (Alianța România Dreaptă), *popoarele rus și chinez, a arde gazul*. Un alt exemplu semnificativ, după părerea noastră, îl avem în contextul „Oricum, e clar că vorbele otrăvite ale lui *Berbecali* nu le-au picat bine *miticilor* alegători, care au un respect deosebit pentru cei în vîrstă, așa că nu m-ar putea mira ca, în campanie, vreo pensionară mai îndrăzneată să-i strige *oierului* de la obraz: [...]” (AC, 7.11.2012), unde coeziunea se realizează, în mod exclusiv, la nivel semantic prin referință la câmpul lexico-semantic „oaie” (și anume: *berbec, mitic* (prin aluzie la legenda Mioriței), *oier*), cu invocarea conotației depreciative de „om prost, naiv”. Drept trăsătură evocativă, se prezintă, în acest caz, capacitatea ocazionalismului *Berbecali* de a realiza o legătură între semnificația sa contextuală și cunoștințele extralingvale ale autorului și cititorului, necesare pentru a întregi câmpul referențial, și, respectiv, funcționalitatea coezivă a ocazionalismului, prin introducerea *a priori* a termenului „cioban”, or, după cum se menționează în biografia lui G. Becali, acesta a fost în tinerețe cioban.

Fără a ne opri în detaliu asupra aportului lexicului ocazional la conturarea tuturor criteriilor textualității, or acesta nu este scopul demersului de față, vom încerca să elucidăm funcțiile ocazionalismelor în text.

Se consideră, pe drept, că utilizarea acestor elemente lexicale

este una intenționată și bine cugetată, astfel că ele exprimă o relație inedită dintre referent și locutor, locutor și textul enunțat. În baza acestor relații am putut stabili următoarele funcții ale ocazionalismelor:

1) funcția *pragmatică* – în vorbire, ocazionalismele sunt unități glotice utilizate pentru a influența opinia sau comportamentul locutorului, pentru a-i provoca o anumită reacție. După cum relevă mai mulți cercetători, ocazionalismul reprezintă o îmbinare, mai mult sau mai puțin reușită, a laturii expresive și a celei pragmatice. În fond, cuvântul ocazional are deja inclusă în structura sa semantică atitudinea autorului față de obiectul / fenomenul realității invocat, de exemplu prin ocazionalismul *alianțanțoșa* autorul își exprimă atitudinea de devalorizare și de condamnare a Alianței pentru Integrare Europeană în contextul „Într-o duminică, după referendum, când *Alianțanțoșa* a făcut în pantaloni...” (LA, 7.10.2010). Astfel, ocazionalismele sunt *apriori* purtătoare a unei serii de conotații: conotație familiar-apreciativă, ironică, depreciativ-peiorativă etc.

2) funcția *denominativă* – este caracteristică, în general, oricărei unități glotice uzuale și se prezintă prin proprietatea de a denumi diverse entități ale lumii obiective (fenomene, însușiri, ființe, lucruri, acțiuni etc.). De aici, presupunem și susținem, totodată, că și ocazionalismele dețin funcție denominativă, care, deși cedează în fața funcției expresive, se păstrează pentru crearea unui „reflex lingvistic” [4] al realității. Denominația ocazională scoate în prim plan nu atât relația dintre cuvânt și obiectul / fenomenul desemnat, cât atitudinea pragmatică a locutorului față de acesta. Un exemplu elocvent, în acest sens, îl prezintă ocazionalismul *altfelitate* „Multă vreme te-a iritat și acest semn de *altfelitate* al evreului.” (Goma P., p. 38) prin care se semnalează „starea de a fi altfel” și care nu are un termen strict definit. În contextul prezentat faptul „dării unui nume” stării stabilite de narator este prioritar intenției sale de a exprima anumite emoții. Deși, mulți cercetători susțin că ocazionalismele nu posedă funcția denominativă, în corpusul excerptat găsim o serie de exemple, în care funcția denominativă prevalează. Aducem, astfel, un alt exemplu: ocazionalismul *becalisme* „Mă gândesc că această

lipsă de realism o fi avut legătură cu faptul că era foarte greu să traduci, cu Google Translate, toate *becalismele* ghibonului de Pipera.” (AC, 21.11.2012) care desemnează „expresii și construcții prezente frecvent în vocabularului lui Gigi Becali” este folosit, în primul rând, pentru exprimarea acestei „categorii discursive” existente și distincte, pentru care nu este un termen special în limbă, iar atitudinea ironică redată implicit se deplasează pe planul secund.

3) funcția *de generalizare* a ocazionalismelor constă în redarea unor realități complexe și multilaterale, pentru desemnarea cărora este nevoie de enunțuri întregi, pentru exemplificare: ocazionalismul *Loviluție* aparținând lui Luca Pițu exprimă complexitatea evenimentului politico-militar din decembrie 1989 în care s-au îmbinat caracteristicile unei revoluții și ale unei lovituri de stat soldate cu schimbarea regimului politic. Un alt ocazionalism lexical *kremlinez* se referă la esența politicii Republicii Moldova aflată sub influența puternică a conducerii din Kremlin și la persoanele care susțin și promovează această politică: „Majoritatea votanților lui Dodon sunt *kremlinezi* de naționalitate. (...) Cineva îmi dă din deget: Dodon e omul Moscovei și banii săi tot de acolo vin. (...) Și votanții lui Lupu sunt *kremlinezi*, dar, spre norocul Partidului Democrat, de calitate inferioară. (...)” (LA, 6.10.2016), încorporând, astfel, multitudinea de idei și semnificații într-un singur cuvânt.

4) funcția *de concretizare* se situează, prin opoziție cu funcția de generalizare, la polul opus al funcționării referențiale a ocazionalismelor. Funcția respectivă constă în delimitarea unei trăsături unice din multitudinea posibilităților. De exemplu: ocazionalismul *hermeNAEtica* utilizat în contextul „De operele năiste, de introductoarele *hermeNAEticii* în câmpul rostirilor moldovalahale, de ele era vorba.” (Pițu L., p. 270) scoate în evidență o singură latură a vastului termen „hermeneutică”, și anume „hermeneutica în accepția, viziunea filosofului Nae Ionescu”.

5) funcția *eufemistică* contribuie la referențialitatea textului, la transmiterea unei informații referențiale incomode, astfel, ocazionalismul *organe cu stemă pe mașină* se referă la reprezentanții Ministerului Afacerilor Interne sau ale Securității, iar ocazionalismul

*pedigree* în contextul „Cu un asemenea *pedigree*, avantajul celor care-l mențin în funcție este clar: este un joystick disciplinat în lăbuțele oricărui superior, de exemplu ministru.” (AC, 10.06.2009) exprimă într-o formă voalată semnificația de „dosar penal la DNA”.

6) prin funcția *constitutivă (de profilare)* înțelegem facultatea ocazionalismelor de a profila posibilitățile existente (reale și virtuale) ale limbii în formarea unităților lexicale noi. Cercetătoarea rusă E. A. Zemskaia relevă în această ordine de idei: „Окказионализмы показывают, на что способен язык при порождении новых слов, каковы его творческие потенции, глубинные смыслы” [5, p. 180]. Fiind produse lingvistice ale consecințelor schimbărilor social-politice prin care trece societatea, ocazionalismele se prezintă ca o reflecție a evenimentelor trăite. Astfel, activitatea pro-comunistă și închiderea postului de televiziune NIT a dus la apariția ocazionalismelor *bolșeNITic*, *jurnalista NITuda nisiuda*, iar activitatea președintelului român Traian Băsescu a făcut posibilă crearea unităților ocazionale *antibăsism*, *a antibăsi*, *Bossescu*, *băsescianism*, *băsisit*. Toate aceste lexeme, precum și multe altele excerptate din paginile lucrărilor publicistice și beletristice scot în evidență potențialul creativ al derivativității ocazionale.

7) funcția *de economie de limbaj* se apropie mult de funcția de generalizare descrisă anterior, cu toate acestea vom insista asupra delimitării acestora. Prin *economie de limbaj* facem referință la o condensare informațională și semantică pe care o comportă creațiile (lexicale și frazeologice) ocazionale. Astfel, ocazionalismul *vacanțamarizare* utilizat în contextul „Nu știu dacă lipsea *vacanțamarizarea* divertismentului, fiindcă Felix turnase deja de-un post TV unde era loc pentru toate rimele la Bulă.” (AC, 31.10.2012) reliefează sensul „transformarea programelor de divertisment în programe umoristice asemenea emisiunii TV săptămânale *Vacanța Mare*”. Forma laconică a ocazionalismului respectiv permite, cu condiția deținerii cunoștințelor extralingvistice potrivite pentru dezambiguizarea sensului, de a exprima un volum mare de informație. În așa fel, ocazionalismul se prezintă și ca un mijloc eficient de comprimare sintactică.

8) funcția *asociativă* a ocazionalismului o explicăm prin calitatea ocazionalismului de a crea relații asociative cu persoane, evenimente din realitate, în baza cărora se dezvoltă semnificația secundară. În corpusul acumulat se regăsesc o serie de exemple pentru a ilustra acest fapt: ocazionalismul *Cernabâl* „Aș denumi terasa *La Cernabâl* și l-aș pune pe barman să poarte o mască de gaze.” (AC, 14.11.2012) face aluzie la centrala atomică de tristă faimă din Cernobâl și la centrala atomică din Cernavodă; frazeologismul ocazional *doare în diiCot* face referință la Direcția de Investigare a Infrațțiunilor de Criminalitate Organizată și Terorism, iar *a pune geonă pe geonă* implică imaginea politicianului român Mircea Geoană.

9) funcția *coreferențială*, numită de unii lingviști *deictică* [2, p. 90] a ocazionalismelor se exprimă prin capacitatea acestora de a ancora mesajul lingvistic în situația de comunicare în care este produs prin reluarea unui element textual sau a unei structuri sintactice în mod anaforic sau cataforic în text printr-o unitate lexicală respectivă. Utilizarea în context a unui cuvânt ocazional îl situează pe acesta într-o postură atributiv-deictică, în sensul întăririi, concretizării situației: în așa mod, ocazionalismul *blocoteț* în contextul „Telefoanele erau ascultate în toate blocurile din jur, cum își dăduse seama o amică de-a lui ce-și îngăduise o mică aluziune la muncitorii care, sub pretext că se edifică un *blocoteț* prin apropiere, manipula, pe lângă mistrii, și emițătoare.” (Pițu L., p. 242) concretizează descrierea situației create, servește drept caracteristică suplimentară, evitându-se repetarea.

Funcția coreferențială a ocazionalismului se exteriorizează și în exemplul următor: „Interesul Național - faza pe butique!Bogația lui Oprea izvorăște din fibra morală a economiei capitaliste, respectiv *buticăreala* anilor 1990.” (AC, 23.06.2015). Reluarea coreferențială inspiră fragmentului discursiv o notă concretizatoare, executând o legătură ideatică între componentele lexicale ale textului.

10) funcția *coezivă* a unităților ocazionale se exprimă prin capacitatea acestora de a reda legătura dintre elementele semantice, cognitive și de conținut ce stau la baza integrității textului, a

„țesăturii” [3] sale. Ocazionalismul, după cum lesne se observă în corpusul de exemple, scoate la iveală modul în care se îmbină între ele componentele textului de suprafață, contribuind, astfel, la stabilirea textualității. De exemplu, ocazionalismul *Decembriada* în contextul „Acolo l-a prins Decembriada Bucureștilor Veroluționari.” (Pițu L., p. 149) realizează o conexiune semantică (prin intermediul unui eventual câmp lexico-semantic) și cognitivă cu termenul *veroluționari* și cu *București*. Un exemplu elocvent, în acest sens, îl prezintă și ocazionalismul *popor-cobai* în contextul „Experimentele efectuate pe proprii cetățeni au condus la rezultate halucinante, devenind posibil ca un individ sau un grup de indivizi, care poate număra milioane de oameni, să fie astfel manipulat încât să acționeze după cum li se sugerează sau sunt programați, împotriva propriei dorințe sau chiar contra legilor fundamentale ale naturii. Nu excludem că unul dintre *popoarele-cobai* cu care s-a experimentat au fost moldovenii. Cel puțin comportamentul lor dă de bănuț a fi făcut parte din acest program ultrasecret de manipulare mentală.” (LA, 17.11.2016) care realizează legătura de conținut, intensificând ideea manipulării politice a unui popor.

Considerăm că analiza funcției coezive a ocazionalismelor prezintă un interes deosebit, din motiv că, după cum observăm în materialul factual, există o legătură de interdependență între aceste unități glotice și text, în sens că nu numai ocazionalismele contribuie la constituirea „țesăturii” textului, dar și contextul înlesnește apariția și descifrarea / interpretarea acestora.

11) funcția *expresivă* este considerată funcția principală a ocazionalismelor, deoarece acestea conferă mesajului autorului o judecată a situației descrise. Ocazionalismele sunt în mod aprioric foarte expresive: *decumetrișator*, *dez-Plahotniuc-izare*, *dodoniadă*, *frumoacheșă* etc. O simplă înlocuire a unității ocazionale printr-un cuvânt canonic în context, ne demonstrează forța afectivă a ocazionalismului: „[...] decizii mai temeinice, mai meșteșugite, vei lua decât cele elaborate de Iuliu Maniu, țărănizații, canaliile liberale și bicoioșii generali din jurul lor, în august 1944, când l-or băgatără și pe junul Mihai I la înaintare, cu privire la ieșirea unilaterală, fără

negocieri prealabile, din cruciada împotriva *Huniunii Sovieticoioase* [...]” (Pițu L., p. 123). Înlocuirea ocazionalismului *Huniunea Sovieticoioasă* prin uzualul *Uniunea Sovietică* în contextul dat va diminua din forța ilocutivă și persuasivă a mesajului autorului.

12) funcția *asociativ-descriptivă* a ocazionalismului o definim drept capacitatea cuvântului ocazional de a evoca la cititor anumite asociații extralinguale. De exemplu, ocazionalismul *Il Ciobandante* trezește în imaginația receptorului asociații de tipul: conducător, persoană care suferă de grandomanie, cioban, mediocru etc., iar ocazionalismul *mamaiatocan* zugrăvește imaginea unei persoane imbecile, vulgare, grosolane care se odihnește pe plajele din Mamaia, etc. Funcția asociativ-descriptivă contribuie, în mare parte, la constituirea textualității prin conturarea criteriului informativității, intertextualității și intenționalității.

13) funcția *ludică*, asemenea funcției expresive, este intrinsecă ocazionalismelor și constă în realizarea unor asociații verbale de efect. Astfel, autorul deformează/transfigurează, de obicei, o unitate lexicală sau frazeologică uzuală în raport cu norma, creând asociații plastice ce scot la iveală profunzimea și subtilitatea gândirii acestuia, dar și virtuozitatea sa în posedarea limbii. Multe ocazionalisme comportă, în acest sens, și o valoare comică care este perceptibilă și în afara contextului: *Berbecali*, *bijniss*, *bolșeviciat*, *Bossescu*, *Camera Zdrenguțașilor*, *ciordittore*, *criza vârstei mijlocii a corupției*, *goolgăitură*, *a gutenbergrăi*, *Il Ciobandante* etc. Efectul comico-ironic persistă *volens nolens* în ocazionalismele frazeologice, or, imprevizibilitatea turnurii raționamentelor autorului, încălcarea clișeului elementelor „discursului repetat” catalizează potențialul expresiv și ideatic al contextului în care sunt folosite: *Cine fură azi un ou... mâine are Antena 1*, *Antena Stars*, *Antena 3*; *Cine s-a fript cu Ciorbea*, *sufică și-n iaurt*; *Cine știe să copieze*, *are patru celulare!*; *Copistul sare masa*, *plagiatorul sare Casa Poporului* etc.

14) Funcția *estetică* este una absolut subiectivă, fiind ghidată, într-o măsură mare, de abilitățile lingvistice ale autorului ocazionalismelor. Această funcție nu se manifestă izolat, ci prin asociere cu celelalte funcții enumerate anterior și scoate la iveală

„frumusețea” jocului de limbaj, a creativității lingvistice, de exemplu: *clopoțeliște, cotroceantic, semiramidalb* (Goma P.), *a fantasma, gratutilitate, gândirostiviețuire* (Pițu L.), *eurosuflet* (AC) etc.

În concluzie, putem afirma că funcțiile prezentate ale ocazionalismului demonstrează forța ilocutorie, persuasivă a acestor elemente de limbaj, conferindu-i, totodată, discursului un anumit grad de libertate și intenționalitate. Ocazionalismele, ca elemente textuale/discursive, se pretează nu numai pentru a atribui textului un grad sporit de expresivitate, dar și a-l face mai informativ și unitar din punct de vedere ideatic. Intenția autorului de a desemna cât mai concret un fapt al realității, pentru care nu există un termen lingvistic adecvat, duce inevitabil la apariția elementelor lexicale noi cu funcție informativă și descriptivă. Spectrul larg de funcții discursive pe care le exprimă ocazionalismele, le prezintă drept instrumente valoroase ale autorilor discursurilor publicistice.

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AC = *Academia Cașavencu*

LA = *Literatura și Arta*

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# ON CULTURE AND ITS INFLUENCE ON IDIOMS

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**Abstract:** It is known that language is never stable, it is a living substance and it evolves under the influence of various factors as it is the basic means of communication between and among people. It is through language that people can perceive reality and themselves, and idioms are a considerable layer of the vocabulary that give a specific colorful effect to people's speech. The given article aims at proving that there is a close connection between the language and the culture of a nation, as culture has a great influence on language.

**Key words:** idioms, idiomatic expressions, culture, conventional frame, multicultural, discourse, language patterns, semantic structure.

Languages are in constant development as they change under the influence of different factors. The English language is not an exception, it is very flexible and it constantly enriches its vocabulary with the words invented by the language speakers making it more colourful with new idiomatic expressions. English just amazes by its extraordinary linguistic diversity [2, p.54].

According to the Russian scholar A. Alekhina "the history of mankind proves that language represents power, because it is through speech that we understand reality and ourselves" [1, p.83]. Another famous linguist V. H. Collins shares the same opinion and he claims that the use of language provides the bases of power and authority, control and influence, and it is through language that we can communicate most easily with other people. He affirms that the power of language consists in the fact that "language goes overheads", and it is made up of long sentences, heavy sentence constructions, imagery idioms, technical expressions and foreign words [3, p.103].

Speaking about language and its role in communication linguists say that idiomatic expressions are considered as part of

everyday speech, and the role of idioms can be explained as “a means of adding grace and exactness to speech and writing” [1, p.125]. It is undoubtedly interesting to know the origin and meaning of such unusual phrases like “to pull somebody’s leg”, “to burn the candle at both ends”, “the evening of life” or “to get off one’s bike.” It can be seen that the combinations of words like the ones mentioned above, go beyond the conventional frame of words the meaning of which is clear and explicit and this difference suggests the necessity to work out special methods of analysis when studying idiomatic expressions, because complete control of the idioms of any language requires years of study and practice, so as it is closely connected with the culture and the general background of a nation [5, p.86].

According to the *Oxford Dictionary of the English Language* culture is “the customs, arts, social institutions etc. of a particular group or nation” [7, p. 59]. Developing this idea we can state that depending on how culture is defined, and which discipline one comes from, various terms are used to refer to communication between and among people who do not share the same nationality, social or ethnic origin, gender, age, occupation, or some other preferences. Thus, the term cross-cultural or intercultural usually refers to the meeting of two cultures or two languages across the political boundaries of nation-states [4, p. 81]. The term intercultural may also refer to communication among people from different ethnic, social, gendered cultures within the boundaries of the same national language. Both terms are used to characterize communication, among some cultures, for example, Chinese-Americans and African-Americans, between working-class and upper-class, between men and women or different generations as well.

According to Claire Kramsch, the term multicultural is more frequently used in two ways The linguist claims that in a social sense, it indicates the coexistence of people from many different backgrounds and ethnicities, as in “multicultural societies”, while in an individual sense, it characterizes persons who belong to various

discourse communities, and who, therefore, have the linguistic resources and social strategies to affiliate and identify with many different cultures and ways of using language [4, p. 84].

It is considered that there is a natural connection between the language spoken by members of a social group and that group's identity, because through their accent, their vocabulary, their discourse patterns, speakers identify themselves and are also identified as members of this or that community. And namely from this membership, they draw personal strength and pride, as well as a sense of social importance and historical continuity from using the same language as the group they belong to [4, p. 65].

Edward Sapir affirms "language is a guide to social reality" though language is not ordinarily thought of as a factor of essential interest, it powerfully conditions all our thinking about social problems and processes. It is clear that human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language, which has become the medium of expression for their society. Therefore, it is quite an illusion to imagine that one adjusts to reality essentially without the use of language, and that "language is merely an incidental means of solving specific problems of communication or reflexion". A. Makkai considers that the "real world" is to a large extent unconsciously built up on the language habits of the group [5, p. 79]. Thus, we can affirm that "no two languages are ever sufficiently similar to be considered as representing the same social reality, as the worlds in which different societies live are distinct worlds, not merely the same world with different labels attached" [6, p.39]. We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation and the world is presented in a kaleidoscopic flow of impressions which has to be organized by our minds, and namely, by the linguistic systems in our minds [4, p.66]. Further the linguists explain that people cut nature up, organize it into concepts, and ascribe significances as they do, largely because they are parties of an agreement that organizes their

thought patterns in this way – an agreement that holds throughout their speech community and is codified in the patterns of their language. Thus, we can say that such patterns of language can be considered as idiomatic expressions. Accordingly, every learner of a language should be familiar with the essential idea of linguistic relativity, the idea that culture, through language, affects the way we think, especially perhaps, through our classification and understanding of the world. It is worth mentioning that, much of our experience seems to support somehow this idea, for example the phenomenology of struggling with a second language, where we find that the summit of competence is forever over the next horizon, the obvious absence of full or even accurate translation, even the wreck of diplomatic efforts on linguistic and rhetorical rocks [2, p.125].

On the other hand, we know that a stone is a stone whatever we call it, and the world is a recalcitrant reality that imposes its structure on our thinking and our speaking, and that the veil of linguistic difference can be ripped aside with relative ease. Claire Kramsch considers that plenty of subjective experiences and objective facts can be marshaled to support this view: the delight of foreign friendships, our ability to “read” the military or economic strategies of alien rivals, the very existence of comparative sciences of the language, psychology, and society. Thus, the linguist explains that when we see an object of the type that we call a “stone” moving through space towards the earth, we involuntarily analyze the phenomenon into two concrete notions, that of a stone and that of an act of falling, and only relating these two notions to each other by certain formal methods proper to English, we declare that “the stone falls” and we assume that this is about the only analysis that can properly be made. Yet, if we look into the way that other languages take to express this very simple kind of impression, we soon understand how much may be added to, subtracted from, or rearranged in our own form of expression without materially changing our report of the physical fact. In other cultures, the stone can be also regarded as an inanimate object, or as a gender category. According to Edward Sapir culture is encoded not only in the

semantic structures of a language, but also in its idiomatic expressions that both reflect and direct the way we think while different languages predispose their speakers to view reality in different ways through a variety of metaphors they use [6, p.115].

Idioms can tell much of a nation's traditional ways of viewing reality, of the proper or expected ways of fulfilling things, about values and vices, rules and laws the elders want to impose on the minds of their young children. Thus, we can say that either created by people in high and low situations, humble folk and great authors, borrowed from ancient or neighboring cultures, idioms have been accumulating over many centuries. Some idioms are only locally known, while others are shared around the world [3, p.106]. According to many scholars the appearance of idioms has been greatly influenced by such factors of culture as: mythology, bible, history, customs, games and borrowings.

We can conclude that culture has a great influence on idioms and it is culture which can also classify idioms as being characteristic only of one single nation.

For example, the idioms "as dumb as a wooden Indian" characterizes the American culture. The same can be said about the idiom "so dumb that you could sell him the Brooklyn Bridge." The translation of this idiom presents a real interest for language learners as it shows the impact of the Romanian culture on idioms: "ați de prost încît i-ai putea vinde calul lui Mihai Viteazu." It is worth mentioning that this idiom has no Russian equivalent and linguists explain such idioms as "national colouring idioms that describe things peculiar to only one culture: "to carry coals to Newcastle" and "ехать в Тулу со своим самоваром." We can see that these idioms are similar in meaning, and, at the same time, they are different in the way they describe their culture as the semantic structure of a number of idioms differs from language to language, because culture has a great influence on the connotation of idioms.

In conclusion, we can say that culture is an extremely complex concept and an enormous subject that embraces almost everything in the world, whether material or spiritual. According to linguistic

literature culture can roughly be divided into three categories: material culture, institutional culture and mental culture. Material culture refers to all the products of manufacture, institutional culture refers to systems and theories that support them, (social systems, religious systems, educational, kinship systems and language) and mental culture refers to people's mentality and their thought patterns, beliefs, conceptions of value and aesthetic tastes.

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# THE CHALLENGE OF LINGUISTIC CHANGE

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**Abstract:** The paper presents several grammatical processes of change revealed by recent studies of the Brown family corpora: grammaticalization, colloquialization, Americanization, democratization, densification of content, and analyticization. Grammaticalization transforms lexical items into functional ones, *e.g. shall, needn't*, the semi-modals, *want to*, the progressive, the *get-* passive. Colloquialization, or the shifting to a more informal speech-like style, is illustrated mainly by the increased presence of questions in general, and non-sentential ones in particular, and that of contracted verbal forms. Americanization, sometimes considered an aspect of colloquialization, is a reflection of changing norms in personal relations and can be identified in the decline of the verb *have* used as a finite main verb, in the preference for *will* over *shall*, and the widespread use of *have got* and of the mandative subjunctive. Democratization replaces expressions of distance and social asymmetry by expressions of equality, detectable in the avoidance of gender-biased language forms, such as the use of pronouns. Densification of content compacts meaning into a smaller number of words, is typical of news and scientific writing, and can be seen in the higher frequency of long noun phrases and 's genitive constructions. Analyticization, the shift towards periphrastic forms, can be evinced in some forms of comparison of the adjective.

**Key words:** change, grammaticalization, colloquialization, Americanization, democratization, densification of content, analyticization

In spite of the vast and constantly growing body of literature on recent and ongoing changes in the English language, we seem to know very little about grammatical change. And yet, due to its social and cultural prominence, English is the most studied and best documented language. What can be the causes of this restriction of

the field of analysis and what types of changes are taking place in the English grammar?

Grammar can be seen as a complex system of rules and options underlying usage, which helps users organize words into phrases, clauses and sentences. As a system, English grammar changed most radically throughout its history from Old to Middle English, and seems to have been remarkably stable for the past two centuries. During this time, changes have been mainly phonological and lexical, rather than grammatical. One possible explanation for this stability is that grammatical shifts are gradual and take a long time, and, consequently, are more difficult to notice. As David Denison [5] showed in his study of grammatical change in the 19<sup>th</sup> and 20<sup>th</sup> centuries, grammar change involves a gradual and statistical (or frequency) element during a long process in which an innovation establishes itself and a formerly common form dies out.

However, a few changes have indeed taken place which have affected English grammar in the last two centuries. They were caused by changes of speaking and writing conventions, genre conventions or by evolving norms of sociolinguistic and stylistic conventions, including formality. Grammar and writing style, in particular, are related with discourse conventions changing faster than the structural rules and playing an important role in the spread of grammatical innovations. Linguistic forms typical of various types of discourse can become marginal and gradually disappear from the grammatical system, or become fossilized expressions in the lexicon. In other words, the discourse level provides the link between the language internal forces that determine the evolution of the grammatical system and the socio-historical factors that shape the communicative context in which the language is used.

As language is a social tool, attitudes to language are also affected by fashion [4], which manifests itself in both speech and writing. New forms are initiated and spread, with the novel elements receiving most of the attention. The present-day written discourse shows an amazing variety of styles, from the emoticons or smileys of Netspeak to the emergence and consolidation of local group norms of

usage, many of which privilege non-standard forms. Here are a few online fashionable English innovations, described by David Crystal in *The Stories of English* [4]:

- unusual symbol combinations which use upper and lower-case letters unpredictably: *daViD*, *aLoHA*;
- omission of capitalisation, including *i* for *I*;
- omission of internal sentence punctuation and full stops (though question marks and exclamation marks are usually kept);
- abbreviations, often involving rebuses (as in text-messaging), such as *sat* for *Saturday*, *C U* (“see you”), *l8* (“late”);
- emotive punctuation sequences, such as *Yes!!!!!!*, *Jim??????*;
- spellings, such as *outta* (“out of”), *ceeya* (“see you”), *seemz* (“seems”);
- grammatical constructions, such as omitting a verb (*he lovely*), or breaking a concord rule (*me am feeling better*);
- eye-dialect forms, such as *it wuz lotsa lafs*, *I got enuf*;
- nonce word formation, such as running words together (*igottanewcar*) or abnormal hyphenation (*what-a-helluva-mess*);
- misspellings or lexical substitutions with a fashionable privileged group status (*comptuer* for *computer*), etc.

However, grammar has remained unaffected by this kind of innovations.

On the other hand, it is true that the processes of language innovation and diffusion are always accompanied by complementary processes of decline, usage contraction, obsolescence and disappearance. In other words, change is not unidirectional. In the course of time many forms have issued and spread while others have died out. There are still many instances when grammar offers several options for formulating the same language function, on one hand, and, on the other, there is no reason why one may think that change in English grammar would come to a halt in the 21<sup>st</sup> century. As a matter of fact, several processes have been identified by corpus analysis as taking place in British and American including: grammaticalization, colloquialization, Americanization,

democratization, densification of content, and analyticization [11]. The analyses that evinced these phenomena of change were performed at the Universities of Lancaster, Zürich, Freiburg and Salford on the Brown corpus and another three corpora belonging to the Brown family: the LOB (Lancaster-Oslo/Bergen) corpus and the Frown and F-LOB corpora (compiled at the University of Freiburg). They show the grammatical changes that have taken place in written British and American English since 1961 (the year when the Brown corpus was started), enable short-term diachronic comparability, trace the spreading and diminishing use of linguistic features, and identify types of change.

#### a) Grammaticalization

Grammaticalization is a language internal process ‘whereby lexical items and constructions come in certain linguistic contexts to serve grammatical functions, and once grammaticalized, continue to develop new grammatical functions’ [8, p. XV]. It lies at the interface between the lexicon and grammar, and results in the addition and the subsequent entrenchment of new grammar options. Grammaticalization is a long-term and gradual historical development, influenced by a psychological drive for economy of means, which is an external process to the language system. It is seen by Croft [3] and Krug [9] as a usage-based, discourse-oriented language change phenomenon, in which there is diachronic collaboration between innovation and diffusion.

Grammaticalization is typical of the syntax of the English verb. It provides, for instance, an explanation of how main-verb constructions have evolved towards auxiliary-verb constructions. In an earlier wave of grammaticalization, largely completed in the 16<sup>th</sup> century, the English modals evolved from full lexical verbs. This tendency has reduced the central modals to invariable ‘particles’ in present-day English. For instance, the use of *shall* is restricted today to first-person subjects. Another example is the modal auxiliary *need(n’t)* as contrasted to the full-verb *need to*, which has lost its flexibility as a verb: it has no tense contrast, no non-finite forms and occurs only in non-assertive contexts, usually with negation. Its

declining frequency as a modal and its functional inflexibility seem to forecast its extinction.

Contemporary grammaticalization is also reducing and specializing the semi-modals *be going to*, *have got to*, *had better*, and *want to*, particularly frequent in conversation. They are becoming progressively grammaticalized, in that they are losing their association with the grammatical constructions they exemplify. *Be going to*, historically containing the progressive aspect of the verb *go*, no longer has the meaning associated with that form. Instead, it conveys futurity, typically associated with intention. The semi-auxiliary *has got to*, historically the perfect aspect of *get*, has developed necessity meaning.

The grammaticalization of the construction *want + to*-infinitive has a long history, with the earliest attested meaning of the lexical verb *want* as “lack”, preserved today only in fossilized uses such as *He was found wanting*. The verb then developed the additional meaning of “desire”, which through semantic bleaching has come to express volition, thus entering the domain of modality. Other modal functions have been added such as weak obligation or advice, which combine with a defective tense system:

“*You don’t want to look at the eclipse,*” *the Sioux man said.*  
“*It will make you blind.*” [Frown N18)

A clear sign of grammaticalization is that in speech these semi-modals are given a reduced pronunciation, orthographically represented by the conventionalized non-standard written forms *gonna*, *gotta*, *wanna* and *better* (with loss of *had*). It is a sign that the standard written forms, which preserve the syntactic origin are no longer felt to be appropriate.

The increasing use of the progressive construction, especially the present progressive and the modal progressive, is also regarded as a case of grammaticalization. The presence of the progressive has increased in both written British and American English especially in the present tense. It occurs across both the active and passive voices in British English, but only in the active voice in American English. Past progressives, by contrast, have declined in use both in the active

British English and in the passive American English. Another significant change is, in British English only, the growth in progressives in combination with modal auxiliaries. Of the factors suggested as contributing to the expansion of the progressive, the growing acceptability with stative verbs should be mentioned, together with the introduction of *be* and *have* as main verbs, which increased significantly in their use across the 19<sup>th</sup> century [14].

Corpus data indicate a clear general decline in the use of the passive voice, both in British and American English. *Be*-passives are losing ground while *get*-passives are gaining ground, especially in American English. This regional difference may be attributed to the value of the active voice of being more direct and vigorous than the passive, but also to the sustained attack in the American usage manuals on the passive as a clumsy and awkward construction. The impact of usage manuals may have been reinforced lately by automated grammar checkers in word processing software, especially in American English. Despite its overall infrequency compared with the *be*-passive, and the prescriptive resistance that it encounters, the *get*-passive was used more frequently in the 1990s than in the 1960s, at least in American English, with typically adversative semantics. Although a relatively recent innovation of the late 17<sup>th</sup> century, the *get*-passive is now fully grammaticalized, as shown by the fact that it can combine with the lexical verb *get*:

*Its one of those deals where its either going to be the dragon that gets got ...* [14, p. 361]

An example of parallel diachronic development is the complementation of *help* with either a bare infinitive or a *to*-infinitive. A negative infinitive seems to favour the use of *to*. Also, the choice between the two variants seems to be motivated stylistically, with the *to* variant being preferred in formal styles, and the bare infinitives in informal styles. Dixon [6, p. 201] argues that the *to*-infinitive represents more indirect causation than the bare infinitive. Thus, *John helped Mary to eat the pudding* suggests that John did so indirectly, while *John helped Mary eat the pudding* actually means that he himself ate part of the pudding. Mair [12; 13,

pp. 136-140] argues that this is a sign of an incipient process of grammaticalization, in which the lexical verb *help* is undergoing semantic bleaching and starting to take on grammatical properties, as shown by the following example, where the meaning of the verb *help* suggests general causation:

*He made important contribution to a number of periodicals [...] which helped establish the respectability of anti-socialist, anti-liberal and ultra-nationalist ideas in pre-war Italy.* [F-LOB J40]

However, the most common assumption is that this grammatical variability reflects regional preferences in British and American usage, with the bare infinitive preferred in American English.

While the development of the verb *help* shows convergence between British and American usage in the last decades, the case of the verbs *prevent* and *stop* is the opposite. They can be used with *from* + gerund in all the varieties of English. An alternative pattern without *from* was used in the 18<sup>th</sup> and 19<sup>th</sup> century British and American English. In the course of the 20<sup>th</sup> century, however, the two varieties have parted ways, and the *from*-less pattern has become a syntactic Britishism:

*Michael Heseltine was much better known than the man who prevented him reaching 10 Downing Street.* [F-LOB B12]

The use of the catenative verbs *begin*, *start*, *continue*, *go on*, *finish*, *cease*, *stop*, which indicate the beginning, continuation and end of an activity or state, has increased significantly in the 20<sup>th</sup> century. However, they differ with regard to the complementation patterns they occur in. *Stop* and *finish* require a gerund and do not allow infinitives. The normal form for *begin* is the infinitive with the gerund a minor additional option. With *start*, there is an even distribution of the two variants. Diachronic studies have shown a tendency towards an increased use of the gerundial complement, more pronounced for *start* and more restricted for *begin*.

Grammaticalization is a process of slow change which needs years of study and, consequently, the grammarians have been able to chart only a few individual episodes in the general development of

English rather than large-scale tendencies. However, what the studies of grammaticalization have indeed achieved is making us aware of the role of style and genre in the spread of innovation.

b) Colloquialization

The colloquialization of written English is a linguistic trend which means shifting to a more speech-like style, and pointing to a general change towards informalization and a more ‘oral’ culture. It is attributable to external, social factors which discourage distancing between the interlocutors and the objectivity of the traditional written style. It promotes the spontaneity, directness and immediacy of oral communication. As a consequence of colloquialization, the written norms have become more informal and moved closer to speech. Writing has become more like speech and direct speech passages are more often present in the written texts, especially the media ones. When describing this tendency towards informal speech habits in the media discourse, Fairclough [7, pp. 98, 201-207] identifies a more general tendency of the democratization of discourse in our times: the increased number of questions. This is seen as a sign of colloquialization, as questions are more characteristic of speech than of writing. The varieties of questions that have increased particularly in British English are the non-sentential questions, which contain no finite verb (*e.g. Who? Harry? Here? Why? So what?*) and the tag questions. The American speakers show a special penchant for the single-syllable invariant tags such as *Huh?* and *Right?*

Paragraphs have become shorter, and newspaper reports contain more passages of direct quotation than they used to. In American English, a tendency of using *get*-passives has been identified, together with the decline of the *wh*- relative clauses to the advantage of *that*- clauses and zero relative clauses – both more colloquial counterparts of the first. Another sign of colloquialization is the use of contracted negations and verb forms. Forms like *it’s* and *we’ll* have increased enormously in both British and American English. There have also been increases of informal contracted negatives of the type *isn’t*, *doesn’t* or *hasn’t* at the expense of the formal two-word alternatives (*is not*, *does not* or *has not*). The first

person plural imperative *let's* has become much more frequent than the full form *let us* in British English, while in the US *let us* is almost totally absent. Although the movement from *let us* to *let's* signals colloquialization, it can also be linked to grammaticalization. The two processes are linked as grammaticalization starts in the spoken language, which then through colloquialization has effects on the written language.

The decline of *be*-passives in academic prose could also be linked to colloquialization; it is a change in writing traditions that attempts to make the scientist more visible. The decline of the *be*-passive can thus be correlated with an increase in the use of the first-person pronouns. Actually, Leech [11, p. 73] refers to the decline of the passive construction as a 'negative manifestation of colloquialization'. In fact, this change can also be seen as part of the movement towards more democratic (and personal) writing.

In a case similar to that of *be*-passive vs *get*-passive, colloquialization predicts that the choice associated with written texts becomes disfavoured. When two kinds of negation, that is *not*-negation vs *no*-negation, are substitutable, the tendency is for the *no*-negation form to be disfavoured in the written registers. According to Biber *et al.* [1, p. 170], 'in the written registers, about three out of ten negative forms are of the *no*-type'.

Two grammatical markers of formal styles, strongly associated with the written language, the *wh*-relative clauses and pied-piping have retreated under the influence of colloquialization. On the other hand, *that*- and zero relative clauses, the more colloquial counterparts, have increased.

Preposition stranding is another colloquial feature that has increased in frequency, while pied-piping has declined substantially.

Together with grammaticalization, colloquialization explains the rise of the semi-modals (*gonna*, *gotta*, *wanna* and *better*), and of the progressive aspect, and the decline of the *wh*- relatives. However, there are also aspects of grammar where anti-colloquialization appears to be at work, such as structural and semantic densification,

illustrated by such tendencies as the increased frequency of nouns, noun sequences and *s*-genitives.

c) Americanization

From about the mid-twentieth century, there has been concern that the British variety might be ‘Americanized’. Today, American English is a major moving force on British English, which goes through a similar process of colloquialization. And as colloquialization and Americanization work together, Americanization can be seen as an aspect of colloquialization, a reflection through language of changing norms in personal relations. For instance, the markers of distance, respect, superiority and inferiority are replaced by expressions of greater equality and familiarity, all characteristic of the American way of addressing people.

Other signs of Americanization include the decline of *have* used as a finite main verb (*He hadn’t a clue*) giving way to the *do*-support construction (*He didn’t have a clue* or *Don’t you have any sense of responsibility at all?*) or the use of *have got*. The *do*-support construction has been increasing in frequency over the last 60 years. Before that, it was used only when the meaning of *have* was dynamic: *Did you have a long walk?* Now *We don’t have the time* is usual.

The use of *will* rather than *shall* for the future in the first person singular and plural, and the general decline of the core modal auxiliaries in both dialects, of the *be*-passive, *wh*-relative clauses, all more obvious in American English, can also be considered signs of Americanization. Moreover, the use of the mandative subjunctive, which is increasing in British English under American influence, can also be seen as a sign of Americanization.

The diachronic development of the constructions following such suasive verbs as *require*, *move* or *demand* has shown that British English used to make more frequent use of the periphrastic construction with *should*. However, in the past decades there has been a significant increase in mandates and a concomitant decrease of the periphrastic construction, in spite of the fact that various

grammarians, including Jespersen (1924) and Quirk *et al* (1985) mention that the mandative subjunctive is formal, literary and rather legalistic in style. American English has always preferred the mandative subjunctive, although the *should* variant has not disappeared completely. The variant of the indicative (*e.g. I recommend that she uses fewer passives*) is only a British alternative.

As far as *help* + infinitive is concerned, the corpora show that British English tended to favour the *to*-infinitive, and American English the bare infinitive construction in the 1960s. Three decades later, the bare infinitive became the preferred option in both varieties.

*Be like* and *go like*, prominent recent innovations in American English, are among the fastest-spreading grammatical constructions today.

Americanization is not a passive process; it happens differently in different English-speaking communities. Moreover, it does not eclipse independent development found in other national standards. British English, for instance, has also contributed to grammatical innovation with *Can we stop/ prevent this happening?* The alternatives with *from* are the rule in American English. Sometimes American English takes the lead in declining frequency, as in the case of the modals, the *be*-passive, the *wh*- relatives; at other times, American English takes the lead in increasing frequency, as in the case of epistemic *have to*, the *to*-infinitive, the *help* + (*to*) V construction, nouniness and the *s*-genitive. In a few cases, we see British English taking the lead: this occurs in the use of all semi-modals as well as that of *have to* as a deontic semi-modal.

Corpus evidence indicates that Americanization is a moving force on British English. This does not necessarily signal transatlantic influence through dialect contact, but could merely indicate the existence of common trends, somewhat more advanced in one variety than in the other. Moreover, there are cases when British English and American English follow divergent paths as in the case of the semi-modals.

#### d) Democratization

Fairclough [6, p. 98] defines democratization as a ‘reduction of overt markers of power asymmetry’. It shows a tendency towards informality and a shift in the relationship between spoken and written language. It can be seen as an aspect of colloquialization, a reflection of changing norms in personal relations. Democratization phases out markers of distance, respect, superiority and inferiority, and replaces them by expressions of greater equality and familiarity. At the level of vocabulary, it is marked by the decline in the use of titular norms used a prefix to names *Mr, Mrs, Miss*.

At the level of grammar, democratization is signalled by the decline of *must* vs the rise of *need to* and *have to*, to avoid an authoritarian stance. It can also be detected in the effects of the women’s movement, which has sought to eliminate gender bias in language by avoiding the gender-neutral use of the masculine *he* (*him, his, himself*) with female referents, accompanied by the simultaneous rise of alternative pronominal expressions *he or she* and *his or her*. After it was realized that the ‘pro or pro’ construction still preserves gender bias, in that the masculine pronoun nearly always preceded the feminine one, the alternative *she or he* has become more frequent than *he or she* recently. The written option *s/he* is not very popular. The use of generic *they* (*them, their*) with singular reference instead of the generic *he* is another widely used solution, in spite of the difference in number between the co-referent forms:

*Everybody remembers where they were when JFK was shot.*  
[1, p. 316]

e) Densification of content

Like colloquialization, densification of content is a discourse-based process of change. Often in conflict with colloquialization, both tendencies affect styles, genres and text types. Contrary to colloquialization, densification of content compacts meaning into a smaller number of words. Recent corpora show that the number of lexical-word tokens, chiefly nouns, verbs, adjectives and adverbs has risen as a proportion of the total number of word tokens. As expected, lexical density is lower in conversation, while the highest

densification can be found in news writing (e.g. *bearded Cuban revolutionary leader Fidel Castro*), especially in titles:

*Black Country car sales group West Midland Motors* (F-LOB A38)

Expository and scientific writing also tends towards densification, probably linked to a greater specialization of topics and the specialized readership. Signs of densification in these genres can be seen in the syntax of the noun phrase, in the higher frequency of N + N and -s genitive constructions. The use of acronyms also results in densification. However, we often find texts where colloquialization and densification compete with each other, as the present-day tendency seems towards packing even more information into a given length of text and offering it to the readership in a more informal or colloquial style.

#### f) Analyticization

The change from synthetic to analytic structure, analyticization is today a marginal process. It transformed Old English into Early Modern English, and seems to be still at work in both British and American English in the case of the shift towards periphrastic adjective degree forms of comparison. The adjectives that formally allowed vacillation appear to be standardizing on the periphrastic forms, e.g. *more friendly, more narrow, more gentle, more quiet, more tender, more stupid, the most handsome, the most common*. Moreover, the periphrastic form is regularly used for emphasis:

*Before this happened, I didn't believe I could be more sad.* [2, p. 721]

#### Conclusions

This paper has grappled with the question *what* has recently been happening to English grammar, particularly in the written language leaving aside the more interesting question *why* these processes are happening. However, like language change itself, the investigation of language change seems to have no end, and this paper is only an incomplete synthesis of what corpus linguists have

noticed about the evolution of English grammar in the recent past. As new resources and larger corpora become available, new threads of investigation will be taken up.

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# DESPRE UNELE CAZURI DE SINONIMIE CONTEXTUALĂ

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**Résumé:** Dans cet article on se propose d'analyser le problème de la synonymie euphemique en roumain, en partant de la définition de la synonymie en général, de la synonymie lexicale, en soulignant leurs rapports avec la synonymie au niveau de la morphologie. On considère que le concept de synonymie euphemique représente une réalité linguistique prouvée par nombreuse exemple qui montrent que deux ou plusieurs structures différentes de point de vue morphématique, qui soient quand même liées par l'information sémantique, peuvent transmettre la même information catégoriale, en tenant compte du principe de la mutabilité dans le contexte.

**Les mots-clés:** expression euphémistique, synonymie lexicale, particularités linguistiques, euphémie, politiquement correct, synonymie absolue, relative, parfaite.

În cele ce urmează, dorim să ne referim tocmai la acele situații în care eufemismele sunt exprimate prin termeni neutri, nemarcați stilistic. Exemplele ilustrative ne aparțin în majoritatea cazurilor, și asta pentru că, de obicei, fenomenele pe care le analizăm sunt specifice mai ales stilurilor informale, orale, cum ar fi vorbirea populară sau stilul familiar.

În vorbirea curentă, se constată că unul din procedeele cele mai frecvente de eufemizare este ambiguitatea. Există situații în care chiar folosirea unui eufemism din cele mai delicate, poate rezulta stânjenitoare pentru unul sau pentru ambii participanți la actul comunicării, ori este evitată întrebuințarea unui eufemism propriu-zis pentru a împiedica decodificarea mesajului de către terți. În aceste situații, legate mai ales de aria semantică a sexualității, se recurge, în general, la exprimări evazive, la formulări ambigue în ceea ce privește termenii-tabu. Ambiguitatea poate fi generată, de asemenea, și de eufemisme ocazionale create prin polisemie: „Evoluția Cruduței

în natură: de la tiristă la știristă” (Academia Cațavencu, 1-7 septembrie 2012, p. 9): substantivul tiristă din titlul articolului îmbină sensul „șoferiță de automobil TIR” și sensul „prostituată”.

În mod concret, funcția eufemică este preluată fie de pronume, fie de termeni echivoci, fie de unii substituenți neutri în îmbinările stabile de cuvinte. Pronumele personal poate îndeplini această funcție eufemistică fie ca substitut, fie cu valoare neutră. Acest fenomen se observă în următorul exemplu: Ai făcut-o deja cu prietena ta?

În acest context pronumele - o se actualizează cu o valoare neutră și nu substituie un substantiv feminin singular, ci o sintagmă rușinoasă.

În limba română actuală folosirea pronumelui personal ca eufemism se reduce exclusiv la contextele privind actul sexual sau organele sexuale (*L-ai spălat? Ai îngrijit-o?*). În folclorul românesc, există o ființă supranaturală care este menită să facă rău oamenilor – *Ielele*. Pentru a le îmbuna, sunt create o serie de eufemisme: *Fetele câmpului, Frumușelele, Mândrele, Fetele lui Șandru, Vântoasele, Milostivele, Cinstitele, Harnicele, Miluitele* etc. Cuvântul menționat mai sus este chiar forma de feminin plural a pronumelui personal.

Totodată este cazul să amintim și de demonstrativele care pot substitui verbe în limbajul familiar: Te-ai... «aia» cu prietenul tău? Mă «aia» cu el!

Contextele de mai sus ne atrag atenția asupra altui fapt extrem de interesant: ceea ce am redat în scris între ghilimele corespunde, în vorbire, unei intonații specifice. Demonstrativul din exemplele de mai sus este rostit pe un anumit ton, unul sugestiv sau insinuant, este accentuat, este bine delimitat prin cazuri de cuvintele alăturate; așadar, elementele suprasegmentale nu sunt auxiliare, ci fundamentale, în acest tip de construcție a eufemismului.

Pentru adverbe funcția substitutivă nu este specifică. Cu toate acestea, ne atrag atenția unele adverbe de loc, specializate ca eufemisme pentru a denumi sau sugera zonele considerate „rușinoase” ale corpului omenesc:

„Mă doare *undeva* că s-a supărat“. „Pune-ți șosete mai groase, să nu răcești *jos*“.

Deicticele spațiale și cele personale se regăsesc și ele în zona eufemismelor „sexuale”. Se știe că atât în limba română, cât și în alte limbi deicticele fac legătura dintre planul verbal și cel contextual, reprezentat de un bagaj de cunoștințe despre lume care este necesar în procesul interpretării corecte a enunțului: „Ai probleme pe jos?”; „Nu te doare pe acolo?” Substituind lexemele obscene, eufemismele deictice indică, totodată, genul organelor sexuale: „Tu ai grijă de a ta și nu de a ei!”

În urma analizei exemplurilor de mai sus, putem constata că eufemizarea se produce prin:

– deictice: cuvântul obscen este substituit fie printr-un cuvânt asemănător acustic, fie printr-o expresie sau afirmație lipsită de precizie, fie printr-un cuvânt neutru nemarcat stilistic: „Chicotind, îmi spune că sub aripa fluturelui se află ceva pentru bărbați, ceva care se poartă în acel loc atunci când se face amor” (Dilema veche, 19-25 noiembrie 2009, p. 5);

– substituire metaforică: (seriile de eufemisme bazate pe sinonimie): acest procedeu constă în oferirea unor posibilități de a selecta în comunicare eufemismul potrivit stilului și discursului: terci mistic pentru „spermă”: „Prin urmare, din acest terci mistic se iscă copiii, îmi spusei” [2, p. 63]; prietenă pentru „amantă”: „Păi ce n-are voie și el să petreacă ca-ntr-o băieți chiar dacă are «prietenă»?” (Academia Cațavencu, 2-8 septembrie 2009, p. 15);

– perifrază: numele obiectelor sau al persoanei este substituit printr-o secvență de cuvinte, locuțiuni etc.: „Pentru câteva clipe de fericire trupească acestea au muncit ca sclavele săptămâni întregi” [3, p.194]; „Personajele principale sunt o mamă cu probleme financiare și fiica ei de 12 ani cu naturale probleme hormonale” (Academia Cațavencu, 20-26 martie 2009, p. 15).

– *elipsă* (sau *eufemisme zero*): punctele de suspensie (în scris) sau pauzele (oral) pot îndeplini funcție eufemistică: „Domnișoarele erau dornice de discuții fine și eu mă gândeam că ele poartă sub fuste aceleași ... (mă jenez să reproduc denumirea populară a organului

respectiv!) ca și eroinele lui Turgheniev” [1, p. 18]; „Mare scofală că v-ați pupat! exclamă el, nici măcar nu ai...” [2, p. 61]; „Noaptea trecută am avut o coadă în fața ușii din dormitor ... Au fost 11 (nr. femei) ... am satisfăcut doar opt pentru că nu am mai putut face față” (<http://protv.md/stiri>, vizitat 13.11.2011);

– *cuvinte străine*: engl. *one-night-stand* pentru „sex de o noapte cu un necunoscut”; engl. *call-girl* pentru „prostituată convocată telefonic”; fr. *putana* pentru „prostituată”; fr. *a avea un rendez-vous în pat* pentru „a avea act sexual”etc.

Revenind la pronume, observăm că pronumele cu cel mai ridicat grad de ambiguitate sunt cele nehotărâte, deci sunt susceptibile de a îndeplini funcții eufemice neutre. În sensul discuției de față, ne interesează mai ales pronumele *ceva*, care apare cu rol eufemic în construcții de tipul următoarelor: Ai făcut *ceva* cu el? S-a înâmplat *ceva* aseară? a căror decodificare depinde numai de context, astfel că pronumele încetează să fie un simplu substitut neutru și devine sinonim pentru „acel *ceva* despre care vorbim”, adică, în exemplele de mai sus, pentru „sex”. Totodată, contextul poate stabili funcția eufemică a pronumelui negativ *nimic*, coordonat, de multe ori, cu nehotărâțul *ceva*:

„Pînă la urmă ați avut voi *ceva*? Sau nimic?”

În română, ca și în celelalte limbi romanice, respectivele sensuri sînt rediate fie prin perifraze, fie cu ajutorul unor substantive cu un grad ridicat de ambiguitate, de tipul *chestie*, *problemă*, *treabă*. În anumite contexte, aceste substantive pot funcționa ca eufemisme:

„Mi-a mulțumit, și-a lăsat să cadă tricoul peste cele două „chestii”, s-a întors la prietena ei” (*Almanahul Cațavencu*, primăvara-vara 2008, p. 16): *chestii* pentru „sâni”;

„Pot doar să-mi închipui ce șoc a încercat și ea la vederea prietenului ei de suflet cu chestia aia răzvrătită între picioare” [2, p. 178]: *treaba* pentru „organ genital masculin”.

Substantivul *treabă* s-a lexicalizat cu funcție eufemică în două sintagme, provenite din limbajul copiilor. Acest cuvânt *treabă* a format sintagme precum *treabă mare* și *treaba mică*, pe care copiii le

folosesc, sau adulții în discuții cu copiii. Inițial sunt utilizate ca eufemisme, mai târziu ele conțin nuanțe peiorative:

„Strigător la cer! O femeie a făcut *"treaba mare"* într-un *supermarket*” ([www.libertatea.ro](http://www.libertatea.ro), vizitat 03.03.2012): *treaba* pentru „rahat”;

„*Asta* nu înseamnă că trebuie să faci tu toată *"treaba"*, iar el să stea întins pe spate” ([www.ele.ro](http://www.ele.ro), vizitat 10.06.2013): *treaba* pentru „sex”.

Poate nu este lipsit fenomenul care trebuie menționat, mai bine zis câteva metode complementare de eufemizare în scris. Grafia caracterelor italice se străduiește, uneori, să redea intonația specifică sau sugestivă cu care sunt rostite anumite cuvinte cu funcție de eufemism. În același timp, cel care scrie/vorbește, deși face uz de unități eufemistice, nu are certitudinea că cititorul/ascultătorul decupează univoc acest sens. Din aceste considerente, emițătorul, în intenția sa de a transmite un sens eufemistic, este pus în situația de a apela la alte mijloace, cum ar fi modularea vocii, ghilimelele, corpul de literă, punctele de suspensie etc., intercalarea unor precizări de tipul „eufemistic vorbind”, „pentru a nu părea prea categoric”, „aș putea recurge și la alte cuvinte” etc.

E lesne să ne referim, pe scurt, la un alt caz excepțional de sinonimie contextuală prin eufemism, și anume la acele situații în care un cuvânt-tabu este substituit printr-un termen nemarcat într-o îmbinare stabilă de cuvinte. După părerea cercetătoarei S. Luchtenberg, „eufemismele sunt mai mult caracteristice textelor religioase și limbajului colocvial, decât discursului teologic” [4, p. 92]. Sinonimele pentru numele Dumnezeu sunt calificate de A. Prudivus drept eufemisme: „Dumnezeu este înlocuit prin următoarele nume cu funcție eufemistică, precum Tatăl ceresc, Atotputernicul etc.” [6, p. 111]. În același timp, au fost aduse și contraargumente privind funcția eufemistică a denumirilor pentru „Dumnezeu”. Astfel, Lavinia Seiciuc consideră că „supranumele de tipul Atoateziditorul sau Atotputernicul nu pot fi considerate eufemisme autentice, căci ele nu substituie un nume tabu, mai ales că, de multe ori, ele apar ca determinant pentru termenul respectiv; cazurile

propriu-zise de eufemizare ale numelui lui Dumnezeu și ale termenilor care denumesc elemente de cult vizează fie unele situații de «luare în deșert» (folosirea termenului ca interjecție), fie unele construcții fixe cu tentă blasfemică. În toate aceste cazuri, eufemizarea se face nu la nivelul conținutului, printr-o metaforă, ci la nivelul formei cuvântului, prin deformarea sa fonetică” [5, p. 103]. Lavinia Seiciuc exemplifică prin eufemisme de tipul înjurăturilor, care pot conține elemente cacofemice sau blasfemice: *dumnescrisă mă-tii, bisău mă-tii (biserica + Dumnezeu), crupa/crucea/ceapa/ceara mă-tii, la care mai putem adăuga bisericuța mă-ti, păscuțița ta, 'mnezeul mă-ti, lumînarea; maica / mama / mária (Maria?); Paștele; neamul; nația; etc. mă-sii!* etc. În această ordine de idei, putem aminti și de faptul că numele lui Dumnezeu și puterea dumnezeiască apar sub mai multe forme, deoarece prin traducerea Bibliei dintr-o limbă în alta ele s-au adaptat la limba-țintă, devenind cultisme diverse atât prin forma, cât și prin pragmatica lor: *Atotvăzătorul, Atotștiutorul, Creatorul lumii, Fiul Domnului, Mântuitorul cerului și al pământului, Mielul lui Dumnezeu, Emanuel, Lumina cerului*). În aceste denumiri se observă diversitatea formelor exprimate prin metafore (Mielul lui Dumnezeu), prin nume proprii (Emanuel), prin abrevierea cea mai veche existentă INRI din latină, care înseamnă „Isus din Nazaret – regele iudeilor”.

Din variantele propuse mai sus pot fi excluse formele „bisăul” și „dumnescrisul”, cuvinte inexistente în limba română. Totodată, aceste cuvinte inexistente sunt eufemisme, deci iată cum definițiile tradiționale ale eufemismului, de tipul „înlocuirea, printr-un cuvânt sau printr-o perifrază, ...”, trebuie revizuite.

Cealaltă situație care ne atrage atenția este cea a substituțiilor pe baza asemănării formale între cuvinte. În cazurile citate mai sus, ceara/ceapa, crucea/crupa, termenii substituiți și substitutele lor aparțin aceleiași categorii gramaticale. Substituirea unui cuvânt prin altul se face, de cele mai multe ori, pe baza doar a unor asemănări formale, fără nici o legătură semantică: „Înalta Curte de *Cacao și Jeleuri*” (*Academia Cașavencu*, 15-21 decembrie 2012, p. 12) care

derivă din „Înalta Curte de Casație și Justiție”; *Imperiul Otoman* prin analogie cu *Imperiul Otoman*, pentru „Hoțoman”; *Doar Noi Avem* pentru *Direcția Națională Anticorupție*: „Cum că DNA-ul (Doar-Noi-Avem) zicea că nenea Hrebe a comis niște nereguli” (*Academia Cațavencu*, 24-30 octombrie 2014, p. 3); *Oficiul pentru Prăduirea Consumatorului* care derivă din „Oficiul pentru Protecția Consumatorului” (*Academia Cațavencu*, 14-20 august, 2004, p. 7).

Fiind concepute drept fapte de limbă care au menirea să satisfacă comunicarea umană (deci implicit sunt și fapte de vorbire), eufemismele trebuie interpretate nu ca acțiuni propriu-zise, dar ca unități de acțiune verbală. Actul de vorbire *eufemism* include toate componentele actelor de vorbire: *locuționară* (adică eufemismul este un enunț cu o anumită structură fonetică, gramaticală și semantică), *ilocuționară* (adică eufemismul este un act de vorbire determinat de intențiile comunicative ale vorbitorului) și *perlocuționară* (adică eufemismul, grație forței ilocuționare, are efecte asupra receptorului).

Utilizarea eufemismelor demonstrează că vorbitorul sfidează în mod conștient postulatul unei comunicări univoce, întrucât eufemismul, prin însăși menirea sa, trebuie să creeze echivocitate, confuzie, incertitudine semantică cu scopul de a evita descrierea directă a unor sau altor realități.

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# ACQUIRING WRITING SKILLS IN ACADEMIC CONTEXTS

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**Abstract:** Academic writing poses certain problems for students who need to produce quite a number of written works during their course of study. This article examines the challenges students face while writing for academic purposes. The study is based on the analysis of the questionnaires taken from undergraduates at Alecu Russo Balti State University, which aimed to elicit the students' understanding of academic writing. The findings suggest that students do not seem to have developed the necessary academic writing skills, which leads to their writing apprehension and lack of motivation. Hence teachers need to think of viable solutions to scaffold the students' academic writing process that would help the students to develop into mature academic writers.

**Key words:** academic writing, writing skills, students' challenges

Being another form of human communication (Widdowson, 1984; Nystrand, 1986; Grabe and Kaplan, 1998; Candlin and Hyland, 1999; Celce-Murcia and Olshtain, 2000), writing is an important productive skill enabling learners to produce cohesive and coherent texts revealing their experiences, ideas, and attitudes. In academic settings, writing becomes crucial to the students' academic development 'because of the importance placed on written assessments in academic courses at all levels' [3, p. 118]. In addition, it acknowledges their membership to a particular discourse community, whereas their integration into that community depends on their analytical ability to communicate their findings and ideas in logically structured texts. It should be noted that 'competence in academic writing also relates to the future needs of graduates to communicate within professional or academic communities through written publications' [3, p. 118]. Therefore, the acquisition of

academic writing skills should be fostered the very moment students enter a higher education institution.

Academic writing implies the writers' engagement in a communicative process where their primary aim is to persuade the reader(s) in the validity of their statements following the socio-cultural conventions of their particular academic community. Therefore, the writers are supposed to use concrete methodologies, provide solid arguments and construct their texts using certain rhetorical strategies in order to meet the community's expectations.

In Hyland's opinion academic writing should be considered as 'the use of various devices to enhance persuasiveness, drawing on either a rhetoric of impersonal objectivity, or one of reflexive awareness, to appropriately frame disciplinary submissions' [10, p. 100]. Thus, the students are expected to manipulate with the given framework and give 'an individual's response to somewhat predictable rhetorical contexts, often meant to serve a given act of communicative purposes, for a specified readership' [2, p. 22]. Consequently, academic writing could be viewed as a response to the demand of the academic community as to how to communicate one's knowledge.

The complexity of the academic writing process might cause anxiety in the writer. It thus becomes important for the writer to overcome the stress. The more proficient and knowledgeable the writer is in his/her field of study, the more confident he/she becomes. At the same time, the writer needs to be aware of, and have competence in, the conventions of the used language. He/she should know how to organise the text by following the grammar rules, by selecting the appropriate words, and by constructing coherent paragraphs.

Lea and Street (1991) believe that students' anxiety is due to the vagueness of the demands in their academic setting. In their opinion, 'students struggle to read off the university and its requirements, to unpack the writing demands that are being often made in different fields and environments in the course of their academic programmes' [14, p.81]. It, thus, becomes essential to help

students to understand what precisely they are expected to produce in their academic writing. It is notably difficult at the beginner stages when students have just only entered the academic context.

This process becomes even more intricate if the students have to write in a foreign language, where they have to consider not only the formal and generic constraints but also the specific socio-cultural norms if they want to be understood by their audience. In this respect, Candlin and Hyland (1999) state ‘composing involves selecting and grouping experience in consistent and to a degree conventionalised ways, and thus implies the incorporation of a range of cultural knowledge and experience in any individual response to a writing task’ [6, p. 11].

Therefore, the teacher is supposed to equip ‘students with the communicative skills to participate in particular academic and cultural contexts’ [12, p. 2]. The teacher is expected to provide proper and effective education so that students become academically literate, i.e. they become able to respond appropriately to the cognitive, social and linguistic demands of a particular academic discipline.

Kruse (2003) highlights the three main challenges a beginner writer faces while writing for academic purposes. The first deals with the demands of knowledge, i.e. the student does not know what exactly he/she is expected to say. He/she might find it difficult to integrate his/her knowledge in the already existing framework of academic knowledge. In addition, he/she needs to realize that the purpose is not merely to tell knowledge but to transform it (see Scardamalia, Bereiter 1987).

The second challenge deals with the demands of the language. The student has to be aware of the particularity of the academic language and apply it appropriately in his/her writing. Consequently, he/she needs to be aware of such notions as: paragraph unity, topic sentence, cohesion and coherence, formal style.

The third challenge relates to the demands of communication. The student needs to clearly understand who his/her readers are. It

implies that he/she has to develop reader awareness. He/she needs to imagine the expectations the reader(s) might have and satisfy them.

The present study is part of a wider PhD investigation, and aims to reveal the perspective students have towards the process of acquiring academic writing skills that will help them to produce cohesive and coherent texts in the English language.

The general hypothesis of this study is that university students in Moldova are not well prepared to produce quality academic texts in English. They fail to understand the peculiarities of the written academic communication which leads to the poor results they get for the various papers they are assigned to write according to their academic programmes. As a consequence, they become less confident. The main reasons which account for their failure are to be found in their insufficient knowledge concerning what academic writing is and in what way this particular type of communication occurs. Similarly, the students' superficial approach to writing could be also regarded as a major cause to the problem. The study is based on the writer's personal experience and contacts.

In order to conduct an in-depth investigation of the hypothesis, the following questions have been formulated:

1. Do students understand the specificity of the written communication in academic settings? It is hypothesized that students do not understand what academic writing is. That is why they use inappropriately the writing skills they have acquired in school for academic writing tasks. They fail to see the interactivity of this particular type of communication, very often relying solely on their own perception what such a process should involve.

2. What are the most common struggles students encounter in the process of academic writing? It is hypothesized that students find it difficult to write in English for academic purposes because they have not acquired the necessary academic writing skills.

The 72 participants involved in this research are students in their third and fourth year of study at Alecu Russo Balti State University from Moldova. They are aged between 20 and 25 years old. They are students at the Faculty of Philology, majoring in

English. Some of them specialize in teaching English as a foreign language, while the others in translating from English into their mother tongue and vice versa.

This study is based on a qualitative analysis of data. The questionnaire was taken on September 3<sup>rd</sup>, 2014 in the computer lab under the supervision of the researcher. The respondents were asked to answer the questions taking into account their academic experience until that moment.

The analysed research questions reveal that students underestimate the importance academic writing plays in their academic and professional development. Their perspective on acquiring academic writing skills seems to be erroneous relying either on their intuition or on previously acquired writing skills. In addition, they appear to have the tendency of not seriously approaching this particular type of writing considering it a rather boring activity.

The results of the undertaken study have shown that a large number of students in Moldova do not have the skills necessary for the production of academic texts. Actually, this is the first major aspect that has emerged from the undertaken study.

It appears that students intuitively apply the writing skills they have previously acquired, but are not completely aware of the peculiarities of academic writing. Moreover, they have the tendency to focus mostly on the form, and less on the content. However, they seem to overestimate their ability to produce quality texts corresponding to the conventions of an academic community.

The respondents are often asked to produce specific types of academic writing. The researcher is familiar with the academic context Moldovan students belong to, and knows what exactly is expected from the students. Each type has its own characteristics, which sometimes are poorly explained by the teacher due to lack of time. It should be emphasized that there is no specific course devoted to academic writing. Thus, the discipline teacher has no time to give a detailed explanation concerning the way students should write for

their discipline. This turns into a challenge as academic writing is also discipline specific (see Lea, Street 1999).

However, some indications are given. Moreover, there is the possibility of consulting books at the university library where there is a large number of books devoted to writing for academic purposes. At the same time, there is a number of reliable online sites explaining the peculiarities of academic writing. The problem is that some of the students think they do not need to consult them in order to make any improvements. This implies that they are not autonomous learners who realize the importance of autonomy in their academic development.

Their perception of what academic writing is shows that they approach writing superficially. Moreover, only one student mentioned the importance of coherence in their writing, whereas the rest stated mostly the importance of the specific use of vocabulary, the formality of the style, the strictness of grammar and punctuation rules, and the particular structuring of an academic text.

The students do not see academic writing as a type of interaction between the writer and their reader(s). They see it as an unpleasant must for which they are graded. Thus, they write to get a grade, and not to communicate something. It implies that in the process of writing they do not address the potential reader(s)'s expectations. Another aspect worth mentioning here is that more than half do not see their peers as potential readers.

What came as a shock was the fact that while taking this online questionnaire, 5 students managed to surf the internet and plagiarize one of their answers.

It should be mentioned, however, that the students can appropriately apply some of the acquired writing skills to the academic context. Thus, for example, they use the stages involved in the process approach while writing for academic purposes. On the other hand, they are not familiar with the Swales and Feak's model that is why the research papers are sometimes poorly written.

Another important aspect that has emerged is the fact that more than half of the students do not focus mostly on the content, i.e.

on the way the text is logically structured to form a unified whole. Thus, coherence appears to be neglected as a key element in the process of encoding the intended message in an academic text.

Generally, audience, purpose, and flow (see, Swales, Feak 1994) are notions that are to a certain extent ignored by the students. However, they seem to consider organization, style, and presentation. The focus is consequently on language usage rather than language use. This could imply that communicative competence in writing (see, Canale and Swain 1980; Canale 1983; Celce-Murcia, Dornyei, and Thurrell 1995) has not been fully acquired.

It also turned out that a good majority of the students are less digitally literate when it comes to accessing reliable online materials. There is a tendency to rely heavily on Wikipedia, which sometimes does not present an accurate account on a given topic. Moreover, the students should consult more than one source in order to produce a good argumentative piece of writing. However, they appear to ignore this.

The second critical aspect that has emerged in the course of the study is related to the anxiety students feel in the process of academic writing. Although at the beginning they have stated that the writing skill is the one that they do not need to develop most and that writing in the English language is rather easy, they later on admitted having struggles in the process of writing itself. Once again, this might lead to the conclusion that the students approach the academic writing process superficially, which is the result of insufficient knowledge in this particular field.

Another factor proving the above hypothesis is that the respondents appeared to be quite satisfied with the indications they are offered by their teacher, on the one hand, and the instructions they are given in the textbooks, on the other. In addition, they again erroneously think that overcoming their struggles implies getting more knowledge about the set structures to be used in academic writing.

However, the respondents appear to intuitively acknowledge that they are not adequately prepared to write academic texts. Some

of them feel that interactivity is lacking that is why they would suggest their teachers making the writing process more interactive with the help of internet. Even the additional explanations they appear to need could be given online as well. This might eventually result in their becoming more autonomous in the acquisition of academic writing skills. Yet, the majority of the respondents prefer the product approach to academic writing above all as they find it easier to imitate a given sample than to create something original.

The students also admitted that they face challenges while writing specific parts of the text. It turned out that the most problematic part is the introduction. It seems that the students understand its importance in the text. As it is similar to a road map, the introduction of an academic text leads in the reader in the subject matter of the investigated topic. This could also be interpreted as an acknowledgement of the necessity to consider the potential reader(s) as well.

The undertaken study is not exhaustive as it examines only the students' perspective concerning the acquisition of academic writing skills. Further research should be conducted in order to delineate additional causes to the problems and suggest possible solutions.

The examined data was taken from the researcher's questionnaire. Although the data was quantified, the analysis itself is qualitative rather than quantitative as it relies on the researcher's interpretation of the data. Thus, content analysis was applied while discussing the obtained results.

At the same time, the problems stated in the research are characteristic of the particular university the researcher was affiliated to. Thus, in order to elucidate whether such problems are typical of other higher education institutions of the country, other respondents could be asked to answer it. In such a way, one could get a better understanding of the problems.

The researcher could conduct a focus group and interview them. In such a way, more explanations would be provided regarding the investigated topic. The group could be also invited to try some techniques that might help to improve their writing skills. As a result,

there might surface some suggestions on how to make academic writing more motivational.

To conclude, the undertaken study has proven that students face difficulties while writing in academic contexts. This is due to the fact that they have not acquired necessary academic skills for the production of a cohesive and coherent paper. Thus, they lack confidence and are not motivated. However, they are also responsible for these results as they seem to approach academic writing superficially. First of all, they cannot clearly state its characteristics. Secondly, they appear not to care much about it in general. It is crucial to change the current situation in order to make them understand the importance academic writing has not only in their studies, but also in their further professional growth.

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# ФРАЗЕОЛОГИЗМЫ КАК ЭФФЕКТИВНОЕ СРЕДСТВО РАЗВИТИЯ ОБРАЗНОСТИ РЕЧИ СТАРШИХ ДОШКОЛЬНИКОВ

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**Abstract:** This article studies idiomatic phrases as a means of building speaking skills by using figurative language in senior preschool program. The author suggests idiomatic drills that aim at introducing the origins of the Russian culture to preschoolers and at making their language more meaningful and vivid. The article presents structured patterns for practicing idiomatic phrases to enrich and develop children's figurative language.

**Key words:** idiomatic phrases, figurative language, senior preschool, structured patterns, mother tongue.

В дошкольных образовательных учреждениях особое значение приобретают вопросы совершенствования речевой культуры, которая подразумевает не только умение грамматически правильно и связно строить высказывания, но и владеть разнообразными выразительными возможностями языка.

Традиции родного языка наиболее ярко отражаются в его выразительных средствах, в частности, во фразеологизмах. Как отмечают лингвисты (В. В. Виноградов [2], Н. М. Шанский [7] и др.) фразеологизмы делают родную речь содержательной, точной, образной, приобщают детей к истокам национальной культуры.

Учитывая дифференциальные признаки фразеологического оборота как определенной лингвистической единицы, Н. М. Шанский дал следующее определение: «Фразеологический оборот – это воспроизводимая единица языка из двух или более ударных компонентов словного характера, целостная по своему значению и устойчивая в своём составе и структуре» [7, p. 19].

На важность обогащения речи детей фразеологизмами указывают известные методисты Н. В. Гавриш [3], Ю. С. Ляховская [4], О. С. Ушакова [6] и др., отмечая повышенный интерес детей к их использованию в речевой практике.

Научно-методические исследования (Ю. В. Бестугина [1]; И. Н. Митькина [5]) убедительно доказали, что фразеологический лексикон как составная часть словаря языковой личности начинает формироваться на первых этапах освоения детьми языка, а освоение фразеологии ребенком происходит стихийно, как имитация «взрослого» языка. Так, в работе Ю. В. Бестугиной было установлено, что «дети используют около двухсот фразеологических единиц (ФЕ), ...а пик активности использования фразеологизмов наблюдается к пяти годам (27%). Уменьшение использования ФЕ в речи детей к шести годам (25% от общего количества словоупотребления) связано со спадом речевой активности» [1, р. 5].

Актуальность нашей работы определяется тем, что, с одной стороны, дошкольники проявляют интерес к устойчивым оборотам речи, необычному сочетанию слов, яркому их звучанию и спонтанно их осваивают, а с другой – педагоги ДООУ не владеют специальными методиками по формированию фразеологического лексикона детей дошкольного возраста. Это объясняется недостаточной разработанностью в методике единого подхода к способам формирования фразеологической речи старших дошкольников в разных видах детской деятельности.

В связи с этим *целью* нашей работы являлась разработка и применение на практике специальных игр и упражнений с фразеологическими оборотами, которые обеспечивают понимание и активизацию фразеологизмов в речи детей.

В своей опытно-педагогической работе мы опирались на теоретические положения Ю. В. Бестугиной, которая исследовала особенности употребления ФЕ в речи детей дошкольного возраста и установила следующее:

1) Освоение фразеологии происходит стихийно и избирательно: дети используют простые по форме, образные и мотивированные по значению, доступные для понимания и близкие им по тематике ФЕ;

2) Случаи нестандартного и трансформированного использования фразеологии в речи детей не могут рассматриваться как ошибки: такое использование вызвано «неправильностью» идиоматического выражения и стремлением сделать его понятным и логичным;

3) Работа над формированием фразеологического лексикона должна осуществляться целенаправленно и опираться на исследования в области лингвистики детской речи [1, р. 3].

Опытно-педагогическая работа по формированию фразеологического лексикона дошкольников осуществлялась в ДООУ № 3 мун. Бэлць в старшей группе.

При отборе ФЕ мы отдавали предпочтение образным, но простым устойчивым сочетаниям слов, учитывали необходимость опоры на понимание детьми прямых слов-компонентов ФЕ при объяснении переносного смысла этих словосочетаний. Кроме того, в составе ФЕ не должно быть устаревших и малоупотребляемых слов, характеризующих явления или объекты.

*На первом этапе* работы мы знакомили детей с фразеологическим оборотом и его толкованием. Например, детям предлагались фразеологические обороты, которые им объясняли: *бить тревогу* – настойчиво обратить внимание на что-либо, вызывающее тревогу и опасение; *вертеться как белка в колесе* – быть постоянно в заботах, хлопотах, постоянно занятым; *взять под свое крылышко* – окружить кого-либо своим вниманием, заботой; *водой не разольешь* – очень дружные, неразлучные друзья; *заварить кашу* – затеять какое-либо дело (обычно употребляется при негативной оценке этого дела), устроить неразбериху; *бросаться в глаза* – выделяться чем-либо, быть ярким, заметным.

В методической литературе есть словари-минимумы фразеологизмов для дошкольников, в которых выделены самые актуальные, частотные в современной речи ФЕ, являющиеся простыми и доступными для усвоения в данном возрасте. К сожалению, фразеологические словарики не получили широкого распространения в педагогической практике и воспитатели зачастую не знакомы с ними.

Для того, чтобы уточнить нюансы фразеологического значения выражения было проведено *игровое упражнение «Да – Нет»*. В ходе выполнения упражнения описывалась конкретная жизненная ситуация, а затем мы спрашивали у детей, можно ли в данном случае использовать следующие ФЕ: *бежать, сломя голову; бежать, куда глаза глядят; пуститься наутек; словно ветром сдуло*.

Для уточнения значений фразеологизмов была проведена *дидактическая игра «Третий лишний»*. Цель игры: из цепочки фразеологизмов, где есть одинаковые слова, исключить неверное образное выражение и объяснить его. Например: а) *валиться из рук; мастер на все руки; как без рук*; б) *держат язык за зубами; язык проглотить; не сходить с языка*; в) *со всех ног; одна нога здесь, другая – там; путаться под ногами*; г) *держат ухо остро; ушки на макушке; пропустить мимо ушей*.

С целью активизации в речи детей знакомых фразеологизмов была проведена *игра «Угадай по движению необычное выражение»*. Задача: развивать умение отображать фразеологизм пластическими движениями тела и угадывать его по этим признакам. Каждый ребенок с помощью двигательных реакций различных частей тела демонстрировал один из фразеологизмов: *хлопать глазами; задирать нос; говорить сквозь зубы; сидеть, сложа руки; падать с ног; вертеться, как белка в колесе; медведь на ухо наступил; встретиться нос к носу; тянуть за уши*. Дети-наблюдатели отгадывали это образное устойчивое сочетание слов и объясняли его.

Чтобы закрепить у детей понимание фразеологических оборотов мы предлагали *упражнение «Подскажите словечко»* и просили детей объяснить это выражение.

1. Дружнее этих двух ребят

На свете не найдешь.

О них обычно говорят:

«Водой .....» (не разольешь).

«*Водой не разольешь*» – так говорят о дружных людях.

2. Иришка бабушке

Стирать помогает.

Картинка приятная –

Глаз ....(отдыхает)

«*Глаз отдыхает (радуется)*» – так говорят о приятном зрелище.

3. Фальшивят, путают слова,

Поют – кто в лес, кто – по дрова.

Пожалуй, слушать их не станут:

От этой песни уши .... (вянут).

«*Уши вянут*» – так говорят о тех, кто поет плохо, неправильно, неприятно.

*На втором этапе* нашей деятельности мы использовали *наглядную основу* в работе с фразеологическими оборотами и корректировали неверные употребления фразеологизмов в речевых ситуациях.

Суть *упражнения «Составьте рассказ»* состояла в следующем: детям предлагалась картинка «Зайчик на волшебной поляне». Дети составляли рассказы, в которых надо было использовать образное выражение «*держат язык за зубами*».

Приведем пример рассказа Олега З.: «Зайчик-побегайчик весело прыгал по зеленому лесу и вдруг оказался на волшебной полянке. На ней росли красивые морковочки и круглая большая капуста. Серый зайчишка полакомился вкуснятиной и решил, что надо *держат язык за зубами*, чтобы никто не узнал об этой необыкновенной полянке».

По картинке «Сорока-белобока в саду» детям предлагалось составить рассказ, используя образные выражения «*потеряла голову*», «*глаза разбежались*», «*остаться с носом*».

Приведем пример рассказа Оли М.: «Наступило солнечное лето. Любопытная сорока-белобока летала по саду и вдруг увидела на кустах малины спелые сочные ягодки. Стрекотунья-белобока от радости *потеряла голову, глаза разбежались*, и она громко затрещала: «Ах, какая чудесная малинка!» Услышала эту приятную весть красивая сойка, прилетела и съела все малиновые ягодки, а болтливая сорока *осталась с носом*».

Сюжетные картинки помогли сформировать у дошкольников представление о том, что в устойчивых образных выражениях слова нельзя поменять местами или заменить другими словами. Мы убедились, что различные виды наглядности оказывают положительное влияние на создание более яркого образа фразеологического оборота и развивают умение осознанно запоминать устойчивые словосочетания.

*Дидактическая игра «Картинки-загадки»* помогла закрепить умение понимать смысл ФЕ на основе прямого и переносного смысла. В ходе игры дошкольники по картинке называют фразеологизм, а затем объясняют его значение.

– Какое образное выражение изображено на картинке?

Дети: *Яблоку негде упасть.*

– Когда мы так говорим?

Дети: Так говорят, когда очень много людей в тесном помещении.

– Какое образное выражение изображено на этой картинке?

Дети: *Первая ласточка.*

– Когда мы так говорим?

Дети: Так говорят о появлении чего-то нового, хорошего, радостного.

– Какое образное выражение изображено на этой картинке?

Дети: *Как грибы после дождя.*

– Когда мы так говорим?

Дети: Так говорят, когда что-то появляется очень быстро и в

большом количестве.

– Какое образное выражение изображено на картинке?

Дети: *Комар носа не подточит.*

– Когда мы так говорим?

Дети: Так говорят о том, к чему трудно придраться, когда все сделано хорошо.

*Третий этап* деятельности включал работу по активизации фразеологических оборотов в речевой практике детей.

Работая в данном направлении, мы шли по пути усложнения заданий на включение фразеологизмов в высказывания детей. Например, в упражнении «*Фразеологический зверинец*» необходимо было уметь выделить качество человека, характерное для определенных видов животных. Дети должны были назвать животное и найти подходящую картинку. Например: *голоден как ... (волк), хитер как ... (лиса), труслив как ... (заяц), изворотлив как ... (змея), упрям как ... (осел), болтлив как ... (сорока), колюч как ... (ёж), неуклюж как ... (медведь); надут как ... (индюк); грязен как ... (свинья).*

На основе этих образных выражений дети составляли связный текст. Например, так звучал рассказ Ани К.: «Мы с друзьями долго бегали по весеннему лугу и собирали цветочки. Когда я вернулась домой, то сказала маме, что *голодна как волк*». Или рассказ Даши Г.: «Мы с друзьями гуляли по лесу. На одной ёлке было много красивых шишек. Я решила сорвать шишку, но, когда коснулась еловых веточек, уколола пальцы, потому что иголочки были *колючие как ёжик*».

Старшие дошкольники передают содержание ФЕ на основе знакомой им жизненной ситуации, т. е. понимание фразеологизма позволяет включать их в разные типы связных высказываний (описание, повествование, рассуждение).

Особое внимание мы обращали на ФЕ, которые постепенно входили во фразеологический лексикон на основе изученной детской художественной литературы. Например, с целью закрепления ФЕ в речевой активности детей мы

применили упражнение «Закончите крылатые выражения, взятые из сказок».

1. *Поди туда – не знаю куда, .... (принеси то – не знаю что);*
2. *Скоро сказка сказывается ... (да не скоро дело делается);*
3. *Это все присказка, ... (сказка будет впереди);*
4. *Ни в сказке сказать, ... (ни пером описать);*
5. *В некотором царстве, ... (в некотором государстве);*
6. *Долго ли, ... (коротко ли);*
7. *Жили-были ... (старик со старухой..., или ... на свете три поросенка);*
8. *Не по дням ..., (а по часам).*

При изучении темы «Человек» мы использовали «Фразеологические загадки», целью которых было закрепить образные выражения о частях тела человека.

–Назовите, что это?

1. Его вешают, приходя в уныние; его задирают, зазнаваясь; его всюду суют, вмешиваясь не свое дело. (Ответ: нос).
2. Не цветы, а вянут; не ладоши, а ими хлопают, если чего-то не понимают; не бельё, а их развешивают не в меру доверчивые. (Ответ: уши).
3. Её теряют иногда; на нее неожиданно падает снег; она идет кругом; её можно вскружить. (Ответ: голова).

Наиболее трудными для детей были упражнения, связанные с выбором образных высказываний (фразеологизмов) противоположных по смыслу (антонимов).

1. *Чуть свет – На ночь глядя;*
2. *Светло как днём – Ни зги не видно (зга – дорожка, тропинка);*
3. *Повесить нос – Держать хвост морковкой;*
4. *Душа поет – На душе кошки скребутся;*
5. *Жить душа в душу – Жить как кошка с собакой.*

Сложным оказалось и упражнение, связанное с заменой фразеологического оборота словами-синонимами: *в час по чайной ложке* (медленно); *рукой подать* (близко), *повесить нос* (грустить); *раз, два – и обчёлся* (мало); *кожа да кости* (худой); *стреляный воробей* (опытный человек); *намылить шею*

(наказать); *как в воду глядел* (предвидел, знал заранее); *кот наплакал* (малое количество чего-либо); *на краю света* (далеко).

В процессе опытно-педагогической работы с фразеологическим материалом мы использовали дидактические игры и упражнения на занятиях, следили за точностью употребления детьми ФЕ в речевых ситуациях, что приводило к меньшему забыванию образных устойчивых словосочетаний.

Наши наблюдения показывают, что фразеологический состав речи ребенка отличается простотой; дети допускают множество ошибок, связанных со структурой и компонентным составом фразеологизмов. Из этого следует, что необходима целенаправленная дидактически целесообразная работа по активизации фразеологического словаря дошкольников и усвоение ими фразеологизмов на основе ознакомления с различными жанрами детской художественной литературы.

Таким образом, анализ результатов опытно-педагогической работы показывает необходимость реализации следующих направлений в деятельности педагога:

- закрепление в активном словарном запасе тех ФЕ, которые дети употребляют в соответствии с нормами литературного языка;
- коррекция неправильных употреблений фразеологизмов, предполагающая знание о ФЕ как необычной единице родного языка;
- расширение и углубление представлений о некоторых группах фразеологических единиц («фразеологический зверинец», «сказочные» фразеологизмы, «цветные» фразеологизмы, фразеологизмы о человеке и т. д.), которые дети употребляют в своей речевой практике;
- введение в активный запас лексики ребенка новых ФЕ, которые необходимы для развития образности речи;
- накопление содержания фразеологического словаря через ознакомление с детской художественной литературой;
- обеспечение активной речевой практики посредством создания коммуникативных ситуаций, стимулирующих

использование фразеологизмов.

В результате нашей работы выделена система дидактических игр и упражнений, которые были направлены на повышение уровня владения детьми фразеологизмами и формирования у них грамматических умений и навыков употребления ФЕ в активной речи. Мы убедились, что обогащение речи фразеологическими оборотами оказывает положительное влияние на качество детских связных высказываний, отражает эмоциональное состояние говорящего, гибкость и остроту его ума, развивает образность речи.

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# ZUM EINSATZ VON PODCASTS IM FREMDSPRACHENUNTERRICHT AM BEISPIEL VON WERBESPOTS

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**Abstract:** In the methodology of foreign language teaching, great importance is usually attached to media because they may have a strong impact on a lesson and its effectiveness. Their usage makes it possible to integrate everyday linguistic and extra-linguistic realities into the instructional process. The decision to select a certain medium and to embed it effectively in the learning situation is one of a teacher's most important tasks. In education, media are usually grouped by their perceptual characteristics, namely into visual, aural and audio-visual media; here we will focus on the latter and limit ourselves to video materials, in particular to commercials. We will attempt to answer the following questions: What is the potential value of using TV commercials in foreign language learning? How, and to what extent can they be used to enrich modern foreign language teaching?

**Key words:** foreign language teaching, audio-visual media, filmic materials, podcast, TV commercials

Bevor die Rolle und Didaktisierungsmöglichkeiten eines Werbespots als eines authentischen Podcasts thematisiert werden, wird im Folgenden auf Podcasting, die Werbung und ihre Bausteine eingegangen.

Podcasting ist ein neues und innovatives Multimedia-Phänomen, das seit dem Jahr 2003 eine regelrechte Kultur gebildet hat. Darunter versteht man die Erstellung von Mediendateien und deren automatisierte Verbreitung über das Internet. Ein Podcast ist eine fast immer kostenlose kleine auditive Sendung im Internet, die sich meist einfach auf einen MP3-Player übertragen lässt, sodass man sie in allen Lebenssituation anhören kann. Die Inhalte sind so

gut wie unbegrenzt und sehr vielfältig. Podcasts können z. B. Musik, Radiotalkshows, Kochsendungen, Univorlesungen, private Tagebucheinträge oder Nachrichten, Kurzfilme, Werbespots usw. beinhalten. Charakteristisch für einen richtigen Podcast ist, dass man ihn einfach und regelmäßig hören oder sich ansehen kann. So ist es bei der richtigen technischen Einstellung möglich, dass der Computer automatisch die neusten Folgen eines Podcasts von Interesse herunterlädt [10].

Werbung ist ein fester Bestandteil unserer Alltagskultur, sprachlich kreativ und ästhetisch ansprechend [5, S. 66]. Sie ist "[...] eine absichtliche, zwangsfreie Form der Beeinflussung, welche die Menschen zur Erfüllung der Werbeziele veranlassen soll" [4, S. 18]. Diese Definition hebt m.E. allerdings nicht deutlich die Tatsache hervor, dass Werbung zunächst einmal nur den Versuch einer Beeinflussung darstellt und nicht Beeinflussung selbst. Dies berücksichtigt Hoffmann [2, S. 10] in der folgenden Definition: *Werbung* wird die geplante öffentliche Übermittlung von Nachrichten dann genannt, wenn die Nachricht das Urteilen und/oder Handeln bestimmter Gruppen beeinflussen und damit einer Güter, Leistungen oder Ideen produzierenden oder absetzenden Gruppe oder Institution (vergrößernd, erhaltend oder bei der Verwirklichung ihrer Aufgaben) dienen soll. Werbung soll die Aufmerksamkeit ihres Rezipienten auf ein Produkt lenken, sein Interesse daran wecken und ein Begehren hervorrufen, das eine Kaufhandlung auslöst [4, S. 22].

Kommerzielle Kurzfilme, mit deren Ausstrahlung man im Fernsehen für eine Ware oder Dienstleistung wirbt, werden im Allgemeinen als Werbespots bezeichnet. Bei der Werbung wird eine inszenierte Sprachvarietät angewandt. Sie lässt sich nicht als Sondersprache klassifizieren, obwohl sie ein besonderes Ausdrucksbedürfnis erfüllt. Die Werbesprache ist "lediglich eine instrumentalisierte, zweckgerichtete und ausschließlich auf die Anwendung konzipierte Sonderform der sprachlichen Verwendung" [4, S. 37]. Ihre enge Verwobenheit mit der Alltagssprache lässt sich daran erkennen, dass sie Tendenzen der Alltagssprache berücksichtigt, aber auch neue Wörter und Wendungen liefert, die

sich dann als Trend-Sprüche im Bewusstsein der Empfänger verankern (ebd.). Die Werbesprache zeichnet sich durch ihren persuasiven Charakter aus und dient vor allem dazu, den Konsum des angebotenen Produkts zu stimulieren. Werbeprodukte werden mit Hilfe von sprachlichen Mitteln oder linguistischen Kategorien wie "Reim, Alliteration, Rhythmus, alternierende Vierheber, Dreigliederung, Parallelismen, Anaphern, Steigerungsformen wie absolute Komparative, steigernde Adjektive und Adverbien, Substantivsteigerungen [...] Fremdwortbildungen und wissenschaftlich klingende Ausdrücke" [3, S. 24] so positiv wie möglich dargestellt.

Die Funktion des werblichen Sprachgebrauchs liegt heute vor allem im Benennen und Beschreiben der Ware. Dem-zufolge sollen Produktnamen "einerseits wie Eigennamen Einzelobjekte identifizieren, andererseits aber auch wie Appellative ganze Klassen von Gegenständen mit bestimmten Eigenschaften benennen" [4, S. 51]. Sie gehen sehr oft ins Alltagssprachliche Lexikon ein (im Deutschen: *Tempo* für Papiertaschentücher generell, *Uhu* für Klebstoff allgemein; im Russischen z.B.: *Electrolux* für Staubsauger).

Werbespots stellen also ein Zusammenspiel von Bild, Text und Musik dar. Ihre Werbebotschaft muss in kurzer Zeit mit großer Effizienz vermittelt werden. Diese kurzen, drei- bis fünfminütigen Videofilme sind zwar in ihren Formen sehr komplex aufgebaut. Werbespots werden aber Lernende sicherlich motivieren, denn sie sind meistens humorvoll gemacht und erfreuen sich traditionell großer Beliebtheit, vor allem bei Kindern und jungen Menschen. Die Kombination von Bild und Ton ruft bei den Lernenden häufig weitaus positive Emotionen hervor und bewirkt eine gefühlsmäßige Rezeption der Informationen [8, S. 213].

Der fremdsprachliche Unterricht kann aus den Werbespots Nutzen ziehen, weil sie unter unterschiedlichsten Gesichtspunkten behandelt werden können. Hinsichtlich ihres kulturellen Kontextes ordnet Wyss [8, S. 261-263] den Werbespots verschiedene Merkmale zu. Sie folgen in ihrer Gestaltung narrativen und medialen Normen

und Traditionen. Überdies zeigen Spots Kultur und spielen mit Kulturellem in der Überspitzung von kulturellen Stereotypen. Dazu zeigen sie immer Kultur als Darstellung von Mode und Trends. Kultur zeigt sich sehr deutlich in der Art und Weise, wie Spots rezipiert und in den Alltag eingebettet werden.

Bei der Arbeit im Fremdsprachenunterricht sollen in die engere Auswahl jene Werbespots gelangen, die konkrete Bedürfnisse und Interessen der Adressaten befriedigen und ihrem Alter sowie sprachlichen Fähigkeiten entsprechen. Besonders der Altersfaktor spielt bei der Auswahl sowie bei der Didaktisierung der Werbespots eine wichtige Rolle. Während man den jüngeren Lernenden einen Werbespot eines der kinderspezifischen Produkte anbieten sollte, und sie dann z.B. ihre eigene Werbung des Produkts vorbereiten lassen kann, kann man für ältere Lernende anspruchsvollere Übungstypen auswählen, wie z.B. Analyse der Werbung als eigene Gattung [1, S.141] oder das Feststellen von Gemeinsamkeiten und Unterschieden zu den eigenen Werbefilmen.

Die Wahrnehmung und Interpretation der Werbespots hängen entscheidend von den Individuen ab, vor allem aber von ihren jeweiligen Erfahrungen [9, S. 208]. Da die Auseinandersetzung mit fremdsprachiger Werbung den Lernenden erlaubt, der Zielsprache in einem authentischen Kontext zu begegnen, Einblick in kulturspezifische Zusammenhänge zu erhalten und die zielsprachige Kultur mit der eigenen zu vergleichen, kann der Einsatz von Werbespots im Unterricht eine vielseitige, lohnenswerte und interessante Aufgabe sein [5, S. 86].

Wie Janich mit Recht akzentuiert, ist es didaktisch und methodisch keine leichte Aufgabe, bei einem Werbespot alle Elemente angemessen in ihrem Zusammenspiel zu berücksichtigen [4, S.69]. Bei der Untersuchung von Werbespots muss man sie zuerst in jedem Fall transkribieren, indem man die verschiedenen Ausdrucksformen im Zeitablauf berücksichtigt und verschriftlicht. Lohnenswert erscheint es hier, Filmsequenzen, Sprach- und Musik-/Geräuschelemente parallel in die Spalten zu notieren. Dann muss der Werbespot auf kulturelle Informationen, schwierige Ausdrücke,

Vokabular, geeignete Segmente und grammatisches Niveau untersucht werden [6]. Angesichts der Tatsache, dass sowohl die Kürze und Kompaktheit des Werbespots, als auch die deutschen Soziolekte und Dialekte, die den DaF-Lernenden meistens unbekannt sind und das Verständnis der Empfänger beeinträchtigen können, bietet es sich an, zunächst eine Vokabelliste zu erstellen, um den Lernenden den Zugang zu dem Werbespot zu erleichtern. Anschließend sollte man Fragen zum Inhalt stellen, die neues Vokabular verarbeiten, das in einer schriftlichen Inhaltsangabe reaktiviert wird. Die Lernenden können sich dem Werbespot in drei Schritten annähern. Das didaktisch-methodische Vorgehen zum Einsatz eines Werbespots kann wie folgt aussehen:

Phase 1 - Einstimmung und Vorentlastung:

*Einsatz eines Bildes.* Ähnlich wie bei der Behandlung eines Textes empfiehlt es sich, die Vorführung des Werbespots durch gezielte Arbeitsaufträge vorzuentlasten. Dazu lohnt es sich, andere Medien einzubeziehen. Für die Einstimmung und die Vorentlastung eignen sich eine Zeitungsanzeige, gedruckte Werbetexte, sowie die Zusammenfassung eines Textes über eine Fernsehsendung zum gleichen Thema [6]. Zur Vorbereitung auf das Thema kann auch ein Standbild, eine Szene aus dem Werbespot dienen. Sofern die Lernenden bereits mit der thematischen Lexik vertraut sind, können sie diese anhand des Bildes reaktivieren.

*Der Arbeitsauftrag.* Zunächst haben die Lernenden den Auftrag, das ausgewählte Bild oder die Bildszene in zwei bis drei Sätzen zu beschreiben. Dann werden sie aufgefordert, Vermutungen über den Inhalt des Films anzustellen, indem sie die folgenden Fragen zu beantworten versuchen: Für welches Produkt wird geworben? Wo spielt der Werbespot? Welche Figuren spielen mit? Diese Unterrichtsphase kann muttersprachlich in den Gruppen mit einem geringeren Sprachniveau gehalten werden.

Phase 2 - Präsentation des Werbespots:

Es gibt unterschiedliche Möglichkeiten für die Präsentation eines Spots. Wie jeder Videofilm, kann er in seiner ganzen Länge ohne Unterbrechung gezeigt werden. Seine Auswertung mit

Verständnis, Analyse und Kommentarfragen erfolgt somit im Anschluss. Eine zweite Möglichkeit der Vorführung wäre es, sie an einer oder mehreren Stellen zu unterbrechen. Die Lernenden fassen das bisher Gezeigte/Gehörte zusammen und/oder spekulieren über den Fortgang der Handlung. Beim unbekanntem Vokabular kann sich der Rückgriff auf die Muttersprache auch in dieser Arbeitsphase als eine wesentliche Unterstützung erweisen [6]. Außerdem ergibt sich noch eine andere Möglichkeit der Präsentation des Spots. Seine Teile können nämlich ohne Ton gezeigt werden, und die Lernenden sollen das Gesehene verbal wiedergeben. Erwähnenswert ist in diesem Zusammenhang langsames Vortasten in Zeitlupe, wodurch verschiedene Figuren und Situationen sich deutlicher beschreiben lassen. Die Zeitlupe bietet die Möglichkeit, Bild für Bild auf bestimmte Aspekte einzugehen, die bei normalem Tempo nicht rezipiert werden [7, S. 526]. Solches Vorgehen gibt vielfältige Möglichkeiten für die Gruppenarbeit, in der die Lernenden z.B. eigene situationsbezogene Texte zu Dialogszenen verfassen können.

#### Phase 3 – Filmanalyse:

Die inhaltliche Auseinandersetzung mit dem Werbespot gliedert sich ähnlich wie bei der Textarbeit in drei Phasen. In der ersten Phase sollen die Lernenden im Plenum über ihren ersten Gesamteindruck diskutieren, den sie sich nach dem ersten Sehen des Werbespots verschafft haben. Sie können ihn mit den zuvor genannten Erwartungen vergleichen. Im darauf folgenden Teil steht die detaillierte Analyse des Werbespots im Vordergrund. Die Lernenden bekommen konkrete Arbeitsaufträge. Sie werden z.B. aufgefordert, sich auf die zu werbenden Produkte, die Musik/Geräusche bzw. die Sprache in dem Werbespot zu konzentrieren. Auch die Wirkung der einzelnen (d.h. visuellen, schriftsprachlichen und akustischen) Zeichensysteme sollte thematisiert werden. Um den Schülerinnen und Schülern die Gelegenheit zu geben, alle wichtigen Aspekte des Werbespots zu erfassen, sollte der Werbespot wenigstens zweimal vorgeführt werden [6]. Zur Auseinandersetzung mit Art und Einsatz von Bildern und Musik/Geräuschen können die Lernenden den zuvor durch die

Lehrperson oder gemeinsam in der Gruppe erarbeiteten Kriterienkatalog verwenden, indem sie Zutreffendes ankreuzen. Bei der letzten Aufgabe sollte man die Schülerinnen und Schüler darauf hinweisen, wie die Sprache eingesetzt wird, um einen bestimmten Effekt zu erreichen, und welche Wortarten zu diesem Zweck im Werbespot gehäuft verwendet werden oder welche Text-Bild-Relation gewählt wurde.

Im Anschluss an diese Phase folgt ein Unterrichtsgespräch – eine Phase der Kommentare, in der Werbeprodukte an der Tafel notiert und die Ergebnisse der bisherigen Gruppenarbeit abgeglichen werden. Währenddessen wird viel Wert auf Wortschatzarbeit gelegt, im Besonderen auf Adjektive, die in der Werbung absichtlich in riesigen Mengen auftreten, um bei Empfängern die gewünschte Wirkung auszulösen. Hierbei empfiehlt sich als optimales Verfahren für die Wortschatzarbeit die Anwendung von *Brainstorming* oder *Mindmap*, damit sich u.a. die neuen Adjektive im Gedächtnis besser einprägen können. Im Plenum können die Adjektive gesammelt werden, die den Lernenden zur Beschreibung der zu werbenden Produkte einfallen. Dann können von den Lernenden weitere Übungen zur starken und schwachen Deklination von Adjektiven ausgeführt werden. Die grammatische Korrektheit wird in den Werbetexten häufig absichtlich vernachlässigt. So können fortgeschrittene Lernende die Werbeslogans sprachlich untersuchen und selbst die ihnen (un-)bekannten grammatischen Phänomene auf induktivem Wege entdecken. Darüber hinaus kann man die Lernenden auch dazu anspornen, geflügelte Worte, Slogans selbst zu identifizieren. Sie sollen dann feststellen, was für ein Teil einer Redewendung oder eines Zitats mit einem neuen Text verbunden wird. Jedoch auch in diesem Fall ist die Erkennung der ursprünglichen Form praktisch nur von Lernenden auf hohem Sprachniveau möglich [1, S.140-142].

Ansonsten ist es denkbar, dass man die Lernenden die Botschaft des ganzen Werbespots ablesen lässt, die mittels der Bildimpulse ohne oder nur mit wenigen Sprachkenntnissen verstanden werden kann. Die Fragestellung, welche Zielgruppe der

Spot erreichen soll, kann weiter als Basis für eine Diskussion über Werte dienen. Zudem bietet sich hier der Vergleich zwischen der einheimischen und der Kultur des Zielsprachelandes an. Thematisiert werden können, z.B.: Besonderheiten eines Produkts, die in der jeweiligen Kultur erwartungsgemäß in einem Werbespot angesprochen werden sollen (z.B.: Was erwartet ein deutscher, französischer, russischer, moldauischer Kunde von einem Auto?), kulturelle Hintergründe in der Werbung (z.B.: historische Ereignisse, Bezüge zur Literatur), stereotype Sichtweisen auf eigene und fremde Kulturen, Möglichkeiten und Grenzen der Übersetzung einer Werbung.

Die Verschriftlichung der neu gewonnenen Eindrücke und der erarbeiteten Lexik schließt sich als nächste Übungsphase oder Hausaufgabe problemlos an. Die Lernenden können dazu stimuliert werden, den neuen Wortschatz in der Meinungsäußerung z.B. in einer Stellungnahme oder Rezension zum beworbenen Produkt anzuwenden. Dieses Aufgabenformat setzt gute Sprachkenntnisse voraus, weshalb sich die Lernenden dabei gegenseitig helfen, wenn notwendig korrigieren oder die Lehrperson um Unterstützung bitten sollen.

Abschließend lässt sich behaupten, dass die Arbeit mit Werbespots eine sinnvolle Ergänzung zum herkömmlichen Fremdsprachenunterricht darstellt. Dies ist auch aus der Perspektive der fremdsprachlichen Didaktik und der Lernenden erwünscht. Vorteilhaft in der Werbung ist die sprachliche und bildliche Darstellung von Sachverhalten. Des Weiteren machen die audiovisuellen Werbemittel bedeutende Bereiche der Sprache (Pragmatik, Intonation, Mimik, Gestik) hörbar und sichtbar, weshalb sie als eine große Bereicherung für den Fremdsprachenunterricht angesehen werden können. Bei entsprechender Wahl der Materialien werden die Lernenden mit authentischer Sprache konfrontiert, was zur Steigerung ihrer Aufmerksamkeit und Lernmotivation beitragen kann. Darüber hinaus eignet sich die authentische Sprache der Werbetexte besonders gut zum Training von sprachlichen

Teilsystemen (wie Lexik und Grammatik) und Grundfertigkeiten (Hör- und Leseverstehen, Sprechen und Schreiben).

Zweifelsohne kann der Fremdsprachenunterricht durch den Einsatz von Werbespots für die Lernenden attraktiver gestaltet werden. Als authentisches, sehr oft witziges Material können sie nicht nur Belustigung in den Unterricht bringen, sondern auch motivierend auf Lernende wirken, so dass sie in die Zielsprache und ihre Kultur eintauchen wollen. In diesem Zusammenhang ist zu fordern, dass bereits berufstätige und auch angehende Fremdsprachenlehrkräfte zu einer Reflexion über den Stellenwert der Werbung selbst und ihrer Sprache im Fremdsprachenlernprozess angeregt werden sollten. Zusammenfassend ist festzuhalten, dass es sicher von Vorteil wäre, nicht nur im Germanistikstudium die Werbesprache zu erforschen, sondern auch im Rahmen der DaF-didaktischen Spezialisierung weitere angemessene Methoden und Verfahren der Didaktisierung von verschiedenen Werbematerialien zu trainieren.

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# INTERACTIVE METHODS OF LECTURE PRESENTATION

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**Abstract:** Lecturing is a time-honored teaching technique, which can be helpful in presenting large amounts of content in classes of large sizes. For many years lectures have been used for teaching information that is complex and difficult for understanding in the usual format of the teacher delivering the lecture and the students listening and taking notes. The information is often complicated and needs to be organized in ways that make it clear and reasonable for students to be able to grasp and use in practice the material presented. Modern education, which is centered on the student, requires new approaches to lecture presentation. The interactive methods of teaching are known as effective strategies of material acquisition, which promote interaction between students, give them freedom in learning, promote engagement and help students learn at their own rates and in their own styles. Using interactive methods in lecture presentation is a new tendency in modern university education. It can promote active learning, increase the attention and motivation of students, develop habits of mind, build students' intellectual management skills, give feedback to the teacher and the student, and increase satisfaction for both. The traditional lectures mainly fail to achieve these important goals of lecture presentation. In this article we will present a number of interactive methods that can be used in large group presentations as well as general strategies that can promote interactivity during lectures. Interactive lecture techniques must be selected and adapted for each specific course and content.

**Key words:** lecture presentation, interaction, motivation, interactive techniques, methods, students' engagement, comprehension

Lecture teaching is one of the most complicated things in university education. In recent years, the lecture has fallen on hard times. Prominent researchers have raised doubts about its use, claiming that lectures rely on rote learning and fail to promote active engagement. Yet more and more scientists lay stress on interactive

methods of lecture presentation, which can introduce variety, engage students, help them to organize information meaningfully, deepen their comprehension and develop critical habits of mind [4, 68]. Gulpinar and Yegen believe that “interactive lectures are a superior way to teach and encourage learning” [2, 590]. Healey believes that the use of interactive methods can promote active learning, heighten attention and motivation, give feedback to the teacher and the student, and increase satisfaction for both’ [3, 31]. Saroyan and Snell consider that the task of teachers who present lectures is to “explain or clarify difficult notions, organize concepts and thinking, challenge beliefs, model problem solving, and foster enthusiasm and a motivation for learning”, while learning itself depends on the students [6,85].

Cooper and Robinson point out: “Energy shifts if students’ attention remains focused. By changing pace and incorporating a variety of techniques that arouse attention, interactive methods can stimulate interest and help to maintain attention. This includes the analysis and synthesis of material, application to other situations and evaluation of the material presented” [1,127]. By encouraging applications to ‘real life’ situations or focusing on controversial issues, interactive methods in lectures can also motivate students to read and learn more after the lectures.

Recent research concerning how the brain works has demonstrated that there are a number of points for improving pedagogy in the higher education classroom. Davis mentions the following issues which can affect the perception of the material in lecture presentation: 1. “The attention of students can be really focused during the first 20 minutes of any class” [5, 72]. This requires teachers to vary the methods of content delivery, which should be alternating between lecturing, discussions, and activities, which allow students to assimilate what they have learned. 2. “The most effective learning is based on prior knowledge” [5, 72]. The new material should be based on students’ past experience and coursework to make a connection between new and old material. This will help them relate the material to something they already

know. 3. “Thought and feeling are inseparable brain processes”. This means that the information associated with values and feelings will be more readily learned. So, “even in science disciplines students should be encouraged to develop passionate stances on issues such as cold fusion or stem cell research so that they will retain information more efficiently” [5,73]. 4. “Perceived dangers cause the brain to downshift to its most rudimentary processing mode and bring learning to a halt” [5, 74]. Negative emotions such as stress or fear impede the brain’s ability to retain or retrieve information. Interactive methods based on group work reduce the amount of stress and allow the students to acquire the information in a more relaxed atmosphere. 5. “The search for meaning is innate”. The human brain constantly seeks meaning and pattern in the surrounding reality. “The brain is in a constant hunger for meaning by providing information in relevant contexts that yield both intuitive and logical meaning” [5,74]. These aspects of the theories about the work of the brain should not be underestimated. Teachers can redesign their lectures by introducing interactive methods for making lectures more engaging and motivating. Making learning more student-centered involves students in discussion, provides them with relatable and relevant material, and helps the teacher present content in various formats. Most importantly interactive techniques can make students active participants in learning.

Interactive methods of lecture presentation give opportunities for multiple ways of interaction, excluding the boring form of teacher – students interaction in traditional lectures. It involves an increased interchange between teacher, students and the lecture content [6,86]. First of all, it is a two-way interaction between the presenter and the participants. Secondly, it refers to increased discussion among the participants themselves. And thirdly, interaction can also refer to students’ involvement with the material or the content of the lecture. Thus interactive techniques imply active involvement and participation of audience so that students are no longer passive in the learning process.

Interactive methods in lecturing demand a different approach to the teacher's role, who turns from a source of information into a 'facilitator' or 'coach', modifying the lecture content in order to allow students interact and discover the information independently.

A well-designed interactive lecture, according to Hutchings can help teachers and students meet at least six critical learning goals, such as: increase students' engagement, build students' information management skills, develop methodological skills (or learning how to learn), deepen comprehension, develop students' habits of mind. Robert Marzano mentions, that in highly interactive lectures where a variety of brainstorming techniques are used, students are actively engaged, showing 30% higher performances than the students in usual teacher centered lectures [3, 36].

Lectures carry information which has to be managed by the student. One of the tasks of using interactive methods in a lecture is to help students organize what they learn according to some patterns. Graphic organizers which are used in interactive methods can help students put individual pieces of information together, creating an integrated whole. The essential issue in a lecture does not deal with whether the teacher has covered the material or not, but rather how well students understood it and how well they remember it.

Interactive methods based on research-based techniques help students process content more deeply and get more meaning from it. Here we can mention such methods of reading as linguistic and content reading which involve skimming, scanning, answering questions, true or false exercises, filling in the gaps, matching activities, etc.

Hutchings believes that an important task of any teacher is to nourish students' habits of mind [4, 75]. The teacher is to give students the tools they need in order to use their minds well for future success. Interactive methods in lecture presentation can promote the development of such habits of mind, as: listening with understanding and empathy, thinking flexibly, applying past knowledge to new situations, thinking and communicating with

clarity and precision, gathering data through all senses, responding creatively, and thinking independently.

What should a teacher do to begin using interactive methods in lecture presentation? First of all it is worth beginning with changes in lecture planning and classroom management by changing class arrangement which will allow group work, pair work, moving around, etc. Secondly, the teacher should establish learning goals for interactive lecture techniques, the types of tasks, students' engagement format, time management for each task, etc.

*Small groups* activities in a lecture are beneficial forms of class organization which promote engagement of all participants, including discussion of ideas and concepts, examination of issues, presentations of alternatives for encouraging the application of new concepts, and fostering problem solving and communication skills. Group discussions also give the teacher an additional way of assessing student attitudes and beliefs. Most of interactive methods are based on small group activities.

One of the most popular and motivating activity for interactive lecturing is brainstorming. *Brainstorming activities* can be structured and unstructured, group and individual brainstorming. Interactive brainstorming is useful for generating creative thoughts and ideas. Brainstorming at the beginning of a session helps the teacher to evaluate the students' knowledge of the matter, before starting explaining the new material. Brainstorming in the middle of a lecture can change the pace of the lecture, regain the group's attention, or apply certain facts presented so far. Brainstorming at the end of a lecture allows the students to summarize the information discussed, to develop a framework for the material covered, and to provide feedback on what was understood or learned.

*Chain Notes* is a method of involving students in giving a feedback to the material presented. Students in a lecture course respond to a question written by the teacher on a large envelope which is passed around the class. Procedure: 1. The teacher makes up a question that will help him (her) capture the students' attention during the class session. 2. The question is printed on a large

envelope with directions for responding it. 3. At the beginning of class, the teacher should explain the method and go over directions for responding to the Chain note. The teacher should emphasize the importance of not writing before the envelope arrives, and of writing a quick, honest, and anonymous response when each student's turn comes. The teacher passes out index cards or slips of paper for students to write the answer on. 4. The envelope is passed around the class. 5. The teacher reviews the data and draws his (her) conclusions: are students engaged/not engaged; are they focused on: self/teacher/ other students/content; what the answer presents - question/praise/neutral comment or complaint; are the students on target/off target/cannot tell, etc. 6. The teacher discusses patterns of response with the class which can often lead to suggestions for more effective teaching and learning. This is the case when teacher's goal is to assess students' involvement. Chain notes can be used for motivating students to listen and participate more actively in the material presentation. The question can challenge them to find out more about the issue in discussion.

*Simulations and Role plays* are forms of experiential learning [4, 23]. Lecture teaching simulations and role plays allow students to try out a real life situation and receive feedback on their experiences. When exposed to active, experiential, reflective and contextual learning approaches such as simulated environments, students can see the direct relevance of their educational experience to their future practice. These methods help teachers assess students' readiness for the practical application of theory into practice. Technology-based forms of simulation can enable instant feedback to students. Simulations are effective means of evaluating students' competencies and their content knowledge. They can help students gain factual information, concrete examples of abstract concepts, develop analytical skills, procedural experience, and decision making skills. In role plays the learners take on different roles, getting a profile of a character or personality, interacting and participating in diverse and complex learning settings. For instance, while teaching the Literature of Renaissance in English Literature course, I usually offer a text

about Queen Elisabeth's contribution to literature development. Students sit in groups, read the text and have to dramatize the scene when Queen Elizabeth engages the main characters (W. Shakespeare, Christopher Marlow, Richard Burbage) as her King's Men.

*Buzz Session* is another interactive method which can be used in lecture presentations. Procedure: the teacher divides the class into groups of 3 to 6 participants. Small groups allow each participant to contribute and participate more often. The teacher gives the groups 3 to 8 minutes to consider a specific, limited problem or question. Shortness of time requires groups to work harder and stay focused. For example, in my TEFL Methodology course, while beginning the lecture on "Teaching listening for comprehension", I usually begin with the question: "What difficulties do you have while listening to a new text in English?" The students have to work in groups, think, come up with their experiences, discuss them and present the answers. This makes them think, apply the phenomenon to themselves, which can raise their interest and questions they might have at this stage. This motivates students to listen and be involved in the lecture presentation for finding out the answers.

An effective method of interactive lecture presentation is *jigsaw*. This learning strategy is based on student centered principles. It is performed in several stages. The material for the lesson can be the text of the lecture which usually is used as teacher's notes. The text has to be divided into 3-4 parts which will correspond to the number of groups. At stage one the class is divided into 3-4 "home groups". Each group is supposed to read one text and do some assignments which will help the participants assimilate the material for becoming "experts of this material". The teacher should provide a variety of assignments for the reinforcement of the text, such as: answer the questions, do "true or false" exercises, correct the statements, fill in the gaps, etc. At stage two, new groups are formed by bringing together one representative from each of the home groups. In such a way, each group will comprise 4-5 students from different "home groups", who come to present their own parts of the text. In such a way each student in each group hears the whole text

from his (her) colleagues. At stage three one representative of each group makes a presentation of the whole text.

Such a method of lecture presentation contributes to the participation of each student without exception helping each student to assimilate the material and develop various competences without feeling bored or tired.

It looks like the teacher's functions are limited in a lecture where interactive methods of presentation are used. That is not quite so, as the teacher has a lot of functions in such a method of teaching, such as: to introduce the topic and the strategy; to assign each student to a "home group"; to determine a set of reading material and assign one set to each home group; to give all students a framework for managing their time on the various parts of the jigsaw task; to provide activities and resources necessary for all students to learn about their topics; to prepare a summary chart or graphic organizer for each "home group" as a guide for organizing the experts' presentation; to follow and assess the students' performances and competences; to manage the time, etc. Interactive lecture techniques must be selected and adapted for each specific course and content.

The value of interactive methods in lecture presentation rests on the premise that active participation and involvement is a prerequisite for learning, and that students must be motivated in order for learning to occur. Interactive methods are effective tools in lecture presentation which increase students' engagement, motivation and material acquisition.

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# VERBELE FAZICE ȘI SINTAGMELE VERBAL-FUNCȚIONALE CU SEMANTICA INCOATIVĂ

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**Abstract:** The article dwells on the notion of inchoativity and its role in relation to the semantic category of the verbal action, which highlights the phase of an action or state - the beginning, the middle and the end. In the system of phasic meanings, *to start* represents the primary meaning. In German, the inchoative meaning is expressed through lexical means in particular. The main group of lexical means of inchoativity include verbs with corresponding semantics and adverbial lexical indicators. The main role belongs to the combination of phasal verbs with inchoative semantics, *anfangen, beginnen* with the infinitive and verbal-nominal constructions with functional verbs, since they both realize the inchoative meaning according to the structural-semantic models existing in the language.

**Key words:** inchoativity, implosive, ingressive, explosive, evolutionary, phrasal verb, functional verbal phrases.

Categoria semantică a fazei acțiunii verbale ca unul din componentii categoriei semantice complexe a aspectualității prezintă un interes constant pentru lingviști, chiar dacă nu se află în centrul discuțiilor din domeniul aspectualității. În cercetările lingviștilor H. Brinkmann (1971), W. Flämig (1971), J. Erben (1980) et al., categoria semantică a fazei acțiunii verbale este aliniată în raport direct cu modurile acțiunii. Spre deosebire de investigarea tradițională a celor două intervale semantice la verbele fazice ale limbii germane, V. Engerer le desemnează drept unele cu o semantică diminuată (*inhaltsschwach*), care indică începutul, sfârșitul sau intervalul de mijloc al desfășurării acțiunii și grupează aceste verbe în jurul a trei centre: 1. verbe ingressive (*ingressive Verben*): *anfangen, beginnen, einsetzen, starten, losgehen*; 2. verbe rezultative (*egressive Verben*): *aufhören, beenden, abschließen*; 3.

verbe durative (kontinuative Verben): *fortsetzen, weiter (-machen, -lesen, -laufen)* [2, p. 174]. La exprimarea sensurilor fazice, cercetătorul atribuie un rol important contextului, și anume, prezenței *Instrumental – und Zeitrahmenadverbiale* (adverbialelor temporale și instrumentale), care pot modifica semantica verbelor fazice, de regulă, intensificând-o. Această opinie este acceptată și de alți lingviști. Astfel, V. Nedealkov punctează că în engleză și germană sensul incoativ „se semnalează prin diferite tipuri de contexte sintactice, în particular, prin intermediul adverbilor” [6, p. 189].

În sistemul sensurilor fazice, *a începe* reprezintă sensul primar. Cercetătorii contemporani consideră prima fază – începutul absolut al acțiunii – drept categorie semantică universală, care este atestată în diferite limbi. Majoritatea autorilor determină conținutul de bază al acesteia ca schimbare, ca o trecere a acțiunii din neexistență în existență (H. Brinkmann, 1971; Al. Bondarko, 1978). Studiile care cercetează faza incoativă a acțiunii, nu conțin o opinie unică privind varietatea semantică a incoativității. Unii exegeți analizează diferite variante semantice ale incoativității, de exemplu, incoativitatea ingresivă, evolutivă (A. Zalizneak, A. Șmelev, 2000) și inceptivă (V. Nedealkov, 2013). Alții, de exemplu, lingviștii R. Steinitz (1986), S. Andersson (2004), indentifică termenul de început cu termenul incoativității și concep prin acesta trecerea la o nouă acțiune, proces sau stare [1]. În studiul nostru, aderând la opiniile lingvistei A. Averina (2004), deosebim următoarele variante semantice ale fazei incoative a acțiunii: 1. început imploziv al acțiunii: trecere graduală la o nouă acțiune sau stare; 2. început ingresiv al acțiunii: trecere rapidă la o nouă acțiune sau stare; 3. început exploziv al acțiunii: apariția subită a unei noi acțiuni sau stări; 4. început evolutiv al acțiunii: începerea unei stări noi, începutul unei noi acțiuni în desfășurarea acesteia.

Variantele date ale fazei incoative prezintă opoziții, care se caracterizează prin diferite nuanțe: început imploziv al acțiunii - început ingresiv al acțiunii; început exploziv al acțiunii - început evolutiv al acțiunii. În același timp se produce o creștere a gradului

de intensitate la desfășurarea începutului acțiunii: început imploziv – ingresiv – exploziv – evolutiv.

În limba germană, la exprimarea sensului incoativ predomină, în mod special, mijloacele lexicale atât cele sintetice, cât și cele analitice [7, p. 20]. Din grupul principal de mijloace lexicale ale incoativității fac parte unele verbe cu semantică corespunzătoare și indicatori lexicali adverbiali. Întrucât mijloacele afixale de exprimare ale sensurilor aspectuale în germană nu sunt indicatori regulari ai caracteristicilor aspectuale, considerăm că acestea se raportează la indicatorii lexicali ai aspectualității. Contribuția mijloacelor lexicale enumerate la realizarea sensului incoativ și al variantelor semantice ale acestuia nu este echivalentă. Rolul principal aparține îmbinării verbelor fazice cu semantica incoativă, *anfangen*, *beginnen*, cu infinitivul și cu construcțiile verbal-nominale cu verbele funcționale, deoarece și unele, și altele realizează sensul incoativ conform modelelor structural-semantice existente în limbă [7, p. 21].

În urma analizei semantice s-a constatat că semantica unui șir de verbe din germană (*beginnen*, *anfangen*, *starten*, *anstellen*, *verfallen*, *ausbrechen*, *hereinbrechen*, *sich an etw. machen*) conține semul incoativității, adică aceste verbe pot fi întrebuițate la redarea sensului fazic incoativ al acțiunii. În acest sens, printre verbele enumerate, de bază sunt verbele sinonimice *beginnen* și *anfangen*. Între particularitățile lor semantice vom remarca următoarele: aceste verbe exprimă numai sensul incoativ al acțiunii: *anfangen* – „*etwas in Angriff nehmen*“, „*mit etwas beginnen*“, „*seinen Anfang nehmen*“; *beginnen* – „*mit etwas einsetzen*“, „*einen Anfang machen*“, „*anfangen*“, „*seinen Anfang haben*“ [3, S. 107, 221].

Îmbinările verbelor incoative *anfangen*, *beginnen* cu infinitivul sunt orientate, în exclusivitate, spre realizarea sensurilor aspectuale. Mai mult ca atât, exprimând sensul incoativ, verbele *anfangen*, *beginnen*, datorită caracterului abstract al semanticii acestora, a cărui bază o constituie noțiunea de limită temporală, orientată spre extensiunea temporală ce o urmează, posedă un potențial nelimitat în planul combinabilității lexico-semantice. Această particularitate, specifică verbelor incoative ca semn lingvistic universal, precum și

posibilitatea verbelor *anfangen*, *beginnen* de a se îmbina atât cu verbele imperfective, cât și cu cele perfective asigură îmbinărilor de acest gen statutul componentului de nucleu al microcâmpului incoativității în limba germană. Ambele verbe *anfangen* și *beginnen*, în îmbinare cu infinitivul, redau durata începutului acțiunii. Presupunem că aceste verbe servesc la exprimarea trecerii graduale la o nouă acțiune, deci varianta semantică evolutivă a fazei incoative, de exemplu: *Im vergangenen Jahr, als wir anfangen, unsere Konferenz zu planen, da war der Krisenherd die Türkei* (*Die Zeit*, 08.05.2014); *Das wäre mir ja das neueste, dachte ich aufgebracht, begann aber gehorsam, die Steinstufen hochzusteigen* (Christa Wolf, *Unter den Linden*, S. 16).

O trecere mai rapidă la o nouă acțiune este redată prin întrebuițarea acestor verbe împreună cu indicatorii adverbiali de tipul *plötzlich*, *da*, de exemplu: *Kürzlich waren die beiden zusammen in einer Holocaust-Ausstellung, das hat meine Mutter total aufgewühlt, sie hat plötzlich angefangen zu weinen* (*Die Zeit*, 08.11.2010); *Der Jubel der Opposition war noch nicht verklungen, da begann es in der CSU-Landtagsfraktion zu rumoren* (*Die Zeit*, 11.11.2012).

Precum se observă din exemplele inserate, indicatorii lexicali adverbiali modifică, într-o oarecare măsură, semantica incoativă exprimată prin verbele *beginnen* și *anfangen*, atribuind nuanțe de subit și, ca rezultat, în contexte, este redat sensul ingresiv.

La întrebuițarea acestor verbe cu indicatorii adverbiali ce posedă sensul de treptat (*allmählich*, *langsam*, *Schritt für Schritt*) se intensifică sensul de început evolutiv al acțiunii, exprimat de aceste verbe, de exemplu: *Erst allmählich beginnen Forscher zu verstehen, wie Menschen und Mikroben in Einklang leben können* (*Die Zeit*, 25.03.2014); *Um ein weiteres Ziel zu erreichen, sollte ich langsam anfangen, Geld zu sparen* (*Die Zeit*, 06.02.2012); *Schritt für Schrittbeginnen Signale zu wirken* (*Die Zeit*, 01.03. 2010).

Verbele *beginnen* și *anfangen* mențin particularitatea de a exprima sensul aspectual incoativ și la întrebuițarea acestora cu substantivele deverbale în *-ung* și *-en* în îmbinare cu prepoziția *mit*:

*Einmal entdeckte ich eine riesige Ratte und begann mit der Verfolgung, bis ich sie in die Ecke getrieben hatte (Die Zeit, 27.03.2014); Als ich anfang mit dem Filmemachen, hat mir mein Vater gesagt: Du musst lauter reden (Die Zeit, 14.08.2013).*

Dacă verbele *beginnen* și *anfangen* sunt indicatori universali ai fazei incoative a acțiunii, atunci celelalte, enumerate anterior, au o posibilitate mai limitată de exprimare a sensului incoativ și, respectiv, anumite particularități de întrebuințare. Astfel, de exemplu, semul incoativ al verbului *anstellen* apare în sursele lexicografice ca „*in einer bestimmten Weise anfangen, in Betrieb setzen*”, verbul fiind întrebuințat mai frecvent cu sensul de a începe o activitate profesională, a fi angajat la serviciu: *Die meisten werden hier nämlich gleich nach dem Studium angestellt und dann im Unternehmen weiter gebildet (Die Zeit, 18.11.2013).*

Verbele *ausbrechen*, *hereinbrechen* și *verfallen* exprimă sensul ingresiv. Verbul *ausbrechen* se îmbină semantic cu substantivele care denumesc situații extreme (*Feuer, Krieg, Jubel, Hungersnot, Panik, Krankheit, Seuche*) sau emoții (*in Lachen, Tränen, Geschrei* *ausbrechen*): *In dem Bergwerk war nach einer Explosion ein Feuer ausgebrochen (Die Zeit, 14.05.2014); Über die Gesichter der acht Verurteilten sei erst ein Lächeln gehuscht, erinnert sich Goldberg, dann seien sie in Lachen ausgebrochen (Die Zeit, 27.04.2014).*

O semantică similară posedă și verbul *hereinbrechen* (*ein Unglück, eine Katastrophe, die Nacht, der Winter; Lustigkeit, Aufmerksamkeit brechen herein*).

Domeniul de întrebuințare a verbului *verfallen* este semantic limitat, acesta fiind utilizat doar la exprimarea emoțiilor, de exemplu: *Besucher verfallen in Urlaubsstimmung angesichts vorgartengesäumter Häuschen und rustikaler Buckelpflasterstraßen (Die Zeit, 14.08.2012).*

Pentru aceste verbe este caracteristică îmbinarea a două sensuri aspectuale, care indică concomitent începutul subit al acțiunii și intensitatea acestuia.

Sensul incoativ poate fi exprimat și cu ajutorul verbelor *sich an etwas machen* „mit einer Tätigkeit/Arbeit anfangen, *starten* – „beginnen lassen” și *anlaufen* – „einsetzen, beginnen”, deoarece sememele acestor verbe conțin semul incoativ al acțiunii: *Allerdings wiederholen wir das Training drei Mal bis wir begreifen, wie wir das eigentliche Spiel starten können* (*Die Zeit*, 31.01.2014); *Das Vertrauen war da, er durfte sich an die Arbeit machen* (*Die Zeit*, 23.09.2013); *Die Auslieferung soll im Jahr 2019 anlaufen* (*Die Zeit*, 07.10.2013).

Examinând verbele germane capabile să exprime faza incoativă a acțiunii, accentuăm că verbele *beginnen* și *anfangen* sunt cel mai frecvent întrebuițate, deoarece exprimă doar semantica incoativă. Celelalte verbe nominalizate supra nu se manifestă în calitate de mijloc universal de exprimare al acestui sens aspectual, deoarece semul incoativității nu este cel diferențial. Aceste verbe exprimă, de regulă, o nuanță a sensului incoativ. Combinarea verbelor universale, care redau faza incoativă a acțiunii, exprimată cu ajutorul indicatorilor lexicali adverbiali complementari, ne permite să nuanțăm acest sens, accentuând caracterul de început al acțiunii: treptat sau subit.

Din grupul mijloacelor sintetice de exprimare a categoriei semantice a aspectualității calitative – faza incoativă a acțiunii – fac parte și verbele cu prefixe care indică semantica incoativă. Menționăm prefixele verbale ce conțin semul „începutul acțiunii”, așa-numitele prefixe cu sensul ingresiv *los-*, *auf-*, *an-*, *ein-*, *ent-*, *er-*. Conform cercetărilor lingvistei M. Gaškova, cele mai productive printre prefixele enumerate sunt *los-* și *auf-* [5]. În materialul nostru factologic, verbe cu aceste prefixe ce punctează începutul acțiunii sau procesului sunt identificate destul de frecvent. Prefixul *los-* este întrebuițat cu verbele ce indică mișcarea (*losgehen*, *loshfahren*, *losfliegen*, *losrennen*, *losschwimmen*), evidențiind anume faza de început al mișcării: *Im Film Das fünfte Element gibt es eine berühmte Szene, in der Bruce Willis in ein Auto steigt und losfliegt* (*Die Zeit*, 07.02.2011).

În contextele analizate, cel mai productiv este verbul *losgehen*, ce arată nu începutul mișcării, dar faza de început al unui oarecare proces sau eveniment: *Das elektrische Knistern, bevor die Musik losgeht* (*Die Zeit*, 05.05.2014); *Ich bin spät dran, in fünf Minuten soll es losgehen* (*Die Zeit*, 13.04.2014).

Verbele cu prefixul *auf-* (*aufbrüllen*, *aufschreien*, *aufglimmen*) exprimă, de regulă, un început exploziv al unei acțiuni de scurtă durată: *Es ist noch nicht geschehen, aber manche mag schon bei dem Gedanken vor Wut aufschreien* (*Die Zeit*, 07.02.2014); *Die Schadenfreude, die da und dort aufglomm, war rasch erloschen, denn Jung tat, was keiner erwartet hatte* (*Die Zeit*, 22.11.2012).

Excepție face verbul *aufnehmen*, cu sensul de „*etwas zu tun, zu schaffen, herzustellen beginnen; ein Studium, ein Thema aufgreifen und weiterführen*“ [3, S. 160], deoarece în cazul respectiv indică începutul evolutiv al acțiunii: *2005 wurden die Verhandlungen aufgenommen, seit drei Jahren stocken sie, weil die Türkei das EU-Mitglied Zypern nicht anerkennen will* (*Die Zeit*, 04.03.2013); *Tatsächlich werden dieses Jahr erstmals mehr Schulabgänger ein Studium aufnehmen als eine Ausbildung im Betrieb machen* (*Die Zeit*, 25.11.2013).

În limba germană, verbele cu alte prefixe care dețin sensul incoativ, ca, de exemplu, cele formate cu prefixele *an-*, *ein-*, *ent-*, *er-*, sunt mai puțin productive la redarea fazei incoative a acțiunii.

În afară de verbele incoative nominalizate, în germană, sensul incoativ este exprimat și prin modul analitic: cu ajutorul sintagmelor verbal-funcționale de tipul *in Schwung kommen*, *in Bewegung setzen*. Aceste sintagme nu sunt de bază, ele constituind doar un mijloc complementar de exprimare a sensului primei faze a acțiunii în germană, deoarece, în afară de sensul incoativ, acestea exprimă și alte sensuri aspectuale: cel terminativ, rezultativ.

Remarcăm însă că sintagmele verbal-funcționale ai căror componenți sunt verbele *bringen*, *kommen*, *stehen* sunt capabile să exprime faza incoativă a acțiunii. Caracteristic pentru aceste sintagme verbal-funcționale cu sensul aspectual incoativ este prezența componentului prepozițional. În acest context, lingvistul U.

Schwall, în cercetarea sa de sinteză cu referire la problemele actualității, aduce câteva modele de sintagme verbal-funcționale cu sensul incoativ în limba germană: *in – treten; in/zu – kommen; in – geraten; in – gehen* [4].

În materialul empiric analizat au fost înregistrate următoarele sintagme verbal-funcționale (SVF): *in Kraft/Kontakt/Beziehung/Erscheinung/in jmds. Dienste, Verhandlungen, in den Hungerstreik, in den Ehestand treten; in Gefahr/Verlegenheit, Verdacht, Schwung, Gang, Betracht, Kontakt; Berührung kommen, zum Vorschein kommen; in Wut, Streit, Brand, ins Wanken, Stocken, Schleudern, Schwärmen geraten; in Erfüllung; Druck, Herstellung gehen.*

SVF nominalizate indică faza incoativă a acțiunii, a procesului sau a stării subiectului, ceea ce o demonstrează următoarele contexte: *Die Strafmaßnahmen der USA können demnach bereits am kommenden Montag in Kraft treten* (*Die Zeit*, 26.04.2014). SVF, în exemplul de mai sus, indică faptul că sancțiunile Statelor Unite vor începe să acționeze luna viitoare. Atenția cititorului este concentrată pe faza incoativă a acțiunii. În propoziția *In der jetzt betroffenen Grube war bisherigen Informationen nach eine Elektroanlage in Brand geraten, was eine Explosion auslöste* (*Die Zeit*, 15.05.2014), sintagma verbal-funcțională *in Brand geraten* nu doar că focusează atenția pe începutul acțiunii, dar și accentuează caracterul subit, adică exprimă sensul ingresiv.

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# ОБ ИСПОЛЬЗОВАНИИ ИНТЕРАКТИВНЫХ МЕТОДОВ В ПРЕПОДАВАНИИ ИНОСТРАННЫХ ЯЗЫКОВ В ВУЗЕ

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**Abstract:** The article discusses active and interactive methods of learning a foreign language contributing to a better development of key linguistic competences not included in traditional methodology. Studies show that active and interactive methods positively influence perception, memorization and learning in the process of training competent, mobile, competitive specialists.

**Key words:** interactive learning, interactive methods of teaching/learning foreign languages, teacher-student interaction, developing learners' productive and creative skills, interactive lessons

Происходящие преобразования в системе Высшего образования Республики Молдова, нацеленные на личностно-ориентированную парадигму образования, повысили значимость интеллектуально-творческого потенциала студентов в процессе подготовки компетентных, мобильных, конкурентноспособных специалистов.

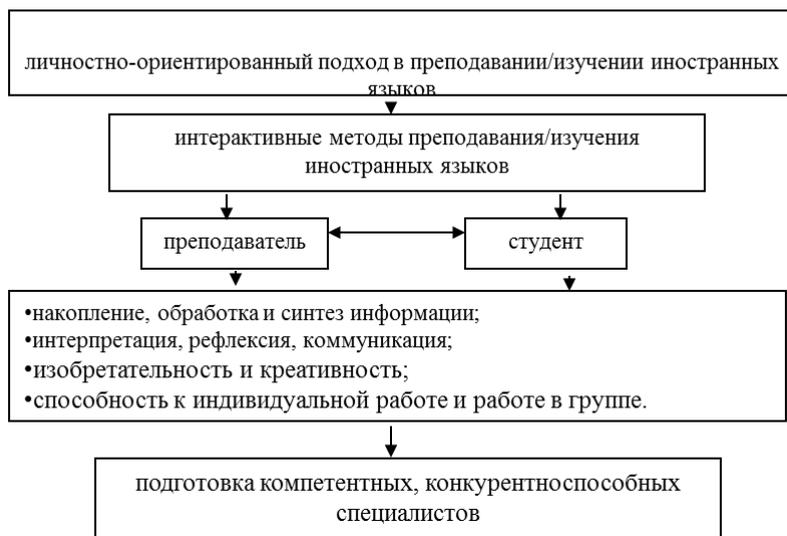
Современные образовательные стандарты Республики Молдова, основанные на личностно-ориентированном подходе, привели к осмыслению роли активных и интерактивных методов обучения ИЯ, которые способствуют формированию ключевых филологических компетенций (языковых, страноведческих, лингвострановедческих и др.) в большем объеме, чем традиционные методы обучения.

Учитывая факт, что формирование ключевых компетенций носит в современном образовании междисциплинарный характер и ориентировано на потребности

рынка труда, именно активные и интерактивные методы положительно влияют на восприятие, запоминание и усвоение учебного материала.

Согласно исследованию Wocoş M-D. (2013) в основе активных методов обучения лежит полное *индивидуальное*, а в основе интерактивных методов – полное *сотрудническое* участие (интеллектуальное, психомоторное, эмоциональное и волевое) субъекта обучения в познании нового, а также использование собственных интеллектуальных и психомоторных способностей в активном и креативном освоении знаний, в формировании и развитии способностей, навыков, ценностных отношений [1, с.85].

Как активные методы обучения, так и интерактивные, отмечает I.Cerghit, способствуют развитию креативно - продуктивных способностей студента, его мышления и воображения, вследствие чего происходит *накопление, обработка и синтез информации*, ассоциирование информации и идей, создание идей и поиски решений, прогрессивная организация и реорганизация идей, интерпретация, рефлексия,



Фиг. 1. Функциональность интерактивных методов обучения/преподавания иностранных языков

коммуникация, свободное взаимодействие, изобретательность и креативность, т.е. действия, предполагающие личные способности к индивидуальной работе [2, с.70].

Следовательно, интерактивное обучение—это диалоговое обучение, в ходе которого осуществляется взаимодействие преподавателя и студентов, считающееся наиболее эффективным способом современного обучения.

Интерактивный учебный процесс организован таким способом, что все студенты имеют возможность понимать и рефлексировать по поводу того, что они знают и умеют [2, с.137], [6,с. 72].

Wosof M-D. (2013) выделяет элементы интерактивного обучения:

- намерение преподавателя реализовать активную дидактическую деятельность, ориентированную на сформулированные задачи в соответствии с определенным содержанием обучения;
- разъяснение задач обучения студентам с целью их мотивации и подчеркивания их участия в активных и интерактивных дидактических видах работы;
- определение ролей и задач преподавателя и студентов; считается, что главным качеством, стимулирующим работу студентов, является качество их отношений с преподавателем;
- принятие определенных правил развития интерактивной деятельности, как для преподавателя, так и для студентов;
- достижение формативного и суммативного feed-backa и осуществление продолжительного, формативного оценивания;
- педагогический такт преподавателя и его компетенции (профессиональные, дидактические, психосоциальные, коммуникативные, оценивающие);
- интерес студентов, их мотивация к обучению;
- непредусмотренные элементы, обладающие положительными эффектами на развитие дидактических отношений [1, с.82].

Таким образом, функционирование элементов интерактивного обучение обеспечивает, соответственно,

эффективность активных и интерактивных методов в процессе формирования ключевых филологических компетенций (знаний, умений, ценностных отношений).

В.Ю. Соболев и О.В. Киселева выделяют следующие факторы целесообразности использования интерактивных методов:

- способствуют эффективному усвоению знаний;
- формируют навыки практических исследований, позволяющие принимать профессиональные решения;
- позволяют решать задачи перехода от простого накопления знаний к созданию механизмов самостоятельного поиска и навыков исследовательской деятельности;
- повышают познавательную активность;
- развивают творческие способности;
- создают дидактические и психологические условия, способствующие появлению активности студентов [7, с.72].

*Задачами* интерактивных форм обучения являются:

- пробуждение у студентов интереса к обучению;
- эффективное усвоение учебного материала;
- самостоятельный поиск учащимися путей и вариантов решения поставленной учебной задачи (выбор одного из предложенных вариантов или нахождение собственного варианта и обоснование решения);
- обучение работе в команде: проявление толерантности к различным точкам зрения, уважение прав каждого на свободу слова;
- формирование у студентов собственного мнения, опирающегося на определенные факты;
- выход на уровень осознанной компетентности студента [6, с.3].

В зависимости от форм проведения занятий в ВУЗе (лекции, семинары, практические занятия) в соответствии с поставленными целями и задачами обучения можно предложить следующую классификацию интерактивных методов:

*А.: Интерактивные лекции:*

- *Проблемная лекция* нацелена на разрешение проблемных ситуаций путем постановки проблемных вопросов или задач, основной целью которой является углубление теоретических знаний студентов по теме через раскрытие научных подходов, развитие теоретического мышления, формирование познавательного интереса к содержанию дисциплины и профессиональной мотивации будущего специалиста [5, с.6-7].

- *Лекция с запланированными ошибками (лекция-провокация)* направлена на формирование умений студентов обнаружить ошибки, занести их в конспект и вынести на обсуждение. Роль преподавателя заключается в подготовке плана и конспекта содержания лекции по выбранной теме, при обязательном выделении на отдельном листе ошибки, заложенной в материале лекции, а так же тщательно продумать и выписать (например, на полях лекции) учебные приемы ее реализации. Необходимо отметить, что число ошибок должно соответствовать тем учебным элементам (дидактическим единицам), которые подлежали усвоению по теме (дисциплине) [9, с.2-4].

- *Лекция вдвоем* позволяет распределить учебный материал проблемного содержания в диалогическом общении двух преподавателей, при этом профессиональные дискуссии как бы разворачиваются между разными специалистами, например, теоретиком и практиком, сторонником и противником определённой концепции. Этот вид лекций заставляет студентов активно включаться в мыслительный процесс, сравнивать разные точки зрения и свой выбор. Основной целью *лекции вдвоем* является активное вовлечение студентов в мыслительный процесс для формирования у них способности высказывать свою точку зрения на проблему, присоединяться к одной из представленных точек зрения, делать свой выбор после изложения лекторами двух различных взглядов на одну проблему [6, с.7].

- *Лекция – визуализация* способствует преобразованию устной и письменной информации в визуальную форму при

использовании схем, рисунков, чертежей и т.п. Такая лекция способствует успешному разрешению проблемной ситуации, т.к. активно включается мыслительная деятельность студентов при широком использовании наглядности и т.д. Основной целью лекции-визуализации является формирование у студентов профессионального мышления через восприятие устной и письменной информации, преобразованной в визуальную форму [5, с. 5-6].

- Форма проведения *лекции пресс-конференции* близка к форме проведения пресс-конференций. Преподаватель называет тему лекции и просит слушателей письменно задавать ему вопросы по данной теме. Каждый слушатель должен в течение 2-3 минут сформулировать наиболее интересующие его вопросы, написать на бумажке и передать преподавателю. Затем преподаватель в течение 3-5 минут сортирует вопросы по их смысловому содержанию и начинает читать лекцию. Изложение материала строится не как ответ на каждый заданный вопрос, а в виде связного раскрытия темы, в процессе которого формулируются соответствующие ответы. В завершение лекции преподаватель проводит итоговую оценку вопросов как отражения знаний и интересов слушателей. Основной целью лекции-пресс-конференции является активизация деятельности студентов за счет информирования каждого студента [5, с. 8-9].

- *Лекция-беседа* (диалог с аудиторией), предполагает непосредственный контакт с аудиторией. В ходе лекции преподаватель может задавать вопросы как всем студентам вместе, так и каждому по отдельности. В зависимости от характера задаваемого вопроса (информационного, проблемного) студенты получают возможность самостоятельно прийти к выводам и обобщениям, которые преподаватель должен был сообщить им в качестве новых знаний, привлекая тем самым внимание студентов к наиболее важным вопросам темы и повышая степень усвоения учебного материала.

- *Лекция-консультация* может проходить по разным сценариям. Первый вариант осуществляется по типу «вопросы—ответы». Лектор отвечает в течение лекционного времени на вопросы студентов по всем разделу или всему курсу. Второй вариант такой лекции, представляемой по типу «вопросы—ответы— дискуссия», является тройным сочетанием: изложение новой учебной информации лектором, постановка вопросов и организация дискуссии в поиске ответов на поставленные вопросы».

- *Мини-лекция*— одна из эффективных форм преподнесения теоретического материала, излагаемого на доступном для студентов языке, при этом каждому термину обязательно дается определение со ссылкой на авторитетных авторов и источники. По окончании выступления происходит обсуждение возникших вопросов, а также способы использования полученной информации на практике [6, с.6].

Рассмотрим также некоторые интерактивные методы проведения семинаров и практических занятий, которым отдают предпочтение преподаватели ВУЗа.

*В.: Интерактивные семинары и практические занятия:*

- *работа в малых группах*, дающая возможность всем обучающимся участвовать в работе группы, практиковать навыки сотрудничества, межличностного общения, разрешать возникающие разногласия. Работа в малых группах предполагает совместную деятельность студентов в группе под руководством лидера, направленная на решение общей задачи путём творческого сложения результатов индивидуальной работы членов команды с делением полномочий и ответственности [8, с.17];

- *ролевая игра*, в ходе которой происходит разыгрывание участниками группы сценки с заранее распределёнными ролями, отражающими определённые жизненные ситуации [6, с.6];

- *метод проектов* можно рассматривать как одну из лично ориентированных развивающих технологий, в основу которой положена идея развития познавательных навыков

студентов, творческой инициативы, умения самостоятельно мыслить, находить и решать проблемы, ориентироваться в информационном пространстве, умения прогнозировать и оценивать результаты собственной деятельности [4, с.3];

- «*мозговой штурм*», «мозговая атака» (метод «дельфи») – это метод, при котором принимается любой ответ обучающихся на заданный вопрос, при этом оценка высказываемым точкам зрения дается не сразу, а после всех выступлений, главное – это выяснение информированности и/или отношения участников к определенному вопросу [6, с.15];

- *кейс-метод* предполагает формирование проблемы и путей её решения на основе пакета материалов (кейса) с разнообразным описанием ситуации из различных источников: научной, специальной литературы, научно-популярных журналов, СМИ и др. В кейсе содержится неоднозначная информация по определенной проблеме. Такой кейс одновременно является и заданием, и источником информации для осознания вариантов эффективных действий (Ю.П. Сурмин, Г.Л. Багиев, В.Н. Наумов, С.М. Самарина, С.А. Калугина).

- *метод круглого стола* – это практическое занятие, в основу которого преднамеренно заложены несколько точек зрения на один и тот же вопрос, обсуждение которых подводит к приемлемым для всех участников позициям и решениям. Основной целью круглого стола является углубление теоретических профессиональных знаний и прогнозирование возможных практических результатов [6, с.12].

Таким образом, в процессе интерактивного обучения у студентов наблюдается повышение точности восприятия, мыслительной работоспособности, происходит интенсивное развитие интеллектуальных и эмоциональных свойств личности: устойчивости внимания, наблюдательности, способности анализировать и подводить итоги. Интерактивное обучение способствует развитию коммуникативных компетенций студентов, помогает установлению эмоциональных контактов между ними, активизирует работу в команде, расширяет спектр

образовательных возможностей и способствует подготовке высокоспециализированных кадров.

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# **SPEECH ACT PRODUCTION – CHALLENGES TO COMMUNICATION IN A SECOND LANGUAGE**

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**Abstract:** Speech acts are difficult to perform in a second language because learners may not know the idiomatic expressions or cultural norms in the second language or they may transfer their first language rules and conventions into the second language, assuming that such rules are universal. Because the natural tendency for language learners is to refer to what they know to be appropriate in their first language, it is important that these learners understand exactly what they do in that first language in order to be able to recognize what is transferable to other languages. Something that works in one's mother tongue might not transfer in meaning when translated into English. Successful production of speech acts depends on certain sociocultural and sociolinguistic abilities. In order to produce the speech act as naturally and closely as possible to that produced by native speakers it is important for learners of English as a foreign language to realize, for example, that in English it is necessary to use intensifiers when apologising, otherwise it will not sound adequate when interacting with friends or interlocutors with a higher status. The teacher's task will be to provide the necessary explanation and help students recognise areas of negative transfer where communication failure may occur.

**Key words:** speech act, sociocultural ability, sociolinguistic ability, speech act set

The last 15 years have marked a shift from an approach based on intuition to an empirical description of the speech act. Such empirically based research has focused on the perception and production of speech acts by learners of a second or foreign language at varying stages of language proficiency and in different social interactions.

Speech acts have commanded a good deal of attention from researchers. One reason for their popularity in the research literature

is that their occurrence is often readily identifiable (e.g. greetings, thanks, compliments) and therefore easily researchable. Even those speech acts may be indirect, subtle, and only perceived after a series of conversational turns (e.g. an indirect request, a refusal, an apology or a veiled criticism) may have a high-stakes function that makes them significant enough for special attention by researchers. Actually, their very complexity and illusiveness helps to make them an intriguing target for study. The fact that these behaviours can differ, even radically, from culture to culture and subculture to subculture makes them even more fascinating to investigate.

Speech acts are difficult to perform in a second language because learners may not know the idiomatic expressions or cultural norms in the second language or they may transfer their first language rules and conventions into the second language, assuming that such rules are universal. Because the natural tendency for language learners is to refer to what they know to be appropriate in their first language, it is important that these learners understand exactly what they do in that first language in order to be able to recognize what is transferable to other languages. Something that works in English might not transfer in meaning when translated into the second language. Given a speech act such as apologising, requesting, complimenting or complaining, the first concern of second language acquisition (SLA) researchers has been to arrive at the set of realisation patterns typically used by native speakers of the target language, any one of which would be recognised as the speech act in question, when uttered in the appropriate context. According to Andrew Cohen, this set of strategies is referred to as *the speech act set* of the specific speech act. It has become increasingly clear to researchers that learners of a language may lack even partial mastery of such speech act sets and that this lack of mastery may hinder or even cause embarrassment in communication [4, p.21-22].

In order to determine what a speech act consists of, it is necessary to define the preconditions and interactional goals of the speech act in question and to identify performative and semantic prerequisites for the realisation of these goals. Let us consider the act

of apologising. An apology is produced when there is some behaviour that violates social norms. The person who apologises would do that only if he regretted having done something wrong. Thus, the apology act takes place only if the speaker believes that some act has been performed prior to the time of speaking and that this precondition has resulted in an infraction which affected another person who now deserves an apology. Furthermore, the apologisee believes that he or she was responsible for the offence and has, as an interactional goal, to make amends.

In the case of apology, Andrew Cohen established the following main strategies [8, p.47]:

1. *An expression of an apology ;*
2. *An explanation or account of the situation;*
3. *Acknowledgement of responsibility;*
4. *An offer of repair;*
5. *A promise of non-recurrence.*

Successful production of speech acts depends on certain sociocultural and sociolinguistic abilities. *Sociocultural ability* refers to the respondents' skill at selecting speech act strategies which are appropriate given the culture involved, the age and sex of the speakers, their social class and occupations, their roles and status in the interaction. For example, in some cultures (the USA) it may be appropriate for speakers who have missed a meeting with their boss through their own negligence to use a repair strategy by suggesting to the boss when to reschedule the meeting. In other cultures (Israel) such a repair strategy might be considered inappropriate as it would most likely be the boss who determines what happens next. Thus, sociocultural knowledge determines whether a speech act set is appropriate to use and, if so, which members of the set are selected [7, p.287].

*Sociolinguistic ability* refers to the respondents' skill at selecting appropriate linguistic forms in order to express the particular strategy used to realise the speech act. Sociolinguistic ability constitutes the speakers' control over the actual language forms used to realise the speech act (e.g., sorry vs. excuse me) as

well as their control over register or formality of the utterance, from most intimate to most formal language. For example, if a student is asked to dinner by his or her professor and cannot accept the invitation, although it may be socioculturally appropriate to decline the invitation, the reply *No way!* would be an inappropriate choice of form for realising the speech act of refusal [7, p.288].

The process of selecting the socioculturally appropriate strategy and the appropriate sociolinguistic forms for that strategy is complex since it is conditioned by the social, cultural and personal factors. Strategy selection and selection of forms often depend on the social status of the speaker and the listener as, in most societies, deference towards higher status, for instance, is realised via linguistic features (e.g., using *vous* rather than *tu* in French) or via modification of the main speech act strategies (e.g., adding intensity to the apology). Other factors such as age and social distance are part of the social set of factors that might play a significant role in strategy selection.

Each language possesses a vast variety of linguistic means to render a speech act and a most important task of the learner is to master the speech act set, which consists of a set of realisation patterns typically used by native speakers of the target language, any one of which would be recognised as the speech act in question, when uttered in the appropriate context. The speech act theory, whose pioneer is John Austin, is an adequate approach to gain a deep insight in speech acts like greeting, promising or apologizing [1].

In order to achieve a communicative purpose or the intended illocutionary meaning in the majority of cases it is necessary that the speaker should employ more utterances than just one statement containing vocabulary typical of the speech act. For example, an apology might consist of three utterances that can be regarded as separate speech acts:

1. *I feel terribly sorry, which expresses regret,*
2. *I missed your graduation, which is the explanation,*
3. *I was stuck in the airport because of the stormy weather, which is the excuse.*

In a second language it is difficult for students to produce a speech act in the same way as native speakers do because those learners may not know the idiomatic expressions or cultural norms in the second language or they may transfer their first language rules and conventions into the second language, assuming that such rules can be applied in all the languages. The first impulse for language learners is to translate the speech act from their native language into the foreign language. Something that may be appropriate in English might be inappropriate when translated into the second language.

Speech acts reflect the cultural norms and values that are possessed by the speakers of different social and linguistic backgrounds. Different cultures and languages have different techniques to realize speech acts. Such differences can lead to a breakdown in communication when people from different cultures interact. If the sociocultural and sociolinguistic abilities are not paid sufficient attention in second language teaching the learners may encounter misunderstanding and conflicts in real-life communication. In order to avoid these problems, it is essential for the foreign language teachers to increase the learners' competence and awareness of appropriate use of speech acts in the target language. Sociocultural knowledge determines whether a speech act set is appropriate to use and, if so, which members of the set are selected. Sociolinguistic ability constitutes the speakers' control over the actual language forms used to realise the speech act (e.g., sorry vs. excuse me) as well as their control over register or formality of the utterance, from most intimate to most formal language.

Speech acts pose a pragmatic challenge to non-native speakers. The role of the teachers in the process of their students' acquisition of speech acts is to collect information on the way native speakers perform certain speech acts. This information is available in some textbooks. If such information lacks, a valid means for obtaining it is through observing speech acts as they occur naturally. This can be accomplished by collecting samples of speech acts from fiction, films, or by asking a native speaker to record what he/ she would say in some situations. Once the samples have been collected,

the teacher's next task is to determine the degree of control that learners have over the speech acts through role play, gap completion tasks, interviews etc. Next, the learners will notice similarities and differences between the way native speakers perform such speech acts and the way they do, which is often influenced by the way they would perform such communicative functions in their native language.

In order to produce the speech act as naturally and closely as possible to that produced by native speakers it is important for learners of English as a foreign language to realize, for example, that in English it is necessary to use intensifiers when apologising, otherwise it will not sound adequate when interacting with friends or interlocutors with a higher status. Intensifiers could be omitted when apologising to strangers. The teacher needs to make their students aware of the fact that intensification with the adverb *very* is not always perceived as true intensification, while really is more commonly used as an intensifier in informal situations. This awareness could be increased if students are given the chance to compare apologies in various social contexts, carefully considering the differences and the similarities.

The teacher's first step in teaching speech acts is identifying the students' level of awareness of a particular speech act. This can be done orally or in writing through gap completing tasks or role-plays. Concomitantly, the teacher reveals the students' perception of speech acts. When evaluating the student, the teacher can suggest a task describing a situation followed by multiple choices. Suppose that you accidentally run into a person and step on his or her foot. The multiple choices of forms of apology suggested by the teacher in this situation will include (1) "*Excuse me, please.*" (2) "*I'm really sorry, are you all right?*", (3) "*Forgive me, please.*", (4) "*Why don't you watch where you are going?*". A Romanian-speaking student will probably choose items 1 and 3, which will be a direct translation of what he or she will say in his or her native language. Choice 4 will prove the fact that the incident is not regarded as an offence. If the student chooses item 2, he will be considered to have an appropriate

degree of awareness of the speech act of apology. Another difficulty that the students may encounter is differentiating between *Excuse me* and *I'm sorry*, which in some cultures can be synonymous. It is also the teacher's task to make students realise the difference between these forms.

The evaluation of the students' level of awareness of a speech act of apology can be done by suggesting production tasks. For the situation described above the students will be asked to provide their own responses. Further, the teacher will analyse each response and suggest the correct answer.

An efficient means of presenting students with speech acts that occur naturally is through short dialogues. First, the students will listen and identify the speech act. Then, the dialogues are introduced to students without relating them to a particular situation, and the students should identify the social context. At this stage, students should be able to say whether the participants in the conversation know each other, if they are of the same age, and if the matter of concern constituted a serious offence. It is preferable that these activities are carried out in groups so that each student is given the opportunity to express their opinion. It is an important stage in teaching speech acts as it sensitizes students to the sociocultural factors that affect our speech. These dialogues also concentrate attention on the distinctions between the expressions of apology *excuse me*, *forgive me* and *I'm sorry*, the intensifiers *very*, *really* and *terribly*.

The evaluation of the situation is a useful procedure to further increase the learners' awareness of the factors that influence the choice of linguistic formulas. The students are introduced several situations of apology and for each they have to decide whether the violation requiring apology is mild or severe, whether the person who apologises needs to intensify the apology, whether the person who has been offended will accept the apology and whether a typical strategy is required.

Activities in which students have to perform certain roles are especially suitable for acquiring speech acts. At this stage the activity

will reach its goal providing that the students receive detailed information about the participants in the speech act and the social setting in which the conversation takes place. Thus, for an apology situation, the students will be provided with a card or a video recording of a situation in which one role is that of a neighbour who had a noisy party with loud music on a weekday and the other is that of a person who lived next door and did not manage to sleep because of that party. The students describe the infraction in details and role play the conversation in which one interlocutor is likely to apologise to the other.

Discussions are efficient for teaching speech acts. During the discussions the teacher will reveal the students' perceptions, expectations and awareness of similarities and differences between speech act behaviour in their native language and in English. The teacher's task will also be to provide the necessary explanation and help students recognise areas of negative transfer where communication failure may occur.

At a more advanced level a useful activity will be asking students to keep talking. The teacher will have to prepare some slips of paper with a situation described which requires the students' reaction by using a speech act. This activity can be used to revise all the speech acts which were provided by the teacher in a special list at the initial stage of teaching.

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# PLANNING FOR YOUR PROFESSIONAL DEVELOPMENT

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**Abstract:** Teachers are professionals therefore it is necessary to continuously update and upgrade one's skills. There are several meaningful ways to do so throughout one's career. The most important reason to seek improvement of one's teaching effectiveness is because students deserve the best possible teachers. This article provides an 8 Step Planning Tool to assist teachers in planning, documenting and reflecting on professional development activities.

**Key words:** professional development

My interest in professional development (PD) in the ELT field was renewed after attending the IATEFL conference in April 2016. Many of the workshops that I attended explicitly mentioned CPD – Continuing Professional Development. I also discovered teacher competency frameworks developed by Cambridge English and the British Council. These types of frameworks are not used in Canada, where I teach, so I was very interested in finding ways to use them myself and as a TESL Trainer. I also reflected on how the frameworks could help teachers plan and assess their own professional development and this resulted in an 8 Step Process for Planning our PD.

I strongly believe that all teachers can and should continue to develop their professional skills throughout their careers. I personally still attend conferences even after more than 20 years as a teacher. Whether you are a new teacher or have years of experience, I strongly believe that continuous PD is important for all ESL teachers.

## What is Professional Development?

The Chartered Institute of Personnel and Development (CIPD) defines PD as "the conscious updating of professional knowledge and the improvement of professional competence throughout a person's working life. It is a commitment to being professional, keeping up to date and continuously seeking to improve. It is the key to optimizing a person's career opportunities, both today and for the future."

Harding (2009) suggests that PD for English language teachers be:

- continuous--professionals should always be looking for ways to improve performance
- the responsibility of the individual learner to own and manage;
- driven by the learning needs and development of the individual;
- evaluative rather than descriptive of what has taken place; and
- an essential component of professional and personal life, never an optional extra.

### Planning for PD

Planning is an important part of reaching any goal therefore planning for one's own PD assists teachers in defining and meeting their own short, medium and long-term career goals. Given that conferences are planned months in advance, if one wishes to attend or present, it is essential to plan for these events.

The following 8 Step Planning Tool was designed to assist teachers in planning, documenting and reflecting on any learning or training that is needed. This form can be downloaded from my website at [www.patricepalmer.ca](http://www.patricepalmer.ca).

#### Step 1 – Self-Assessment

Before you start, think about your strengths and areas for improvement. You may have been observed by a colleague or supervisor so their comments will help you to plan your PD. Cambridge English and the British Council in the UK have some excellent frameworks and self-assessment tools that are free.

<http://www.cambridgeenglish.org/images/165722-teaching-framework-summary-.pdf>

[http://englishagenda.britishcouncil.org/sites/ec/files/B413%20CPD%20for%20Teachers\\_v2\\_0.pdf](http://englishagenda.britishcouncil.org/sites/ec/files/B413%20CPD%20for%20Teachers_v2_0.pdf)

### Step 2 – Learning Outcomes

Just as we write Learning Outcomes for our lesson plans, it is important to write out specific and measurable Learning Outcomes for our PD.

### Step 3 – Research

Identify sources of PD. Think about the resources you need (books, online courses) and who can help you (ask colleagues and supervisors). Use social media to track information on free webinars, websites, articles and teaching information.

### Step 4 - Plan

Planning is required. Without a specific plan, the year will pass with little time left to complete any PD. ELT conferences are planned several months in advance should you wish to submit a proposal to present or attend.

### Step 5 - Record

Use this form to keep track of your PD activity.

### Professional Development Plan for 20\_\_

Skills Assessment – Strengths	Areas for Improvement
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Type of PD	Source	Number of Hours	Learning/Application from this Activity

### Step 6 – Reflect

Writing something down helps us to think about it. (The same reason why we ask our students to take notes). Reflecting on the CPD activity helps you to integrate the learning and see how you can apply it.

### Step 7 – Review

This final stage helps us to measure our progress and find any gaps in our learning.

### Step 8 - Repeat

#### Make PD Meaningful

It is important to make your PD meaningful otherwise it becomes an uninteresting chore. Find creative ways to engage in content to improve your skills as a teaching professional. Here are some suggestions:

1. watch webinars
2. volunteer
3. serve on a board/affiliate
4. edit journals/newsletters
5. publish ESL/TESL related articles, book reviews, or books
6. take a course to learn another language
7. become a mentor
8. attend a conference session and find ways to share what you learned (blogs)

Over the years, I have heard teachers say things like “I can’t learn anything new” or “I don’t attend conferences because what could someone possibly teach me?” I disagree with these statements and personally still attend despite a 20-year career. My challenge for teachers who feel that they have nothing new to learn from PD, think about ways that you can give back to your community or teacher tribe. For example, teachers can take part in collaborative research projects; challenge yourself to think about the content in a new way and then share it or present a webinar or present/co-present at conferences.

My personal view is that teachers can always find ways to improve their skills. What we need to remember as teaching professionals is that our students deserve the best possible teachers.

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# L'ENTROPIE DANS LA TRADUCTION: ENTRE DIFFICULTES ET PLAISIR

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**Abstract:** The article deals with entropy which, in one way or in another, marks every human activity. Considered as a dimension to indicate the degree of disorganisation of an utterance or event in relation to the norm, it reflects in communication the capacity of a text structure to orient the speech behavior of a protagonist, presenting entropy as a quality of communicative units and characterising the potential of orientation towards a certain model prescribed by lexicogrammatical and stylistic rules of the language. This capacity becomes visible especially in the process of translation of literary texts in which intentional deviations from the norm create different types of difficulties in identifying referents.

**Key words:** entropy, text, intertextuality, semantic identity, cohesion, coherence, intentionality

La traduction consiste à transposer un texte écrit ou oral d'une langue à une autre, en transmettant le plus fidèlement possible le message. Pour ce faire le traducteur/l'interprète doit avoir une vaste culture, une grande souplesse d'esprit, une très bonne connaissance de ses langues de travail et des aptitudes à rédiger, à construire un texte selon les paramètres classiques.

## 1. *Quelques mots sur la notion de „texte”*

Chose curieuse: la notion de „texte” constitue encore un problème. Les critères qu'on met à la base de ses définitions sont fort diverses: en commençant avec les critères formels (une successivité de morphèmes) jusqu'à ceux concernant le contenu (un contenu bien intelligible); depuis les plus larges (un produit verbal à deux aspects: comme procès et comme résultat) jusqu'aux plus étroits (langage fixé); depuis l'interprétation du texte comme produit du langage jusqu'à son rapport avec les unités linguales. Voici quelques définitions:

V.Koh affirme qu'on peut appeler texte „*Toute succession de propositions organisée dans le temps et l'espace de manière qu'elle apparaisse comme un tout unique*” [10];

P.Ricoeur offre une définition très succincte: „*Nous appelons texte tout discours fixé par l'écrit*” [4, p. 177];

Selon R.Bart, le texte représente une nouvelle toile tissée d'anciennes citations, en comprenant par texte *tout segment final de discours qui représente par soi-même une certaine unicité du point de vue du contenu, transmis dans des buts communicatifs secondaires et qui conformément à ces buts a une organisation interne, étant toujours lié aux autres faits culturels que ceux qui se réfèrent à la langue proprement dite* [2, c. 443-444];

M.A.K.Halliday et R.Hasan défendent l'opinion que *le texte est une unité de discours en usage qui ne tient pas de son volume. Il est plutôt une unité sémantique. Il a à la base une texture qui le distingue des autres unités qui ne peuvent pas être considérées comme textes.* [9, p. 1-2];

H.Weinrich est d'avis que „*Le texte est une succession arrangée de morphèmes, composé au minimum de deux morphèmes, tandis que sa composition maximale n'est pas limitée*” [5, c. 373];

Nous partageons l'opinion de R. de Beaugrande et W.Dressler selon lesquels le „*texte*” est un *complexe/monolithe verbal de séquences discursives actualisé et fixé dans les sources littéraires, documentaires ou dans la mémoire linguistique des individus, qui possède certains standards syntaxiques, sémantiques et pragmatiques définis par l'usage: identité sémantique, cohésion, cohérence, intentionnalité, acceptabilité, informativité, intertextualité, etc. et des indices sur la réalisation/non-réalisation des intentions des protagonistes.* [15, pp. 74-75].

La communication est un échange de textes variables ayant des échos dans d'autres unités textuelles avec deux missions bien distinctes: *transmettre des informations et annuler la dissymétrie des connaissances sur le monde des interlocuteurs.*

## 2. À propos de l'entropie

Pour que la communication réussisse, il faut que les textes des

messages soient intéressants, informatifs et qu'ils surprennent l'imagination du récepteur. Ce qui se fait à l'aide de différentes entropies.

Le terme *entropie* est apparu en 1865. Il a été inventé par le physicien allemand Clausius à partir de la racine grecque *tropi* qui évoque l'idée de transformation ou de retour en arrière [1, p. 205]. Le Petit Larousse mentionne que l'entropie désigne dans la théorie de la communication le nombre qui mesure l'incertitude de la nature d'un message donné à partir de celui qui le précède (l'entropie est nulle quand l'incertitude n'existe pas).

Le Dictionnaire Explicatif de la Langue Roumaine [21] spécifie que l'entropie c'est la mesure indiquant le degré d'organisation d'un système. Elle représente un certain niveau de chaos. Dans la théorie de l'information c'est le degré d'incertitude, lié aux messages émis par une source, le degré de l'indétermination d'un phénomène. Derrière ces définitions qui paraissent un peu embrouillées (tantôt „mesure de l'incertitude”, tantôt „mesure du degré d'organisation”, tantôt „degré d'incertitude”, tantôt „degré d'indétermination”) se cache une seule et même *unité de gradation d'un désordre*.

C'est une notion utilisée dans la physique, la théorie de l'information, la thermodynamique,<sup>2</sup> etc. Conformément aux indications du DEX, *l'entropie est une dimension fondamentale dans la théorie de l'information qui indique la quantité d'information rapportée à un élément du message transmis*. D'une façon plus générale, *l'entropie est la dimension qui indique le degré d'organisation d'un système, le niveau d'incertitude, mesuré en bits<sup>3</sup>, lié aux messages qu'une source émet*.

Dans la communication on comprend cette notion comme „*le caractère normatif d'un énoncé*”, „*l'aptitude de celui-ci de produire des effets logico-créatifs dans la reconstruction du monde, que ce*

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<sup>2</sup> Dans la thermodynamique statistique l'entropie est interprétée comme étant la mesure du niveau de désordre d'un système. Plus l'entropie du système est élevée, moins ses éléments sont ordonnés, liés entre eux. (DEX)

<sup>3</sup> En anglais *bi(nary digi)t*.

*soit par référence directe ou en tant que modèle*". Pour cette raison, le caractère normatif est susceptible d'être d'intensité variable. L'entropie d'un acte de discours mesure le degré de dispersion de l'information (sous toutes ses formes: linguistique, pragmatique, technique, etc.) à l'intérieur du circuit communicatif.

Les processus communicatifs sont profondément marqués par l'entropie. Sans entropie ils sont en principe très rares. On peut en rencontrer seulement dans les cas d'échanges de répliques sur le temps qu'il fait ou des actes destinés à maintenir les relations sociales du type: *Bonjour! Comment ça va? Comment vont les affaires?* etc. où ce phénomène se manifeste très faiblement. Dans la grande majorité des situations discursives un des interlocuteurs est imposé de se soumettre, d'accepter l'avis de l'autre, est admonesté, corrigé, critiqué ce qui contribue à l'apparition de certains effets stressants, lesquels, d'une manière ou d'une autre, influencent le comportement conversationnel des partenaires. De cette façon, l'entropie peut être causée par toute sorte de facteurs tenant de l'état moral, psychologique, physiologique, social, physiques, ainsi que par des

phénomènes naturels, techniques, informationnels, etc.

Nous concevons l'entropie comme *un phénomène déviant sous l'influence duquel dans l'acte de communication apparaît un certain type de perturbation du processus de transmission / réception de l'information sous l'influence de différents effets nocifs<sup>4</sup> qui désorganisent la communication en général et complique le décodage des textes.*

L'entropie est donc une *fonction d'état* qui sert à mesurer le degré de désordre dans le processus de communication. Cette fonction nous aide à définir le sens de son évolution. La

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<sup>4</sup> Sous le groupe de mots „*effets nocifs*” on doit comprendre tout facteur naturel (coups de tonnerre, bruits, brouillard, mauvaise clarté, textes anciens détériorés, etc.), artificiel (mauvaise écriture, cris des enfants, bruit d'un tracteur, par exemple), créé par l'homme (figure de style, arrangement / forme du texte / message, accompagnements de tous genres, etc.) ainsi que toutes formes de déviations à la normativité acceptée (grammaticale, lexicale, stylistique etc.) qui détériore le message et crée des difficultés dans le processus de son décodage.

communication peut se réaliser à partir de deux réalités: a) une différence de niveaux d'information chez les participants, b) une déviation de la forme de présentation des réalités par l'un d'eux, c'est à dire que pour qu'il y ait communication il faut avoir une différence de niveaux de connaissances du domaine abordé par les protagonistes et une forme de présentation spécifique qui éveille l'intérêt chez le partenaire. Plus on a de variations de ces réalités (d'entropie), plus la communication est intéressante. C'est un principe identificatoire de commutativité et de transitivité.

La quantité d'information disponible dans un message dépend du niveau de désordre lexico-grammatical (le minimum de prédétermination).

C. Shannon et W. Weaver ont fait une analyse profonde de la nature et des rapports entre *information* et *communication* [17]. Selon W. Weaver, la théorie de la communication comprend trois niveaux:

1. le « niveau A », où se pose le problème technique: avec quelle précision les symboles de communication peuvent-ils être transmis ?
2. le « niveau B », où se pose le problème sémantique: avec quelle fidélité les symboles transmis véhiculent-ils la signification voulue ?
3. le « niveau C », où se pose le problème d'efficacité: avec quelle efficacité le sens reçu affecte-t-il la conduite du récepteur dans le sens voulu ?

L'entropie est selon C.Shannon [16, p. 379-423 et 623-656] une fonction mathématique qui correspond à la quantité d'information contenue ou délivrée par une source d'information. Elle indique l'incertitude du récepteur par rapport à ce que la source transmet. Regardée du point de vue d'un texte ou d'un discours, l'entropie se réfère, en principe, au récepteur avec ses connaissances en général et celles du code en spécial, avec le domaine en observation, avec ses facultés psycho-physiologiques, bref, avec ses capacités d'interprétation d'un message. Cette notion est pour beaucoup d'auteurs une mesure de l'état de désordre ou de confusion. Il faut remarquer que le désordre, la désorganisation ou la confusion, tout en étant les reflets de l'entropie, se présentent comme des

réalités pas toujours nuisibles. Comme notre étude l'a démontré, ces facteurs jouent parfois un rôle important dans la bonne marche de la communication.

Tout acte communicatif est édifié d'après un système de coordonnées où la cohérence, l'intentionnalité, l'acceptabilité, l'informativité, la situationnalité, l'intertextualité [3], etc. sont les piliers de base. Mais pour que la communication ait lieu, et qu'elle se réalise normalement, il est nécessaire qu'elle soit marquée par un certain degré d'entropie. Ainsi ce phénomène est un biface: d'un côté, il complique l'interprétation des messages et crée des problèmes dans la transmission des messages, de l'autre, il est d'une nécessité vitale à la construction des messages car étant un facteur créatif – il impulse l'échange des informations dans la communication.

L'entropie de l'acte communicatif dépend de la normativité des indices attribués aux référents actentiels et des moyens de leur enchaînement. Par la normativité on doit comprendre *la correspondance des traits attribués aux référents actentiels avec l'état de choses dans le monde réel.*<sup>5</sup> Les écarts à cette normativité se trouvent dans la communication verbale écrite à la base de tous les tropes stylistiques. Quand il n'y a pas d'écart aux états de choses dans le monde réel, l'entropie est nulle et la communication est redondante (il y a répétition de ce qui est déjà connu). Donc, pour que la communication soit efficace il faut qu'elle ait un niveau de redondance réduit.

### 3. L'entropie dans la traduction/interprétation

Le phénomène de l'entropie marque profondément les processus de traduction / interprétation. Nous en parlerons de certains qui présentent un intérêt spécifique:

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<sup>5</sup> En ce qui concerne le monde imaginaire (fantastique, fictif etc.) il faut souligner qu'il se construit toujours sur une base réelle, connue par tous. De cette façon, il possède des marqueurs représentant l'état des choses dans le monde environnant. Il est impossible d'imaginer un monde absolument différent de celui que nous connaissons, bien que les écrivains et les poètes de tous temps s'y efforcent beaucoup.

a) le traducteur a parfois des problèmes à reconnaître les unités de langue:

- *Et, reprit Julia, quand tu t'es fiancée et qu'on a fait croire à maman que l'abus du melon t'avait rendue hydropique.*

- *Polocilacru, ajouta Chantal en pleuriant.* [11, p. 24].

L'unité entropique „*Polocilacru*” qui, formellement, se présente comme un mot composé, démontre que R.Queneau pratique l'écriture phonétique pour la réalisation de son néo-français et, à une analyse plus attentive, on comprend qu'on a affaire à une unité syntaxique: *Paul aussi l'a cru*, laquelle, sous cette forme, introduit une connotation émotionnelle - la prononciation inintelligible sous l'effet de l'état d'esprit représenté par le télescopage de *pleurer* et *rire* en même temps – *en pleuriant*;

b) il bute parfois à des jeux de mots, voulus ou éventuels, qui demandent une attention particulière à leur traduction:

- *C'est qu'ici (en France), dit-elle, c'est plus compliqué. Sinon je serais d'accord. Mais il faut des bans... On me l'a dit.*

- *S'il faut des bancs, dis-je, ce n'est pas une chose si difficile... Mais combien en faut-il ? Et pour faire asseoir qui ?* [12, p. 187].

Basé sur l'affinité phonétique, la consonnance fait naître une entropie interprétative, où les deux vocables *bans* (bans de mariage, notification publique, orale ou écrite, d'un futur mariage) et *bancs* (siège allongé, avec ou sans dossier, sur lequel plusieurs personnes peuvent s'asseoir en même temps) participent à la création d'une étoffe connotative très fine. L'entropie impulsione, de cette façon, l'échange des répliques: il faudra tout de même mettre au clair le vrai référent (*ban* ou *banc*) pour que la conversation ait une fin heureuse.

c) l'entropie est presque totale quand le référent principal n'est pas identifiable<sup>6</sup>:

(...) Поглядев сначала с недоверием на меня, незнакомец устремил затем холодный и	(...) En jetant tout d'abord un regard plein de méfiance sur moi, l'inconnu dirigea ensuite
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<sup>6</sup> La traduction nous appartient, M.R.

даже, как мне показалось, враждебный взгляд на Белла.

- Ну, как? – спросил Белл тоном, каким говорят с посторонними людьми. Удалось все уладить?

- Вопрос! – негодуяще вскричал незнакомец. – Чего ради, по-твоему, я здесь околачиваюсь вторую неделю? Сегодня все будет закончено. Устраивает это тебя, или ты, может, на попятный?

- Устраивает, - сказал Белл. – Я знал, что ты это сделаешь.

- Еще бы тебе не знать! – сказал величественный незнакомец. – Будто я раньше не делал.

- Делал, - согласился Белл. – Но и я тоже. [...]

- [...] А ты, кстати, не можешь ли дать мне каких-либо указаний? Как лучше управляться с... с этим делом? Ты ведь знаешь – у меня нет никакого опыта по этой части.

- Нет, не могу, - подумав, отвечал Белл. – Я все перепробовал. Тебе придется самому поискать какой-нибудь способ.

- Умасливать не пробовал?

- Бочки масла пустил в расход.

- А подпруги с медными

sur Bell son regard froid et, il me sembla même, hostile.

- Alors ? – demanda Bell d'un ton avec lequel on parle aux étrangers. Est-ce qu'on a réussi à arranger tout ?

- Quelle question ! – s'exclama l'étranger d'un ton révolté. – Pour quelle raison, selon toi, je cours la prêtantaine depuis plus de dix jours ? Aujourd'hui tout sera fini. Ça t'arrange, toi, ou tu fais marche arrière, peut-être ?

- Ça m'arrange, - dit Bell. Je savais que tu ferais cela.

- Et comment donc ! – dit le magestueux inconnu. – Comme si je n'en avais pas fait autrefois.

- Tu en avais fait, – tomba d'accord Bell. – Tout comme moi. [...]

- [...] À propos, tu ne pourrais pas me donner quelques indications ? Comment

m'acquitter au mieux avec... avec cette besogne ? Tu sais, après tout, que je n'ai aucune expérience dans ce genre d'affaires.

- Non, je ne peux pas, - répondit après avoir réfléchi Bell. – J'ai tout essayé. Tu devras trouver toi-même un

пряжками не пойдут в дело?

- И не пытайся. Я раз рискнул – вот что получилось.

Белл протянул руку. Даже в сгустившихся сумерках я разглядел на тыльной стороне кисти длинный белый шрам, похожий на след когтя, ножа или еще какого-нибудь острого предмета.

- О, вот как! – сказал незнакомец беспечно. – Ладно, поглядим.

Не прибавив больше ни слова, он пошел прочь. Но, отойдя шагов на десять, оборотился и крикнул:

- Ты держись подальше, когда я буду принимать груз, а то, как бы не сорвалось дельце-то.

- Хорошо, - отвечал Белл. – Я буду действовать в своем направлении.

Смысл этой беседы остался для меня совершенно темн [8, с. 406-407].

moyen quelconque.

- Tu n'as pas essayé d'huiler le caractère ?

- J'en ai dépensé des tonneaux.

- Et une sangle avec une boucle de cuivre ne ferait-elle pas l'affaire ?

- N'essaye même pas. J'ai risqué une fois – voilà ce qui en est résulté.

Bell tendit la main. Bien que le crépuscule se fût déjà épaissi, je distinguai sur le dos de la main une longue cicatrice blanche ressemblant à la trace d'une griffe, d'un couteau ou d'un autre objet aiguisé.

- Ah, ben, voilà ! – dit l'inconnu impassible. – Bon, nous verrons bien.

Sans plus ajouter un mot, il s'éloigna. Mais après une dizaine de pas, il se tourna et cria:

- Tiens-toi à l'écart quand je recevrai le chargement, sinon l'affaire pourrait échouer.

- Bien, - répondit Bell. – J'agirai dans ma direction.

Le contenu de cet entretien resta pour moi tout à fait obscur [8, pp. 406-407].

Le référent actantiel dans cet exemple est remplacé par des pseudo-référents à valeur déictique: Tu as réussi à arranger tout ?

(Удалось все уладить?); Je savais que tu ferais cela (Я знал, что ты это сделаешь); Comment faire mieux cette affaire ? (Как лучше управляться с этим делом?); Je n'ai aucune expérience dans ce domaine-là (у меня нет никакого опыта по этой части); ...quand je prendrai ce chargement-là (когда я буду принимать груз), sinon cette petite affaire pourrait échouer (а то как бы не сорвалось дельце-то).

d) L'entropie peut apparaître à la suite du jeu des sens. Prenons, par exemple la question „Умасливать<sup>7</sup> не пробовал?” La norme dit que dans un contexte un mot polysémantique n'actualise qu'un seul sens. Parmi les verbes français qui conviendraient comme équivalents pour „умасливать” on peut citer «*amadouer*» (fam.) „Flatter quelqu'un pour le disposer à ce qu'on désire de lui” ou ces synonymes: *adoucir, attendrir, entortiller, domestiquer, pateliner, calmer, apaiser, apprivoiser*, etc. Traduire „*Tu n'as pas essayé de l'amadouer ?*” ne s'inscrit pas correctement dans le dialogue, vu le contexte „Бочки масла пустил в расход” (*j'en ai dépensé des tonneaux d'huile*) qui fait allusion au premier sens du verbe „умасливать” cité par Le Grand Dictionnaire explicatif du russe contemporain – „*обильно смазать маслом*” (enduire abondamment d'huile). De ce fait on pourrait affirmer que le texte russe actualise simultanément les deux sens de ce mot. Les traductions françaises ne mentionnent pas les sens „*enduire d'huile*” ou „*huiler*” pour *amadouer*.

e) un lieu à part revient aux modalités de présentation des excuses, des salutations, aux moments de silence, aux commentaires appelés à expliquer différentes hésitations, retours aux idées, aux répliques antérieures, etc. lesquelles surprennent parfois par leur originalité, et l'imprévu de leur apparition, comme dans l'exemple

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<sup>7</sup> Le Grand Dictionnaire de la Langue Russe Moderne de D.N.Ouchakov explique le mot „умаслить” de la manière suivante: 1) обильно смазать маслом (прост.) *умаслить блины* (graisser / enduire abondamment d'huile (pop.) *enduire les crêpes*. 2) fig., *quelqu'un*. Упросить, склонить к чему-нибудь лестью, лаской (разг. фам.): Implorer quelqu'un pour le disposer à ce qu'on désire de lui *en le flattant*: Implorer la grand-mère en la flattant.

qui suit:

a) Старцев подумал и вечером поехал к Туркиным.

- А, *здравствуйте пожалуйста!* – встретил его Иван Петрович, улыбаясь одними глазами.

- *Бонжурте.*

b) Провожая их на вокзале, Иван Петрович, когда трогается поезд, утирает слезы и кричит:

- *Прощайте пожалуйста!*

И машет платком [18, с. 154 и 158]

a) Startsev réfléchit et le soir est allé chez les Tourkine.

- Ah, *bonjour s'il vous plaît !* – le reçut Ivan Pétrovitch, ne lui souriant que des yeux.

- *Bonjour à vous.*

b) En les accompagnant à la gare, Ivan Pétrovitch, quand le train se met en marche, essuie ses larmes et crie:

- *Adieu s'il vous plaît !*

Et agite le mouchoir [18, p. 154 et 158].

Il apparaît que la politesse excessive est capable, elle aussi, de faire naître des entropies qui font problèmes dans la traduction. Comment traduire, par exemple, „*Бонжурте*” – mot formé d'un substantif et de la particule *-te* – un modèle inédit ? Habituellement, dans la langue russe, cette particule s'ajoute aux verbes à l'impératif, II<sup>ème</sup> personne du pluriel: *давайте* (donnez), *возьмите* (prenez), *сядьте* (asseyez-vous), etc.

f) la mauvaise connaissance des règles d'emploi du code peut aussi créer un certain type d'entropie:

Через полгода Йере получил от мистера Риверса следующее письмо:

*Бруклин января шестово 1952*

*Мр Джерри Финн*

*Привет отсюда с большого мира нью Йорка уже ли ты*

Six mois plus tard Yéré reçut de la part de M. Rieversse la lettre que voici:

*Brooklin jenvier le sics 1952  
Mr. Djerry Finn*

*Salut d'ici du grand monde de new York déjà es-tu prêt à venir il faudrait élargir le*

готов приехать следовало бы расширять бизнес и нуждаюсь твоей помощи и писал туда в Консульство в хельсинки и просил их ускорить и так дела ол райт но возможности лучше полный сеанс делать деньги напару, полагаю потом будешь иметь большой Саксес как говорили итак Пиши сразу как едешь [12, с. 13-14].

business et ai besoin ton aide et j'écrivais là-bas au Consulat à helsinki et les priais d'accélérer et ainsi les affaires oll right mais les possibilités sont meilleures séance complète faire de l'argent ensemble, suis sûr après tu auras grand Saccess comme nous parlions donc Écris tout de suite comme tu pars [12, p. 13-14].

On doit souligner que la traduction de certains faits entropiques met devant l'interprète de sérieux problèmes étant donné qu'ils ont parfois un contenu polyaspectuel.<sup>8</sup> Leur interprétation peut se réaliser en suivant l'ordonnance des sens directs, mais le plus souvent indirects qui s'activisent à la suite de la projection de l'axe des identités sur l'axe des contiguïtés. Dans ce cas l'interprète doit garder dans la mémoire deux courants informatifs parallèles – logique et figuré de deux ou plusieurs unités linguistiques qui s'entrelacent étroitement et compliquent l'interprétation. Par exemple:

- *Mon cher Santero [...] vraiment, c'est une expositliasse de con* [13, p. 101].

Dans cet exemple on peut voir l'union de deux unités qui sont mal identifiables: *exposition + liasse* ? *Exposition + -asse* ? Si, pendant le décodage, on penche pour la première variante, que signifie alors „liasse” ? S'agit-il ici d'une pile, d'un tas, d'un ensemble, d'un paquet de tableaux / de peintures appréciés comme „*de mauvais goût*” sous l'influence du nom à fonction d'adjectif „*de con*” ? Ou, tout de même, c'est un néologisme suffixal „*expositiassse*” où le suffixe *-asse* communique une connotation dépréciative

<sup>8</sup> La capacité du mot de réaliser dans certains contextes deux et même plusieurs sens lexicaux a été signalé par plusieurs linguistes. [6, p. 96; 7, p. 19; 14]

renforcée par „*de con*” ? Et ce „*l*” ? Qu’est-ce qu’on fait de lui ? Voilà les problèmes auxquels se heurte le récepteur / le traducteur.

Un autre exemple:

[...] *dès que j’ai ingurgité une certaine dose d’alcool, ma langue s’embarrasse. Je pense toujours aussi droit, je tire toujours aussi juste, mais je voyelle de travers; je pointe droit mais je virgule de côté. À çart pa, ça va à vermeille* [13, p. 32].

À côté des faits entropiques comme: *voyeller / voyeler* ? (néologisme formé de *voyelle* et du suffixe *-er*), *virguler* (même type de formation) et la contrepèterie finale: *À çart pa, ça va à vermeille*, notre attention est captée par l’unité *pointer*. Est-ce le verbe *pointer* avec le sens de „Diriger quelque instrument vers un point en visant” (*Pointer le canon contre un ennemi*) ou un autre néologisme *pointer*, homonyme de *pointer* (*point* + *-er*) – suite de deux autres (*voyeler* et *virguler*) – avec le sens de „Petite marque ronde que l’on emploie à différents usages dans l’écriture” (*On termine par un point toute phrase finale, ainsi que toute proposition dont le sens est entièrement indépendant de celle qui la suit*) [19] et les connotations: faire des pauses dans son parler, couper à l’improviste la chaîne du discours, bégayer, etc. ? Ce qui intrigue, c’est que les deux variantes trouvent appui dans le même contexte: 1) *pointer* (Diriger quelque chose vers un point en visant) puisqu’il s’agit d’un exercice de tir d’arme (Cf: *je tire toujours aussi juste*: le personnage est un détective et il doit s’entraîner régulièrement pour être en forme), et 2) *pointer* (faire des pauses, couper le débit), puisque le contexte dit: *je pointe droit mais je virgule<sup>9</sup> de côté* – chaîne de connotations: je fais dans mon parler des pauses régulières, aux lieux/aux endroits normatifs, mais je ne coupe pas toujours correctement la phrase (*de côté*, comme le personnage le dit). Ainsi nous pourrions dire qu’on a affaire à un type d’énantiosémie [20] occasionnelle, ou plutôt, à un homonyme, toujours occasionnel, puisque les deux sens ne sont pas contradictoires.

À la suite de cette analyse apparaît une vérité en principe

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<sup>9</sup> La virgule permettait, à l’origine, d’insérer une respiration dans la phrase [20]

classique: pendant la traduction il faut faire tout le possible pour garder au même niveau les entropies (les dérogations à la norme) créées par l'auteur et les connotations que ces dérogations font naître. C'est ce qui s'appelle faire une traduction de qualité. Mais garder dans le texte d'arrivée le désordre lexico-grammatical et référentiel et lui trouver un équivalent plausible rend le travail du traducteur extrêmement difficile et délicat. Mais, comme l'on dit „le jeu en vaut la chandelle”.

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# CHALLENGES IN TRANSLATING

## THE WORLD OF MAGIC

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**Abstract :** This article is dedicated to the difficulties and peculiarities of translating Oscar Wilde's tales. The author investigates the basic discrepancies revealed in the official translations of the fairy tales, as well as analyzes the techniques used in the process of translation. Fairy tales are stories created by oral traditions. Their plots feature conflicts between good and evil, with magic and luck determining the usually happy endings. The main difficulties in translation of fairy tales are based on the rendering of stylistic devices. Semantic and grammar transformations, modifications of words, their equivalents and explanation are the most commonly used in their translation. Good knowledge of the SL culture (acquaintance with the history, traditions, realities of the people, and national literary texts) is a necessary condition for the successful translation of culture-bound phenomena.

**Key words:** translation, author fairy tale, translational transformations, calque, modulation, compensation, concretization, generalization, grammar transformations

Translation is known to be the operation which consists in rendering a written source text into a written target text that retains elements of information, form, functionality and tone abiding by agreed-on specifications. Salman Rushdie in the book "Imaginary Homelands" says that "the word 'translation' comes, etymologically, from the Latin for 'bearing across'." And that "it is normally supposed that something always gets lost in translation;" but he also clings "obstinately to the notion that something can also be gained" [2, p. 38].

Translators always risk improper spill-over of source-language speech and usage into the target-language translation. On

the other hand, spill-overs have imported useful source-language calques and loanwords that have enriched the target languages. Indeed, translators have helped substantially to mold the languages into which they have translated. Translation studies deal with the systematic study of the theory, the description and the application of translation [3].

Roman Jakobson asserts that “all cognitive experience and its classification is conveyable in any existing language” [1]. These modifications are of two kinds: what he calls “deficiencies”, aspects of the meaning of the original text that cannot be present in the translation, and what he calls “exuberances”, aspects that appear in the translation, but are not part of the original.

There are many cases when the lexical units we use have different histories in two cultures and in some cases they cannot be translated with the same meaning; as well as the structure of each language is unique while some of its aspects do not have an equivalent in other languages; also the physical, social and cultural context of languages lead to a meaning that sometimes cannot be reproduced. That is a matter of culture differences and the way of thinking of different nations. To be able to cope with these differences and difficulties the translator must connect himself to the language and the text he is operating with and have a high level capacity of flexibility and transfer to the intercultural and interlingual paradigm.

It is known that fairy tales are stories either created or strongly influenced by oral traditions. Their plots feature stark conflicts between good and evil, with magic and luck determining the usually happy endings. There are certain common features recognizable in fairy-tales: the setting, an undefined time and place; “flat” characters that never develop; typically an implicit or explicit prohibition that affects the plot, some kind of magic and transformation.

It is established that author’s fairy tale is an epic genre, it is a fiction-oriented work, which is closely associated with folk tales, but, in contrast, belongs to a particular author, not existing in oral form before its publication and not having variants. Literary tale either

resembles the folk one or creates a didactic work on the basis of non-folk stories. A folk tale historically precedes a literary one. The tale is not created immediately as a genre.

In the present article we are going to make a comparative analysis of translation of Oscar Wilde's fairy tales "The Happy Prince" and "The Nightingale and the Rose" on the basis of official translations as well as to determine the techniques and procedures used in the process of translation into Russian.

The translation made by Korney Chukovsky in 1912 of Oscar Wilde's fairy tale "The Happy Prince" ("Счастливым Принц") is perceived nowadays by the publishers-compilers as a canonical one. In fact, the book contains some serious mistakes, which, in our opinion, distort the intention of the author of this tale. Further we will analyze some of the errors in translation.

While telling his happy life story to the Swallow the Prince said: "So I lived, and so I died." In the official version these words are as follows: "Так я жил, так и умер". The result is that the Prince lived happily and died happily, but it is not clear, for example, why he died at such a young age. Therefore, the literal translation is not appropriate. The most successful option is to use the transformation of replacing words. Everything becomes clear and gets a deep contents, if the discussed words are rendered as: "Так я жил и поэтому умер".

In the end of the story the Lord says to one of his angels: "Bring me the two most precious things in the city". The official translation of these words is as follows: "Принеси мне самое ценное, что ты найдешь в этом городе", in the meaning that is equivalent to the following sentence: "Bring me the most valuable thing that I do not know." But everything takes on a different content, if the Lord's words are conveyed by the sentence "Принеси мне две вещи, самые ценные в этом городе" as The Lord is omniscient, and, of course, He knows in advance what the Angel should bring him.

When the Swallow told the Prince about the troubles of the inhabitants of the city, the Prince said to her: "I am covered with

fine gold, you must take it off, leaf by leaf, and give it to my poor; the living always think that gold can make them happy”. This phrase is officially translated as: "Я весь позолоченный. Сними с меня золото, листок за листком, и раздай его бедным. Люди думают, что в золоте счастье". It should be noted that in translation the author omitted many words and in the target language the utterance expressed by the Prince gets another meaning: “Я покрыт самым лучшим золотом. Ты должна снять его, листок за листком, и раздать моим нуждающимся жителям города. В мире живых все без исключения думают, что золото может сделать их счастливыми”.

The Swallow was going to fly to Egypt and then follows: “She (the Reed) has no conversation, - he (the Swallow) said, - and I am afraid that she is a coquette, for she is always flirting with the wind”. And certainly, whenever the wind blew, the Reed made the most graceful curtseys” [4].

In official translation the sentence sounds as “О, Боже, ведь он (Тростник) как немой, ни слова от него не добьешься, - говорила с упреком Ласточка, - и я боюсь, что он очень кокетлив: заигрывает с каждым ветерком”. И правда, чуть только ветер, Тростник так и гнется, так и кланяется" [6].

An interesting aspect is the gender of the main characters. In the text of the fairy tale the Swallow, a representative of masculine gender (it is he) falls in love with the representative of feminine gender The Reed (she). In the process of translation the translator changed the gender of the Swallow to the feminine, while the Reed becomes of masculine gender. In such a case in translation the necessary gender changes should have occurred: “С ним (Тростником) даже не поболтаешь, - рассуждала Ласточка, - и я боюсь, что он слишком ветренный: заигрывает с каждой капелькой дождя. И в этом была доля правды, так как Тростник грациозно кланялся любой дождевой капельке, которую замечал”.

The sentence "I don't think I like boys, - answered the Swallow" is officially translated as "Не очень-то мне по сердцу

мальчики, - ответила Ласточка". The inexactness in the translation is based on the idea of the importance of the word "heart" in the fairy tales. The best translation according to our idea is "Не очень-то мне по нраву мальчики, - ответила Ласточка".

The phrase "I am glad there is some one in the world who is quite happy, - muttered a disappointed man as he gazed at the wonderful statue" is officially translated as "Я рад, что на свете нашелся хоть один счастливец! - пробормотал гонимый судьбой горемыка, взирая на эту прекрасную статую".

This translation includes two inexactnesses: first of all, the utterance "Я рад, что на свете нашелся хоть один счастливец!" is impossible to be muttered ("пробормотать") and the second one, the original text does not have the equivalents for "гонимый судьбой". The best variant to our mind is: "Хорошо, что хоть кто-то счастлив на этом свете" - пробормотал какой-то горемыка, разглядывая эту прекрасную статую".

Speaking about the techniques of translation used by the translator in "The Nightingale and the Rose" ("Соловей и Роза") we will enumerate both lexical and grammatical procedures.

Calques represent the reproduction of the combinatorial structure of a word or phrase when the component parts of the word (morpheme) or phrase (lexemes) are rendered by the relevant elements of the target language. It is not a simple operation of transferring the original form in the target language; it often has to resort to some transformations. This primarily relates to the change of case forms, the number of words in the phrase, affixes, word order, morphological or syntactic status of words, etc: "His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale Ivory, and sorrow has set her seal upon his brow [4]. - Его волосы темны, как темный гиацинт, а губы его красны, как та роза, которую он ищет; но страсть сделала его лицо бледным, как слоновая кость, и скорбь наложила печать на его чело".

Semantic development /modulation/ is replacement in translation of the vocabulary by the contextual one, logically related

to it. These include a variety of metaphorical and metonymic substitutions made on the basis of category change. The object may be substituted by its feature, the process by the object, its feature or process etc. In some way it is the substitution of the foreign language words whose meaning can be logically deduced:

- Ah, on what little things does happiness depend! -Ах, от каких пустяков зависит порою счастье!

- She will have no heed of me, and my heart will break . - Она даже не взглянет на меня, и сердце мое разорвется от горя .

- 'Why is he weeping?' asked a little Green Lizard, as he ran past him with his tail in the air. - О чем он плачет? - спросила маленькая зеленая Ящерица, которая проползала мимо него, помахивая хвостиком.

- 'My roses are yellow,' it answered; 'as yellow as the hair of the mermaid who sits upon an amber throne, and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe [4]. - Мои розы желтые, - ответил он, - они желты, как волосы сирены, сидящей на янтарном престоле, они желтее золотоцвета на нескошенном лугу.

Compensation in translation should be considered an element of replacement of the original incommunicable element by an element of a different order in accordance with the general artistic character of the original. In translation of "The Nightingale and the Rose" semantic compensation is often used to fill the gaps caused by the so-called "non-equivalent" vocabulary. These are primarily the denotation of realities specific to the country of a foreign language. If these details are not of fundamental importance, there will be no loss to the reader if they are omitted in the translation:

- 'The Prince gives a ball to-morrow night,' murmured the young Student, 'and my love will be of the company . - Завтра вечером принц дает бал, - шептал молодой Студент, - и моя милая приглашена.

- The musicians will sit in their gallery. - На хорах будут сидеть музыканты.

- 'My roses are red,' it answered, 'as red as the feet of the dove, and redder than the great fans of coral that wave and wave in the ocean-cavern . - Мои розы красные, - ответил он, - они красны, как лапки голубя, они краснее кораллов, что колышутся, как веер , в пещерах на дне океана .

- All that I ask of you in return is that you will be a true lover , for Love is wiser than Philosophy, though she is wise, and mightier than Power, though he is mighty. - В награду я прошу у тебя одного: будь верен своей любви, ибо, как ни мудра Философия, в Любви больше Мудрости, чем в Философии,- и как ни могущественна Власть, Любовь сильнее любой Власти.

Concretization is a way of translation, which supposes the replacement of words or phrases of a foreign language with a broader objective-logical value by the words with a narrower meaning. The specification of the initial meaning is used in cases when a degree of informational ordering is lower than the corresponding measure of order in the sense of unity in the target language, for example: "So the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar. - И Соловей стал петь Дубу, и пение его напоминало журчание воды, льющейся из серебряного кувшина".

Omission involves ignoring in process of translation of some semantically redundant words that do not carry any important semantic value, and their meaning is often totally restored in translation. Omission is a method opposite to the adding.

Perhaps the most traditional example of semantic redundancy is the use of so-called "paired synonyms" which often manifests itself in all styles of written English. However, in the Russian language this manifestation does not occur, and in translation the synonyms are not repeated, as one of the two words is replaced by one. Besides, some fixed expressions are often met that have no analogues in the Russian language, and they are rendered by a less amount of words:

- Echo bore it to her purple cavern in the hills, and woke the sleeping shepherds from their dreams. - Эхо понесло эту трель к

своей багряной пещере в горах и разбудило спавших там пастухов.

- Then he put on his hat, and ran up to the Professor's house with the rose in his hand. - Потом он взял шляпу и побежал к Профессору, держа розу в руках.

In descriptive translation the lexical unit of a foreign language is replaced by the phrase explaining its semantic value, i.e. giving an explanation or description of the word. Description is applied in translation to unknown concepts expressed by the phrase, or in order to emphasize the national cultural identity way of expression. However, in some cases, this method of translation is used for situational orientation and is also called the procedure of lexical addition. In the following examples the words which are added in translation will be underlined:

- ...and he leaned down and plucked it. - И он высунулся из окна и сорвал ее.

- So the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar. - И Соловей стал петь Дубу, и пение его напоминало журчание воды, льющейся из серебряного кувшина.

Generalization is the process when the semantic informational value of the lexical units from the original text is above the value of the corresponding unit in the target language and is based on the replacement of the private by the general, species are replaced by the generic concept. When translating from English into Russian, this method is applied less frequently. English words are often more abstract than the Russian words related to the same concept. The necessity for generalization can be caused by the risk of meaning distortion in translation. The following examples include generalization, i.e. introducing a more general and customary in the Russian language equivalent leading to the following transformations:

- She said that she would dance with me if I brought her red roses... But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will have no heed of me, and my heart

will break" - Она сказала: "Принеси мне красные розы, и я буду танцевать с тобой"... Но в моем саду нет красных роз, и я буду сидеть на балу в одиночестве, а она пройдет мимо, не заметив меня, и мое сердце разорвется от горя".

- ...She (the Nightingale) sang of the Love that is perfected by Death, of the Love that dies not in the tomb. - Пел он (Соловей) о Любви, что обретает совершенство в Смерти, о той Любви, что не умирает в могиле .

- "Here indeed is the true lover, - said the Nightingale. – What I sing of, he suffers; what is joy to me, to him is pain. Surely Love is a wonderful thing" - "Да, вот он, настоящий влюбленный, - сказал Соловей. - То, о чем я пою, он переживает на самом деле; то, что для меня радость, для него страдание. Воистину любовь – это чудо".

The following example clearly shows the case where the use of generalization was necessary, but it did not happen. So, it would be more appropriate to give more general meaning of the word ecstasy, as the translation of экстаз falls out of style text: "The red rose heard it, and it trembled all over with ecstasy, and opened its petals to the cold morning air. - Красная роза услышала ее и, вся затрепетав в экстазе, раскрыла свои лепестки навстречу прохладному дуновению утра".

Occasional translation takes place when the translator chooses the variant not according to the meaning, but in accordance with the required style, i.e. in terms of acceptability and adequacy.

- And the marvellous rose became crimson, like the rose of the eastern sky. И стала алой великолепная роза, подобно утренней заре на востоке.

- But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale who had built her nest in his branches. - А Дуб понял и опечалился, потому что очень любил эту малую пташку, которая свила себе гнездышко в его ветвях.

- His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his lace like pale Ivory, and sorrow has set her seal upon his brow. - Его волосы

темны, как темный гиацинт, а губы его красны, как та роза, которую он ищет; но страсть сделала его лицо бледным, как слонобая кость, и скорбь наложила печать на его чело.

Grammatical transformations suppose the modification of the sentence structure in the translation process in accordance with the rules of the target language. The transformation can be total or partial, depending on whether the structure of the sentence is full or partially modified. Usually, when the main parts of a sentence are replaced a complete transformation takes place, if only the secondary members are modified it is partial transformations.

Sentence division is a method of translation, in which the syntactic structure of a foreign language is converted into two or more predicative structure of the target language. The situation that is described in the source language using a one sentence (compound or complex) in another language requires two or more predicative structures. English is characterized by a more economic ways of expression than Russian.

- 'For a red rose!' they cried; 'how very ridiculous!' 'And the little Lizard, who was something of a cynic, laughed outright. - О красной розе! - воскликнули все. - Ах, как смешно! А маленькая Ящерица, несколько склонная к цинизму, беззастенчиво расхохоталась [6].

- In the centre of the grass-plot was standing a beautiful Rose-tree, and when she saw it, she flew over to it, and lit upon a spray. - Посреди зеленой лужайки стоял пышный Розовой Куст. Соловей увидел его, подлетел к нему и спустился на одну из его веток.

- 'She has form,' he said to himself, as he walked away through the grove - 'that cannot be denied to her; but has she got feeling?' - Да, он мастер формы, это у него отнять нельзя. Но есть ли у него чувство? Боюсь, что нет .

- Pearls and pomegranates cannot buy it, nor is it set forth in the market-place, it may not be purchased of the merchants, nor can it be weighed out in the balance for gold. - Жемчуга и гранаты не

могут купить ее, и она не выставляется на рынке. Ее не приторгуешь в лавке и не выменяешь на золото [6].

Sentence joining is a method of translation, reversed to the division, in which the syntactic structure of the original is converted by combining two or more simple sentences. The process of joining occurs, usually in cases of different syntactic or stylistic traditions:

- And he went into his room, and lay down on his little pallet-bed. He began to think of his love; and, after a time, he fell asleep. - И он пошел к себе в комнату, лег на узкую койку и стал думать о своей любви; вскоре он погрузился в сон.

- She will dance so lightly that her feet will not touch the floor, and the courtiers in their gay dresses will throng round her. But with me she will not dance, for I have no red rose to give her. - Она будет носиться по зале с такой легкостью, что ноги ее не коснутся паркета, и вокруг нее будут толпиться придворные в расшитых одеждах, но она не захочет танцевать со мной, потому что у меня нет для нее красной розы.

Grammatical replacement is used when a foreign language unit is transformed into one of the target language with a different grammatical meaning, but having the same logical one (replacing the verb by noun, plural form by the singular, etc). This technique is often used in the translation of the English Gerund. In a Russian text the alternative verbal noun or an infinitive or a specific form of Russian Participles are used instead of Gerunds:

- If I bring her a red rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. - Если я принесу ей красную розу, я буду держать ее в своих объятиях, она склонит голову ко мне на плечо, и моя рука будет сжимать ее руку.

- So she spread her brown wings for flight, and soared into the air. - И, взмахнув своими темными крылышками, Соловей взвился в воздух.

Antonymic translation is a replacement of a lexical unit by its antonym with simultaneous replacement of assertive structure by a negative one and vice versa. The combination of lexical-semantic

and syntactic operations gives a complex character to this kind of translational transformations: “Still, it must be admitted that she has some beautiful notes in her voice. - Впрочем, нельзя не признать, что иные из его трелей удивительно красивы”.

Thus, the main difficulties in translation of fairy tales were based on the rendering of stylistic devices of different types, as for their translation semantic and grammar transformation, modifications of words, their equivalence and explanation were the most commonly used. It is well known that accustoming with the culture of the source language is a necessary condition for successful translation. Such knowledge assumes acquaintance with the history, traditions and realities of the people of this country, as well as acquaintance with the texts of this national culture.

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# DIE ENTWICKLUNG DER FERTIGKEIT *LESEN* BEI DEN STUDENTEN MIT DER FACHRICHTUNG *PÄDAGOGIK*

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**Abstract:** German as a foreign language is taught in the Republic of Moldovaboth at the Faculty of Philology and at other faculties as well. The article discusses the peculiarities of working with specialized texts and vocabularies at the Faculty of Pedagogy, Psychology and Arts.

**Key words:** university, Faculty of Pedagogy, Psychology and Arts, Republic of Moldova, comprehension, specialized texts.

Ziel des Fremdsprachenunterrichts im Hochschulbereich in der Republik Moldau ist Erwerb der Fähigkeit, Originalliteratur verschiedenster Textsorten, Fachvorträge zu verstehen und die mit dem Studium verbundenen sprachlich-kommunikativen Aufgaben zu bewältigen. Der Student der Universität möchte einschlägige Fachliteratur in der deutschen Sprache lesen können und mit seinen Kollegen ein fachliches Problem diskutieren. Von den vier zu vermittelnden produktiven und rezeptiven Fertigkeiten (Sprechen, Schreiben, Hören, Lesen) ist der Bereich des Leseverstehens von besonderer Bedeutung.

Fachtexte sind nicht extra für den Unterricht geschrieben. Sie haben außerhalb des Unterrichts eine reale Funktion.

Von der richtigen Wahl der Fachtexte hängt in hohem Maße der Erfolg der Lernenden, die originellen Fachtexte zu verstehen und Lesefähigkeiten und -fertigkeiten zu entwickeln. Man könnte folgende *Auswahlkriterien* für unterrichtsgerechten Fachtexte im Hochschulbereich aussondern [IQ 1]:

- Die Fachtexte müssen interessant und aktuell für die Lerner sein;
- Fachlicher Informationsgehalt und sprachlicher Ausdruck des Fachtextes muss dem Leistungsniveau der Lernenden

entsprechen;

- Der unterrichtsgerechte Fachtext soll gut gegliedert sein;
- Der Fachtext soll nicht lang sein;
- Es ist empfehlenswert, dass die Fachtexte Fotos oder Abbildungen hätten, die die Lernenden bereits verstehen;
- Die Textsorte muss den Studierenden vertraut sein.

Das Angebot an Fach- bzw. Sachtexten ist umfangreich und umfasst [4, S. 11]:

- Authentische Texte (Anleitungen, Anzeigen, Gebrauchstexte, Nachrichten, Kataloge);
- Sach- und Fachmagazine;
- Wissensbücher, Nachschlagewerke und Lexika;
- Populärwissenschaftliche Veröffentlichungen;
- Biographien und Geschichten;
- Wissenschaftsromane;
- Online-Artikel und Forumsbeiträge;
- Fachtexte in Lehrbüchern.

In der didaktischen Literatur ist die Arbeit an der Entwicklung der Fertigkeit

Lesen gewöhnlich in *drei Phasen* gegliedert: die Arbeit vor dem Lesen, Vorentlastung, Abbau von lexikalischen, grammatischen, landeskundlichen Schwierigkeiten), die Arbeit während des Textes und die Arbeit nach dem Lesen (Erweiterung).

Der Verwendungszweck des Textes und die Leseabsicht bestimmen den *Lesestil* und die *Lesetechniken (Lesearten)* [4, S. 12]:

- (*suchendes*) *Lesen (scanning)*: gezieltes Heraussuchen gewünschter Informationen (Wörter, Daten, Fakten) durch Überfliegen, um Aufgaben zu bearbeiten;
- *orientierendes Lesen (skimming)*: den Text ausgehend von Überschriften, grafischen Hervorhebungen oder Bildern überfliegen, um entscheiden zu können, was man sich genauer anschauen möchte;
- *extensives (kursorisches) Lesen*: häufiges und schnelles Draufloslesen umfangreicher oder vielfältiger Texte, um

- möglichst schnell ein globales Verständnis zu erreichen;
- *intensives (detailliertes, totales) Lesen*: der Text wird intensiv mit Strategien gelesen, um ihn als Ganzes im Detail zu verstehen und zu bearbeiten;
- *zyklisches Lesen*: einen Text zunächst orientierend, dann extensiv und danach intensiv lesen, manchmal wiederholt extensiv und intensiv.

Eine *Lesestrategie* ist ein Handlungsplan, der hilft, einen Text gut zu verstehen. Lesestrategien zielen auf einen eigenständigen Umgang mit Texten. Die Lesehilfen und die Arbeitsaufträge leiten und führen den Leser unterstützend durch die Texterschließung. Lesestrategien haben Werkzeugcharakter: mit ihrer Hilfe kann der Leser den Text möglichst selbstständig erschließen. Es gibt eine Vielzahl von Lesestrategien, die sich in Umfang, Anspruchsniveau und Unterstützungsgrad unterscheiden.

Die folgenden Strategien zur Texterschließung haben sich bei Fachtexten in allen Fächern bewährt [4, S. 13-15]:

- *Fragen zum Text beantworten;*
- *Fragen zum Text stellen;*
- *den Text strukturieren;*
- *den Text mit dem Bild lesen;*
- *den Text farborientiert markieren;*
- *den Text in eine andere Darstellungsform übertragen;*
- *den Text expandieren;*
- *Verschiedene Texte zum Thema vergleichen;*
- *Schlüsselwörter suchen und einen neuen Text zusammenfassen;*
- *Das Phasen-Schema anwenden.*

Im Anschluss an die angebotenen Aufgaben machen wir einen Versuch, das Funktionieren der von uns genannten Lesestrategien am Beispiel eines zu didaktisierenden Textes zu zeigen, der dem Internet entnommen wurde und das Thema *Inklusive Pädagogik* behandelt. Diesen Text empfehlen wir zum Leseverstehen an der Fakultät für

Pädagogik, Psychologie und Kunst, die am wissenschaftlichen Projekt *Inklusive Pädagogik* teilnimmt.

Der vor uns gewählte Text entspricht allen Anforderungen an einen Lehrtext aus didaktischer Sicht. Unten ist es möglich, sich mit dem Text bekannt zu machen:



*Bild 1. Nadine Breuer*

### Steile Schulkarriere mit

### Behinderung

Nadine Breuer besitzt ein ansteckendes Lachen. Die 21-jährige hat im August ein Praktikum begonnen und strahlt: "Die Arbeit macht mir Riesenspaß." Parallel schließt sie diesen Herbst ihre kaufmännische

Lehre im Schulungs- und Wohnheim Rossfeld ab. Das Schulungs- und Wohnheim Rossfeld gibt körperbehinderten Jugendlichen unter anderem die Möglichkeit, eine kaufmännische Ausbildung auf dem Niveau der Regelschule zu absolvieren. Die Lehrlinge finden alle Angebote "unter einem Dach", d.h. sie lernen, arbeiten und wohnen in der großzügigen Anlage in der Berner Agglomeration. Yvonne Rappo ist Ausbilderin im Rossfeld und hat Nadine auf dem Berufsweg begleitet. "Nadine ist ein äußerst fröhlicher Mensch," sagt Rappo, "und eine gute Lernende. Alles was sie macht, macht sie mit großer Hingabe." Sie steckt die Mitschüler oft mit ihrer guten Laune an. Tatsächlich legt Nadine oft einen Stopp ein, wenn sie mit dem Elektrorollstuhl zielbewusst durch die Gänge des Wohnheims saust, hinterlegt bei diesem ein Scherzwort und bei jener einen Ausbildungstipp.

«Lehre + Handicap» - Die Lehrstellenbörse für Menschen mit Handicap.

Nadine hat seit Geburt eine spinale Muskelatrophie. Bis sie 10-jährig ist, läuft das junge Mädchen noch mit Hilfe von Schienen, doch als die Muskeln dann schwächer werden, bewegt sie sich nur noch im Elektrorollstuhl fort. "Es war ein schwerer Moment, als ich realisierte, dass ich nie mehr laufen würde", erinnert sich Nadine. "In dieser Situation haben mir Gespräche mit meinen Eltern und meiner

Schwester sehr geholfen." Auch die engen Freunde seien viel mit ihr ausgegangen, um sie auf andere Gedanken zu bringen. Nadine kommt über diese Krise hinweg und beginnt ihre Energie in ihre schulische Ausbildung zu stecken. An der Heilpädagogischen Schule TSM in Basel, die sie bis zur Oberstufe besucht, glänzt sie durch gute Leistungen und wird für die weitere Laufbahn gefördert: "Ein Lehrer an der TSM hat mich motiviert, die Prüfung für die Fachmaturitätsschule zu machen." Einige Freunde hätten ihr abgeraten, das sei doch wohl zu streng für sie. "Doch ich hab's bestanden", strahlt Nadine. "Das war eine Riesenmotivation für mein Leben."

Nadine könnte jetzt ihre Studienlaufbahn fortsetzen, doch inzwischen hat sich ihr Berufswunsch gefestigt. Sie möchte Sozialarbeiterin werden und dafür ist eine Berufslehre von großem Vorteil. Eine Schnupperwoche im Rossfeld erleichtert ihr die Wahl. "Ich habe sehr schnell einen guten Kontakt zu meinen künftigen Mitschülern und Lehrern aufgebaut und das schöne Ambiente hat mich zusätzlich begeistert." Rund 40 Lernende absolvieren im Rossfeld die vierjährige Ausbildung mit Eidgenössischem Lehrabschluss für Kaufleute E-Profil oder B-Profil. "Die kaufmännische Lehre im Rossfeld, „sagt Yvonne Rappo "bietet den Schülern die Möglichkeit, die theoretische Ausbildung in der Berufsschule und die praktische Ausbildung in unserem Lehrbetrieb zu absolvieren." Mit den drei Bereichen "Sekretariat", "Texterfassung", "Textverarbeitung" "Desktoppublishing" und "Treuhand" bietet der Lehrbetrieb ein vielseitiges Ausbildungsangebot an. Den Auszubildenden steht ein Internat mit drei Wohngruppen zur Verfügung. Schließlich rundet die Ergo- und Physiotherapie das ganzheitliche Angebot ab. "In der Physiotherapie“, sagt Nadine Breuer "habe ich ein gutes Körpergefühl entwickelt. Ich habe dort gelernt mich zu transferieren, das heißt mit Hilfe eines Rutschbetts vom Bett in den Rollstuhl zu



*Bild 2. Sport ist ein wichtiger Bestandteil der Ausbildung*

gelangen." Unterstützung brauche sie nur beim Anziehen und beim Gang zum stillen Örtchen, schmunzelt Nadine.

Neben Mathematik, Wirtschaftskunde, Buchhaltung oder Französisch, erlernen die Auszubildenden in der kaufmännischen Lehre auch Sozialkompetenzen. Dazu gehören Kommunikation, Methodenkompetenz und Selbständigkeit. "Der große Vorteil dieser Ausbildung für mich", sagt Nadine, "ist, dass ich gelernt habe selbständiger zu leben. Für mich war es sehr wichtig von zu Hause weg zukommen, um eine Eltern mit der Pflege zu entlasten." Sie habe während der ganzen Lehrzeit im Wohnheim gelebt, was eigentlich nur im 1. Lehrjahr obligatorisch sei. Jetzt im Spätsommer ist Nadines Tag sehr ausgefüllt. Schon um sieben Uhr morgens ist die junge Frau aus dem Bett und fährt nach dem Frühstück mit einem Transportbus zur Arbeit. "Bei der Firma *Inotex*," sagt Nadine "bin ich die einzige Person mit Behinderung, die ein Praktikum absolviert. Ich arbeite in der Personalabteilung, wo das Aufgabengebiet sehr abwechslungsreich ist, d.h. ich prüfe Bewerbungen, erledige Korrespondenz und schreibe die Absagen an die Bewerber."

Pünktlich zum Mittagessen ist Nadine im Rossfeld zurück. Vom Nachmittag bis zum Abend ist Pauken für die Abschlussprüfung angesagt. "Klar bin ich etwas nervös vor den Prüfungen, sagt Nadine, "doch das kennt ja jeder Mensch". Den Abend gestaltet Nadine ganz unterschiedlich, geht manchmal mit den Freunden auf ein Bier in die Stadt, singt bei der Bandprobe oder sinniert ein bisschen über ihre weitere Zukunft. So wie viele Sachen in ihrem Leben hat sie diese Frage mit viel Realismus und Optimismus überlegt und angepackt. Nach der Lehrzeit möchte Nadine im Rossfeld arbeiten, die Berufsmaturität beginnen und mit einer Freundin vom Heim eine Wohnung suchen. "Wir unterstützen die Pläne von Nadine vollumfänglich", sagt Yvonne Rappo, "sie macht sehr mutige Schritte in die Selbstständigkeit und wird ihr Leben mit ihrem eigenen Optimismus sehr gut bewältigen" [IQ 3].

Das Schema der Unterrichtsstunde,  
in der das Leseverstehen verwendet wird:

Schritt I – Einführungsphase. Aufgaben vor dem Lesen zur  
Vermittlung des *orientierenden Lesens*:

1. Das Thema des Unterrichts *Inklusive Pädagogik* erraten die Studenten, indem sie Assoziationen hervorrufen:
2. *Behinderung, Elektrorollstuhl, Menschen mit Handicap, spinale Muskelatrophie, mit Hilfe von Schienen laufen, Ergo- und Physiotherapie, ein gutes Körpergefühl entwickeln, Rutschbett.*
3. Um die Studenten zur Arbeit zu motivieren, schlagen wir ihnen vor, das Wort *Behinderung* zu buchstabieren und Sätze zu bilden. z.B.:

B – Yvonne Rappo hat Nadine auf dem *Berufsweg* begleitet.

E – Nadine saust mit dem *Elektrorollstuhl* zielbewusst durch die Gänge des Wohnheims.

H – Das junge Mädchen läuft noch mit *Hilfe* von Schienen.

I – *Ich* habe sehr schnell einen guten Kontakt zu meinen künftigen Mitschülern und Lehrern aufgebaut.

N – *Neben* Mathematik, Wirtschaftskunde, Buchhaltung oder Französisch, erlernen die Auszubildenden auch Sozialkompetenzen.

D – *Dazu* gehören Kommunikation, Methodenkompetenz und Selbständigkeit.

E – Nadine entlässt ihre *Eltern* mit der Pflege.

R – Nadine gelingt mit Hilfe eines Rutschbetts vom Bett in den *Rollstuhl*.

U – *Unterstützung* braucht sie nur beim Anziehen und beim Gang zum stillen Örtchen.

N – *Nadine* Breuer besitzt ein ansteckendes Lachen.

G – Nadine hat ein *gutes* Körpergefühl entwickelt.

- 1) Um die Studenten tiefer in das Thema einzuführen, geben wir einige Aufgaben auf, die das Verstehen des Textes erleichtern können. Die Studenten bekommen eine Liste von Wörtern, und sie sollen die Synonyme dazu finden:

*Abschließen* – (*absolvieren*), *Wohnheim* – (*Studentenheim*),  
*Regelschule* – (*allgemeinbildende Schule*), *Oberstufe*–

(*gymnasiale Stufe*), *Leistungen* – (*Erfolge*), *Maturitätsschule* – (*Gymnasium*), *Schnupperwoche* – (*Probewoche*), *Sozialkompetenzen* – (*Sozialfertigkeiten*), *Methodenkompetenzen* – (*Methodenfertigkeiten*), *Lehrjahr* – (*Studienjahr*), *Pauken* – (*studieren*), *Prüfungen* – (*Examina*).

2) Dann formuliert ein Student zum Thema eine Frage mit einem von diesen Wörtern, und ein anderer Student beantwortet sie und so der Reihe nach. Dadurch aktivieren die Studenten den Wortschatz, z.B.:

- Wie heißt die Hauptperson?
- Wie alt ist Nadine?
- Welchen Befund hat sie?
- Wo hat Nadine früher gelernt?
- Welche Leistungen hatte sie an der Heilpädagogischen Schule in Basel?
- Womit saust Nadine durch die Gänge des Wohnheims und draußen?
- Wo schließt sie ihre kaufmännische Lehre ab?
- Wann schließt Nadine ihre kaufmännische Lehre ab?
- Wo wohnt sie?
- Welche Fächer wird Nadine erlernen?
- Wie heißt ihre Ausbilderin?
- Welche Zukunft hat Nadine?

Die Studenten werden näher zum Text hingeführt, weil ihnen schon die neuen Wörter bekannt sind: *die Behinderung, körperbehindert, der Rollstuhl, die Menschen mit Handicap, die heilpädagogische Schule, gutes Körpergefühl entwickeln, die Sozialkompetenzen, die Kommunikation, die Methodenkompetenz, die Selbständigkeit, die Lehre abschließen, das Wohnheim, die Berufsschule, die Ausbildung, die praktische Ausbildung, der Lehrling, das Lehrjahr, die Lehrzeit, der Lehrabschluss, der Lehrbetrieb, der Mitschüler, die Oberstufe, die Leistungen, die Prüfung, die Abschlussprüfung, die Regelschule, absolvieren, der Lernende.*

Schritt II – Aufgaben während des Lesens zur Vermittlung des *intensiven (detaillierten, totalen)* und des *selektiven (suchenden) Lesens*:

Wir beginnen die Arbeit am Text während des Lesens auf solche Weise: Die Studenten lesen den ganzen Text durch.

Danach teilen die Studenten den Text in Abschnitte ein:

Abschnitt 1: Nadine Breuer ... für Menschen mit Handicap.

Abschnitt 2: Nadine hat ... für mein Leben.

Abschnitt 3: Nadine könnte ... schmunzelt Nadine.

Abschnitt 4: Neben Mathematik ... die Bewerber.

Abschnitt 5: Pünktlich ... bewältigen.

Dann notieren sie zu jedem Abschnitt die Kernaussagen:

1. Das Schulungs- und Wohnheim Rossfeld gibt körperbehinderten Jugendlichen unter anderem die Möglichkeit, eine kaufmännische Ausbildung auf dem Niveau der Regelschule zu absolvieren.
2. Nadine hat seit Geburt eine spinale Muskelatrophie.
3. Eine Schnupperwoche im Rossfeld erleichtert ihr die Wahl.
4. Neben Mathematik, Wirtschaftskunde, Buchhaltung oder Französisch, erlernen die Auszubildenden in der kaufmännischen Lehre auch Sozialkompetenzen.
5. Nach der Lehrzeit möchte Nadine im Rossfeld arbeiten, die Berufsmaturität beginnen und mit einer Freundin vom Heim eine Wohnung suchen.

Danach finden sie die Überschriften zu diesen Textteilen:

- a) Das Schulungs- und Wohnheim Rossfeld
- b) Wege zur Selbständigkeit
- c) Schnupperwoche im Rossfeld
- d) Soziale Kompetenzen erlernen
- e) Realismus gepaart mit Optimismus

Um den Text zu erfassen, schlagen wir den Studenten vor, mit Hilfe eines *Flussdiagramms* den Inhalt des Textes darzustellen:

*Das Schulungs- und Wohnheim Rossfeld* ⇒ *Wege zur Selbständigkeit* ⇒ *Schnupperwoche im Rossfeld* ⇒ *Soziale Kompetenzen erlernen* ⇒ *Realismus gepaart mit Optimismus*.

Schritt III – Transfer von Kenntnissen und Informationen aus dem Text in eine neue Lebenssituation:

Jetzt ist der Text den Studenten gut bekannt. Wir schlagen ihnen eine kreative Arbeit vor. Die Studenten übernehmen die Rolle von Nadine und berichten über ihr Leben den Inhalt des Textes in der 1. Person Singular und beschreiben die Bilder.

Schritt IV – Aufgaben zum (*selektiven*) *suchenden Lesen*:

1. Die Studenten bekommen die Tabelle, die sie anhand des Textes auszufüllen haben.

Tabelle 1. *Aufgaben zum (selektiven) suchenden Lesen*

Was berichtet Nadine über ihr Leben?	Was berichtet Frau Rappo über Nadines Leben?	Welche Sätze beweisen, dass Nadine eine gute Zukunft hat?
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2. Multiple – Choise- Aufgabe. Diese Aufgabe besteht darin, dass die Studenten eine richtige Variante von drei angebotenen Varianten wählen, z.B.:
  1. Parallel ... sie diesen Herbst ihre kaufmännische Lehre im Schulungs- und Wohnheim Rossfeld ... .
  2. *schließt ... ab – beginnt – setzt fort*
  3. Tatsächlich legt Nadine oft einen Stopp ein, wenn sie ... zielbewusst durch die Gänge des Wohnheims saust.
  4. *mit dem Auto – mit dem Fahrrad – mit dem Elektrorollstuhl*
  5. Nadine hat seit Geburt eine ... .
  6. *Grippe – spinale Muskelatrophie – Lungenentzündung*
  7. In dieser Situation haben mir Gespräche mit meinen Eltern und meiner ... sehr geholfen.
  8. *Schwester – Oma – Cousine*
  9. Sie möchte ... werden und dafür ist eine Berufslehre von großem Vorteil.
  10. *Lehrerin – Sozialarbeiterin – Ärztin*
  11. Den Auszubildenden steht ... mit drei Wohngruppen zur Verfügung.
  12. *ein Haus – eine Scheune – ein Internat*

Schritt V – Den Studenten wird vorgeschlagen, einige Grammatikübungen zu machen:

1. Die Studenten schreiben alle starken Verben heraus und nennen ihre Grundformen. Sie sind: *haben, besitzen, beginnen, abschließen, geben, finden, sein, laufen, werden, ausgehen, bringen, kommen, abraten, bestehen, können, bieten, anbieten, stehen, heißen, gelingen, fahren, schreiben, kennen, gehen, singen*
2. Die Studenten schreiben alle Substantive und Redewendungen heraus, die zu den Themen *Allgemeine Pädagogik, Inklusive und Heilpädagogik* und *Berufspädagogik* gehören, und verteilen sie je nach diesen Bereichen in drei Gruppen:
  - *Regelschule, Lernende, Mitschüler, Oberstufe, Leistungen, Schnupperwoche, Mathematik, Pauken, Abschlussprüfung, Prüfungen;*
  - *Elektrorollstuhl, heilpädagogische Schule, Menschen mit Handicap, körperbehindert, Ergo- und Physiotherapie, ein gutes Körpergefühl entwickeln, Rutschbett, spinale Muskelatrophie, mit Hilfe von Schienen laufen, die Person mit Behinderung;*
  - *Lehre, Schulungs- und Wohnheim, Ausbildung, Lehrling, Ausbilderin, Ausbildungstipp, Fachmaturitätsschule, Lehrabschluss, Berufsschule, praktische Ausbildung, Lehrbetrieb, Ausbildungsangebot, Wirtschaftskunde, Buchhaltung, Sozialkompetenzen, Kommunikation, Methodenkompetenzen, Selbständigkeit, Lehrzeit, Lehrjahr.*

Schritt VI – Verankerung und Erweiterung des Wortschatzes zum Thema *Inklusive Pädagogik*

1. Um den Inhalt des Textes und den thematischen Wortschatz zu erweitern, bekommen die Studenten die Aufgabe, aus einem Satz möglichst viele Sätze zu bilden, z.B:  
*Den Abend gestaltet Nadine ganz unterschiedlich, geht manchmal mit den Freunden auf ein Bier in die Stadt, singt bei der Bandprobe oder sinniert ein bisschen über ihre weitere Zukunft.*

2. Die Studenten werden gebeten, die Schlüsselwörter zum Textinhalt zu schreiben, um seinen Inhalt ausführlich wiederzugeben, z.B.:

*die Möglichkeit, eine kaufmännische Ausbildung auf dem Niveau der Regelschule zu absolvieren, Menschen mit Handicap, körperbehindert, seit Geburt eine spinale Muskelatrophie haben, mit Hilfe von Schienen laufen, durch gute Leistungen glänzen, die Prüfung für die Fachmaturitätsschule machen, die Studienlaufbahn fortsetzen, einen guten Kontakt zu den künftigen Mitschülern und Lehrern aufbauen, die theoretische Ausbildung in der Berufsschule und die praktische Ausbildung im Lehrbetrieb absolvieren, die Ergo- und Physiotherapie, ein gutes Körpergefühl entwickeln, Mathematik, Wirtschaftskunde, Buchhaltung, Französisch, Sozialkompetenzen, Kommunikation, Methodenkompetenzen erlernen, zur Arbeit fahren, die Firma Inotex, in der Personalabteilung arbeiten, Pauken, mit den Freunden auf ein Bier in die Stadt gehen, bei der Bandprobe singen, die weitere Zukunft sinnieren, im Rossfeld arbeiten.*

Schritt VII – Entwicklung von anderen Fertigkeiten im Unterricht (Sprechen und Schreiben)

Die nächsten Aufgaben:

1. Beschreiben Sie den Morgen, die Arbeitsbeschäftigungen, den Nachmittag, den Abend von Nadine!
2. Schreiben Sie: Was lehrt dieser Text?
3. Interviewen Sie Nadine! Lassen Sie sie auf folgende Fragen antworten:
  - Wie alt bist du?
  - Welchen Befund hast du?
  - Wo hast du früher gelernt und welche Leistungen hattest du?
  - Wo wirst du deine Ausbildung absolvieren?
  - Welche Fächer wirst du dort erlernen?
  - Wo und als was arbeitest du jetzt?
  - Wie verläuft dein Tag?
  - Welche Pläne hast du?

Zum Schluss möchten wir betonen, dass der Einsatz mehrerer Lesestrategien wesentlich zum tieferen Verstehen des Fachtextes

verhilft. Methodisch zielgerichtet erstellte Aufgaben in ihrer Vielfalt und Reichtum motivieren die Studenten zusehends und stärken ihr Interesse an dem Fremdsprachenerwerb. Unser Versuch, die Phasen der Arbeit am Fachtext in den Unterrichtsstunden zu zeigen, könnte die Lesekompetenz der Studenten fördern, wenn solcher Umgang mit Fachtexten nicht einmal praktiziert, sondern von Stunde zu Stunde, von Unterricht zu Unterricht wiederholt wird.

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## TRENDY WAYS TO COIN NEW WORDS

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**Abstract:** The presentation highlights only three ways of coining new words which attracted our attention due to their special stylistic properties: blending, numbers, semantic change. All of them are characterized by stylistic entropy. Blending is remarkable for its striking incompatibility of concepts, expressions with numbers use double coding, semantic change often creates enantiosemy. They appear to form new stylistic tendencies in conceptualizing reality, sometimes, with ironic intentions.

**Key words:** blending, numbers, semantic change, enantiosemy, entropy.

It is exciting to explore new words and to realize that enormous creativity of the English language is used, reused and, sometimes, abused by millions of speakers all over the world.

According to COD over 50 percent of new words come from combinations of existing words made on the basis of derivational patterns [2, p. 1699].

The repertoire remains the same: prefixation, suffixation, compounding, conversion and shortening. It is remarkable that shortening is not considered as a way of regular word formation based on lexical rules registered in derivational patterns. For example, COD writes: “*although perhaps not strictly 'words', new abbreviations and acronyms are being coined in increasing numbers*” [2, p. 1699]. Shortening is usually referred to word creation because of its unpredictability while forming abbreviations, acronyms, clippings and blending [4, p. 190]. There are linguists who do not agree to the treatment of blends ‘*as peripheral to English word formation and therefore unimportant*’ [5, p. 371].

Among trendy ways of coining new words, the article gives priority to blending, numbers, semantic change because they deal

with some disputable issues from a theoretical point of view and, strange as it may seem, they have much in common as far as their use in modern English is concerned. The examples from our mini-corpus are based on the Internet sites and blogs [7, 8, 9, 10, 11, 12, 13, 14, 15, 16] and they are limited to the new words of the 21 century.

One of the most popular ways to coin new words is blending which has been trendy beginning with the classic example of *smog* appearing in 1905 meaning *fog intensified by smoke, associated with the very severe smog that afflicted London in the early 1950s*, coming to BREXIT in 2012 and being modelled on Grexit (splinter+exit) invented by economist Ebrahim Rahbari.

Blending as a kind of shortening has won real recognition lately in the words *Brexit, Grexit, Nexit, Frexit, Calexit*, merging the names of the country with the word 'exit': Britain + exit, Greece + exit, The Netherlands + exit, France + exit, California + exit .

It is of interest to note that the splinter 'br' in the word *Brexit* resonates with 'break' and the interjection 'brr'. In spite of its unpleasant connotations, today the mass media discourse abounds in new expressions with the word *Brexit*: *no Brexit at any cost, Brexit under attack, the terms of Brexit, to overturn Brexit defeat, to rethink Brexit, to vote Brexit terms, to change Brexit bill demands; soft, hard, clean, dirty, fake, grey Brexit, Brexit decision, Tory Brexit rebel, Brexit talks, Brexit deal fails, post-Brexit options, a post-Brexit UK, the three Brexiteers, Brexiter*s are just some of the current expressions to sustain the neologism 'Brexit'.

The neologism 'Brexit' enjoys productivity and adapts itself successfully to political discourse. The most recent examples include: 'Nexit, Frexit or Grexit? *The country that could follow Britain out of the EU*'. *A clearly pro-nexit stance, ask the hypothetical Nexit question, 'Forget Brexit, Quitaly is Europe's next worry'* [14].The given examples show that 'brexit' produces new derivatives and collocations and at the same time a different pattern of blending (word+splinter, quit + Italy, *Quitaly*) is offered.

Blending successfully registers the ironies of our life by

combining incompatible concepts: instead of vacations we enjoy a *dayacation, stayacation, haycation, graycation*. Alongside with friends and enemies we keep company with *frenemies* and we *friend on line and unfriend and defriend*.

The new word '*thrisis*' combines 'thirty' and 'crisis' and it expresses the feelings of unhappiness, worry, disappointment of some people who are thirty. There is much irony in our mind and heart and blending immortalises all !!! The verb *to chilax* is made up of two splinters: chill+relax, *to beditate* – bed+meditate; *ragzine* combines rag+magazine, *fanzine* – fan+magazine, *textalyser* – text+analyzer, *breathalyzer* – breath+analyser. In the opinion of Lehrer A., blending acts like a stylistic device demanding more effort and time to interpret it and in this way it tries to catch the attention of speech participants [5, p. 372].

Sometimes, non-native speakers make useful coinages in the English language: my student made up the word '*hangry*' some forty years ago while it appeared officially among the new words only a year ago, meaning 'hungry and angry at one and the same time' [12]. Occasional neologisms often occur in the speech of people: *trumplantation*' combining Trump+transplantation, *trumponomy*-Trump+economy, *trumpkin* merging Trump+pumpkin, *trumpification* –Trump+amplification.

It is quite probable that today freedom in everything, including word creation, gives a spike to all kinds of shortening in Modern English and theoretically we have to challenge the accepted opinion according to which blending, in particular, and shortening, in general, creates words devoid of status as words and as a word formation means. It is possible to predict that blending and its creations may remain in use for a long time.

Another trendy way to coin new words concerns the increasing presence of numbers among English new words as a substitution of some conventional verbal expressions for the sake of linguistic economy and advertising one's identity.

The question arises if numbers function in discourse as words. Let us consider the number *9/11*. Has it got the status of a word?

The author of the book *A Century of New Words* Ayto John treats it as a word and defines it in his dictionary: ‘9/11 n (2001) as a shorthand way of referring to the terrorist attacks on the world Trade Center in New York City and the Pentagon in Washington on 11 September 2001. It is the numerical version of September 11 which often performs the same function. There is some evidence for its use in this role as early as the very same day, and English was quick to accommodate it in various grammatical guises (e.g. ‘9/11 victims’)’ [1, p. 239].

Actually, the new word - number 9/11 feels fine in the following political discourse about President Obama and the discourse of President Obama:

*‘President Obama said during a televised town hall Wednesday that Congress’ decision to override his veto on a 9/11 lawsuit bill was a “mistake”, though he said he understands the reasoning behind lawmakers’ vote. “I think it was a mistake”, Obama told CNN’s Jake Tapper. “And I understand why it happened. Obviously, all of us still carry the scars and trauma of 9/11.”*

*Congress voted to override Obama’s veto on the Justice Against Sponsors of Terrorism Act (JASTA), which allows the families of the victims of 9/11 to directly sue the government of Saudi Arabia. It was the first veto override of Obama’s presidency.*

*Obama went on to say that the families of those killed in the 9/11 terrorist attacks “deserve*

*support and they deserve resources” – but that this legislation sets a “dangerous precedent”. “The concern that I’ve had is – has nothing to do with Saudi Arabia per se or my sympathy for 9/11 families, it has to do with me not wanting a situation in which we’re suddenly exposed to liabilities for all the work that we’re doing all around the world, and suddenly finding ourselves subject to the – the private lawsuits in courts where we don’t even know exactly whether they’re on the up and up, in some cases” [13].*

It should be remarked that the discourse above illustrates the use of the word 9/11 in the underlined word groups (*a 9/11 lawsuit*

*bill, to carry the scars and traumas of 9/11, victims of 9/11, the 9/11 terrorist attacks, 9/11 families)* and it functions as a noun in the attributive position. As any other word, 9/11 can express multiple meanings such as: ‘date’, ‘terrorist attack’, ‘tragedy’. As a result, the word 9/11 becomes poly-semantic and establishes a productive pattern for other words of the same type. As pointed out by Ayto [1, p. 240]: *‘It caught on in Britain and elsewhere. The same model was used to produce 7/7 in the wake of terrorist attacks on London transport system on 7 July 2005.’*

The Internet site ‘Worldwide words’ wrote about 9/11: *‘Sharply differing views emerged at the beginning of 2002 about 9/11 or nine-eleven, which has come to be shorthand in the US for the terrorist attacks of 11 September 2001. At the Annual Meeting of the American Dialect Society in San Francisco in early January 2002, members voted the term not only to be the one Most Likely to Succeed, but also declared it to be their Word of the Year. However earlier in the same week, the Lake Superior State University issued its list of words which should be banished from the language. Nine – eleven was on that list, too, as a term which many people seem to have found trivializing or unnecessary’.* [10]

Paul McFedries states: *‘the course of a word’s career is difficult to predict’* [9, p. 21] but definitely it cannot be referred to the word 9/11. Today the use of numbers accompanied by abbreviations, acronyms, clippings characterizes especially electronic discourse in *‘emails, chat rooms, and texting situations, in which speed and concision are paramount’* [2, p. 1699] and there is a possibility that electronic discourse may impact other types of discourse in the future.

All four ways of shortening are evolving rapidly and efficiently but it seems that a new kind of shortening has manifested itself but it did not lexicalize yet, sometimes, referred to as acronyms or compound neologisms or compound – shortened words [18, p. 135; p. 62], sometimes, called alphanumeric expressions, or numbers that are used like words, or digits which is not surprising in our digital age.

On line we have Leetspeak of the type: the expression ‘just to let you know’ is coded *j2lyk*, ‘hate you’ – *h8u*, ‘clueless’ – *404*, ‘fraud making people pay money to get more later’ – *419 scam error www*, *419 is the number of the law prosecuting this type of crime*, ‘five star movement, an Italian political party led by comedian Beppo Grillo’ – *m5s*, ‘the group of twenty, major, advanced and emerging economies’ – *g20*, ‘meeting of leaders’ – *g7*, ‘working twenty – four hours, seven days a week’ – *24/7*. This type of coding is bravely making its way not only in English but also in other languages [3, pp. 189-229].

It is interesting to study the functions of numbers and the ways of their interaction with other units in the text. There may be at least five cases of number/word interaction in discourse:

1/only numbers with special meaning e. g. I love you – *143*, call me – *911*,

2/ word + number e. g. *catch-22*, *no1*

3/ number + word e. g. *the 64000 question*,

4/ splinters + number e. g. the great debate – *the gr8 db8*, code nine – *cd9*.

5/ number + splinters e. g. forgive – *4gv*.

Thus, it is high time that numbers and their combinations with words and shortenings of various types were given special names and recognized as new trendy ways of word formation and as a new stylistic feature of the English language in its electronic variety [3].

According to COD around 15 percent of new coinages are represented by change of meaning [2, p. 1699] which results either in semantic extension or semantic restriction of the new senses of existing words.

It is well-known that semantic extension is produced by regular polysemy according to semantic models of metaphor and metonymy. New meanings of existing words establish themselves in new contexts: *a person is edgy and an edgy dress, we embrace relatives and we embrace Buddhism, we embrace it and embrace our inner child. We celebrate holidays and people, we enjoy a delicious dish and a delicious story* [17, p.73].

Another recent example is the new meaning realized in the word combination *clean sleeping* in which the adjective *clean* possesses rather wide combinability: clean hands, clean air, clean jokes, a clean police record, a clean take off, a clean taste. The word *clean* belongs to the core vocabulary of the Oxford 3000 as well as the verb *kick*: *Presentation kicks off. Festival kicks off ! Macmillan Dictionary kicked off 2017 with another update.* It is important to underline a never-ending activity of words, belonging to the core vocabulary in developing new meanings.

We observe transfer of meaning from one sort of objects to others, to people, ideas and as a result, some words widen their meanings: *to launch a rocket, an offensive, a competition; to embed the future discipline into a theoretical framework , to embed the reporters in the army, to embed a sentence; to trigger a poll, to trigger Brexit talks, Article 50 is triggered, UK triggers Brexit.* Facebook offered new meanings to such words as *status, wall, profile*, the verb *to like*.

Judging by the annual lists of new words, the words of wide semantics are still in great demand. Classic words in that respect *thing* and *moment* – the words of truly wide semantics – they know no bounds in their semantic variation: *an ego thing, the fashion thing; aha moment, a senior moment, a teachable moment* are the latest coinages. A word of wide semantics ‘*issues*’ developed the meaning ‘*personal problems*’, exemplifying semantic restriction at work as well as the word ‘*attitude*’ meaning aggressive behavior [17, p.102].

Another interesting buzz word is the adjective *huge*. Euronews says: ‘*A huge-huge mix up at OSCARS this year when La-la Land was announced as the best picture while the winner was Moonlight. A huge-huge mix up on a huge night !!!*’ It is obvious that *a huge mix up* differs in meaning from *a huge night*. We say negatively ‘*a huge eater*’, ‘*a huge sleeper*’, *a huge difference, a huge effort* but in *huge profits, huge success, huge* is positive. Mrs. Obama says: *Cooking is not one of my huge things.* Experts say ‘*huge*’ means cool now [17, p. 12].

It is not easy to make sense of new senses: before 2016 the word *elite* (a group of powerful influential rich people,) was thought and used as *the ruling/ intellectual elite* in a positive way, after 2016 ‘*elite opinions*’ turned recently into ironic and negative [10].

The realization of positive or negative connotation depends on the intonation and the speech

situation: *awesome*, connected with fear is negative. Now it may also mean something positive.’ *He is sick*’ is a negative utterance. ‘*The film is sick!*’ is a positive one! The buzz word ‘*to sanction*’ means both *to permit* and *to punish*. ‘*To scan*’ means *to look carefully* and *glance quickly*. In political correctness we have two opposing tendencies: *liberating forces* is positive VS *attacking forces* is negative, *spreading democracy* is positive VS *overthrowing government* is negative.

It is great that meaning is indeterminate, diffuse, fuzzy and flexible. A word being used in speech means whatever a speaker intends to say in a speech situation. ‘*When I use a word, Humpty Dumpty said in a rather scornful tone, it means just what I choose it to mean- neither more or less.*’ [6, p.134]

Evaluative words are especially prone to be used with two opposite meanings depending on the context. It remains to be explored if all evaluative nouns and adjectives display enantiosemey which is a term for the semantic ability of the word to be stretched and be realized in opposite directions and to designate opposite senses in a speech act, when meaning is being made, not fixed.

Enantiosemey is one of the productive ways as sense making devices which are able to render effectively not only ironic intentions of the speaker but also the concept united in all its possible realizations: real and potential. Enantiosemey gives a speaker a possibility of using old and new ways of reality representation, conceptualization of reality, a cognitive mechanism of meaning and sense creation\_in accordance with the speaker’s ironic intention. It illustrates a natural disposition of our mind, a creative duality of human thinking. A law of cognition to cut reality into mutually exclusive opposites creates mutually exclusive incompatible

components of meaning [19, p.148].

It is worthwhile to pinpoint some implications for teaching new words: the purpose for teaching, the criteria for choosing neologisms for study and the activities to practice their usage. The purpose of teaching neologisms is to develop lexical competence which, first of all, means the knowledge of ways and means of word formation and then development of daring for playful invention on the basis of derivational patterns current in the English language and taste for occasional coinages. Lexical competence also presupposes mastering guessing abilities and linguistic intuition of our students in the process of neologism interpretation. The criteria for the choice of neologisms for the classroom must be based on usefulness of the item, ease of use and interpretation, potential extension. The activities to practice new words may include: crosswords, matching words and their definitions, teasing out the meaning of new words from its context, choosing the right word from a set of words to fit the context, personalizing new words in interviews.

Research shows that the new blends, numbers in discourse and the development of new meanings manifest entropy, a certain degree of stretching lexical and stylistic norms of the English language, at the same time, displaying semantic flexibility, informational complexity, and great expressive potential.

It is really exciting to explore new words and to become aware of that enormous creativity of the English language which is still used and reused and, very often, even enriched by millions of speakers all over the world.

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# THE IMPORTANCE OF CULTURE IN LANGUAGE TEACHING

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**Abstract:** The structure of language and the ways it is used reflect the norms and values that members of a culture share, while language is the means through which culture is transmitted. The communicative competence model is based on this understanding of the relationship between language and culture. Language learners need to be aware, for example, of the culturally appropriate ways to address people, express gratitude, make requests, and agree or disagree with someone. Thus, it is essential that the study of culture is incorporated into the classroom curriculum. Cultural activities and objectives should be carefully organized and included into lesson plans to enrich and deepen the teaching content and to enable students to function effectively in another language and society.

**Key words:** culture, language teaching, classroom curricula

The culture associated with a language cannot be learned in a few lessons about celebrations, folk songs, or costumes of the area in which the language is spoken. Culture is a much broader concept that is inherently tied to many of the linguistic concepts taught in second language classes. It should be made a priority for language educators to incorporate the study of culture into their classroom curricula. The present article supports the idea that students cannot truly master the language until they have also mastered the cultural contexts in which the language occurs. Thus, the importance of incorporating culture into second language teaching is discussed and strategies for infusing cultural issues in classroom instruction are recommended.

Traditionally, culture was understood in terms of formal or "high" culture (literature, art, music, and philosophy) and popular or "low" culture. From this perspective, one main reason for studying a language is to be able to understand and appreciate the high culture

of the people who speak that language. The pop culture is regarded as inferior and not worthy of study.

In this view, language learning comes first, and culture learning second. Students need to learn the language in order to truly appreciate the culture, but they do not need to learn about the culture in order to truly comprehend the language. This understanding can lead language teachers to avoid teaching culture for several reasons:

1. They may feel that students at lower proficiency levels are not ready for it yet.
2. They may feel that it is additional material that they simply do not have time to teach.
3. In the case of formal culture, they may feel that they do not know enough about it themselves to teach it adequately.
4. In the case of popular culture, they may feel that it is not worth teaching.

In contemporary language classrooms, however, teachers are expected to integrate cultural components because language teaching has been influenced by a significantly different perspective on culture itself. This perspective, which comes from the social sciences, defines culture in terms of the knowledge, values, beliefs, and behaviors that a group of people share.

Linguists and anthropologists have long recognized that the forms and uses of a given language reflect the cultural values of the society in which the language is spoken. Linguistic competence alone is not enough for learners of a language to be competent in that language [4, p.19]. Language learners need to be aware, for example, of the culturally appropriate ways to address people, express gratitude, make requests, and agree or disagree with someone. They should know that behaviors and intonation patterns that are appropriate in their own speech community may be perceived differently by members of the target language speech community. They have to understand that, in order for communication to be successful, language use must be associated with other culturally appropriate behavior.

In many regards, culture is taught implicitly, imbedded in the linguistic forms that students are learning. To make students aware of the cultural features reflected in the language, teachers can make those cultural features an explicit topic of discussion in relation to the linguistic forms being studied. An English as a second language teacher could help students understand socially appropriate communication, such as making requests that show respect; for example, “Hey you, come here” may be a linguistically correct request, but it is not a culturally appropriate way for a student to address a person. Students will master a language only when they learn both its linguistic and cultural norms.

Cultural information should be presented in a nonjudgmental fashion, in a way that does not place value or judgment on distinctions between the students’ native culture and the culture explored in the classroom. Claire Kramsch describes the “third culture” of the language classroom—a neutral space that learners can create and use to explore and reflect on their own and the target culture and language [3, p.68]. Some teachers and researchers have found it effective to present students with objects or ideas that are specific to the culture of study but are unfamiliar to the students. The students are given clues or background information about the objects and ideas so that they can incorporate the new information into their own worldview. An example might be a cooking utensil. Students would be told that the object is somehow used for cooking; then they would either research or be informed about how the utensil is used. This could lead into related discussion about foods eaten in the target culture, the geography, growing seasons, and so forth. The students act as anthropologists, exploring and understanding the target culture in relation to their own. In this manner, students achieve a level of empathy, appreciating that the way people do things in their culture has its own coherence.

Cultural activities and objectives should be carefully organized and incorporated into lesson plans to enrich and inform the teaching content. Some useful ideas for presenting culture in the classroom

are the following: authentic materials, proverbs, role play, culture capsules, literary texts, films or television segments.

Using authentic sources from the native speech community helps to engage students in authentic cultural experiences. Sources can include films, news broadcasts, and television shows, Web sites, photographs, magazines, newspapers, restaurant menus, travel brochures, and other printed materials. Teachers can adapt their use of authentic materials to suit the age and language proficiency level of the students. For example, even beginning language students can watch and listen to video clips taken from a television show in the target language and focus on such cultural conventions as greetings. The teacher might supply students with a detailed translation or give them a chart, diagram, or outline to complete while they listen to a dialogue or watch a video. After the class has viewed the relevant segments, the teacher can engage the students in discussion of the cultural norms represented in the segments and what these norms might say about the values of the culture. Discussion topics might include nonverbal behaviors, for example, the physical distance between speakers, gestures, eye contact, societal roles, and how people in different social roles relate to each other. Students might describe the behaviors they observe and discuss which of them are similar to their native culture and which are not and determine strategies for effective communication in the target language.

Discussion of common proverbs in the target language could focus on how the proverbs are different from or similar to proverbs in the students' native language and how differences might underscore historical and cultural background [1, p.36]. Using proverbs as a way to explore culture also provides a way to analyze the stereotypes about and misperceptions of the culture, as well as a way for students to explore the values that are often represented in the proverbs of their native culture.

In role plays, students can act out a miscommunication that is based on cultural differences. For example, after learning about ways of addressing different groups of people in the target culture, such as people of the same age and older people, students could role play a

situation in which an inappropriate greeting is used. Other students observe the role play and try to identify the reason for the miscommunication. They then role play the same situation using a culturally appropriate form of address.

Students can be presented with object, for instance, figurines, tools, jewelry, art or images that originate from the target culture. The students are then responsible for finding information about the item in question, either by conducting research or by being given clues to investigate. They can either write a brief summary or make an oral presentation to the class about the cultural relevance of the item. Such activities can also serve as a foundation from which teachers can go on to discuss larger cultural, historical, and linguistic factors that tie in with the objects. Such contextualization is, in fact, important to the success of using culture capsules.

Literary texts are often replete with cultural information and evoke memorable reactions for readers. Texts that are carefully selected for a given group of students and with specific goals in mind can be very helpful in allowing students to acquire insight into a culture. One study compared the level and quality of recollection when two different groups of students learned about Côte D'Ivoire [5, p. 45]. One group studied a fact sheet and the second studied a poem about colonialism in Côte D'Ivoire. The researchers found that group that studied the fact sheet retained very little information about the Côte D'Ivoire culture, whereas the group that read the poem showed a capacity to empathize with the personal history of the Côte D'Ivoire people.

Film and television segments offer students an opportunity to witness behaviors that are not obvious in texts. Film is often one of the more current and comprehensive ways to encapsulate the look, feel, and rhythm of a culture. Film also connects students with the language and cultural issues simultaneously [6, p. 21], such as depicting conversational timing or turn-taking in conversation. At least one study showed that students achieved significant gains in overall cultural knowledge after watching videos from the target culture in the classroom [2, p. 19].

In conclusion, it should be highlighted that the idea of teaching culture is nothing new to second language teachers. In many cases, teaching culture has meant focusing a few lessons on holidays, customary clothing, folk songs, and food. While these topics may be useful, without a broader context or frame they offer little in the way of enriching linguistic or social insight—especially if a goal of language instruction is to enable students to function effectively in another language and society. Understanding the cultural context of day-to-day conversational conventions such as greetings, farewells, forms of address, thanking, making requests, and giving or receiving compliments means more than just being able to produce grammatical sentences. It means knowing what is appropriate to say to whom, and in what situations, and it means understanding the beliefs and values represented by the various forms and usages of the language. Culture must be fully incorporated as a vital component of language learning. English language instructors should identify key cultural items in every aspect of the language that they teach. Students can be successful in speaking a second language only if cultural issues are an inherent part of the curriculum.

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# MOTIVAREA ARHAISMELOR DIN STRUCTURA FRAZELOGISMELOR PRIN ETIMOLOGIE POPULARĂ

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**Abstract:** Since phraseology has an idiomatic character, we point out that the degree of idiomatization is inversely proportional to the degree of motivation: the less motivated a word combination is, the more idiomatic it is. The impression of idiomaticity is generated by the lack of motivation, a phenomenon which is often catalysed by figurative motivation (by metaphor, metonymy). The synchronic view on the degree of motivation of a phraseological unit can be doubled by the diachronic view on the original motivation, *alias* motivation at the stage of creating the word combination as a "ready-made" expression or repeated discourse. The unmotivated character of some linguistic signs often generates, as a reaction, false etymological associations (evolved from the aspiration for order, clarity and motivation of the linguistic element) and, at the same time, an unconscious restoration of the etymological connection. Being old historical documents, some phraseological units contain such images, remade through a process of folk etymology.

**Key words:** phraseological unit, idiomaticity, etymology, folk etymology, motivation

E axiomatic faptul că frazeologismele se caracterizează printr-un anume specific, din punct de vedere semantic: sensul lor general nu e comprehensibil sau nu poate fi derivat din suma sensurilor componente ale expresiei. Altfel zis, frazeologismele sunt semne lingvistice nemotivate. Fără a face referire la vechea dispută cu privire la cele două ipoteze – *physei* și *thesei* – care nu reprezintă obiectul cercetării noastre, nu putem să nu remarcăm totuși apropierea frazeologismelor de unitățile lexicale, care, la fel, sunt semne lingvistice, în cea mai mare parte, absolut arbitrare. Dată fiind *idiomacitatea* frazeologismelor, menționăm că gradul de idiomatizare

e invers proporțional cu gradul de motivare: cu cât e mai puțin motivată o îmbinare de cuvinte, cu atât ea este mai idiomatică. Impresia de idiomaticitate este generată de lipsa motivării actuale, fenomen catalizat adesea de motivarea figurată (prin metaforă, metonimie). Această optică sincronică asupra gradului de motivare a frazeologismului poate fi dublată de optica diacronică, a motivării originare, *alias* a motivării la etapa constituirii (urzirii) îmbinării lexicale ca expresie „de-a gata” sau *discurs repetat*. Desigur, nu toți vorbitorii depun eforturi susținute în vederea conștientizării legăturilor de ordin etimologic, totuși trebuie să remarcăm că există și vorbitori cu un simț lingvistic deosebit, care renunță la utilizarea cuvintelor „la întâmplare”. De aceea nici aspectul intuitiv, individual al motivării nu e deloc de neglijat. Anume așa pot fi explicate re-motivările etimologice populare, care se conformează necesității vorbitorului de eliminare a opacizării și introducerii transparenței, în definitiv. În așa fel, vorbitorii tind în permanență a îngloba fiecare cuvânt, mai ales cele inaccesibile sau insuficient de inteligibile, într-o familie lexicală cunoscută și a-l lega de alte cuvinte din limbă. După cum afirma Ch. Bally, „poporul” posedă, într-adevăr, un *instinct etimologic* [Bally, p. 31-32]. Astfel, caracterul nemotivat al unor semne lingvistice generează adeseori, ca reacție, asociații etimologice false, izvorâte din aspirația către ordine, claritate și motivare a elementului lingvistic și, totodată, o restabilire inconștientă a legăturii etimologice. Altfel zis, vorbitorii „încearcă să-și lămurească anumite cuvinte, noi sau învechite, rare sau izolate în limbă, cu un sens neclar sau cu o formă insolită, în general insuficient cunoscute sau, pur și simplu, susceptibile de o interpretare, prin falsă asociație etimologică” [Hristea, p. 206]. Fenomenul dat e cunoscut în lingvistică având numele de *etimologie populară*<sup>10</sup>.

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<sup>10</sup> Unii cercetători apropie *etimologia populară* de fenomenul *paralelismului semantic*, explicând aceasta printr-o serie de interferențe între *elementul indus* și *elementul inductor*, cu diferența că, în cazul paralelismului semantic, aceste interferențe se produc în interiorul aceleiași familii lexicale, mai mult, chiar în interiorul aceleiași familii lexico-frazeologice, în timp ce *etimologia populară* are a face cu interferențe

Prin *etimologie populară* înțelegem, așadar, „fenomenul de apropiere semantică și fonetică, de modificare a formei unui cuvânt împrumutat sub influența unui cuvânt mai cunoscut, cu care are asemănări de formă (rareori de sens)” [Corlăteanu, p. 164]. Menționăm că etimologia populară joacă un rol deosebit de important în viața oricărei limbi, lăsându-și amprenta și asupra unităților lexicale învechite din structura frazeologismelor. Astfel de cuvinte, necunoscute și deci private de semnificații pentru majoritatea vorbitorilor, sunt, de regulă, evitate în vorbirea obișnuită. Când evitarea însă este imposibilă, mai ales în cazul în care termenii dați sunt elemente constitutive ale unor sintagme fixe, atunci ei, termenii, sunt adaptați formal sau, mai bine zis, substituiți cu alții cu o poziție mai certă în limbă. Mai mult decât atât, unitățile lexicale ieșite de mult din uz, nemaifiind cunoscute de cea mai mare parte a vorbitorilor sau, cel puțin, devenind neclare, „tulbură” imaginea ce stă la baza expresiei. Faptul dat, de asemenea, facilitează intervenția etimologiei populare, a cărei menire constă tocmai în a restabili imaginea și motivarea pierdută<sup>11</sup>. În așa fel, fiind vechi documente istorice, unele frazeologisme conțin astfel de imagini refăcute printr-un proces de etimologie populară.

Ne-am propus să examinăm fenomene de etimologie populară declanșate drept consecință a dorinței de motivare și de dezambiguizare a arhaismelor lexicale din structura frazeologismelor.

Cel mai răspândit tip de etimologie populară produsă cu un element component al frazeologismului, când „între cei doi termeni ai fenomenului există numai raporturi de natură formală, care merg de

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între familiile lexicale diferite. După cât se pare, aceste fenomene se produc mai ales spontan, dar nu este exclusă nici producerea acestora în mod intenționat (pentru detalii cf. [Baldinger]).

<sup>11</sup> În acest context, vrem să subliniem că etimologia populară intervine nu doar în „cazurile când unui **cuvânt nou** – *sublinierea ne aparține* – *L.T.* – i se modifică forma după modelul unuia vechi pentru care, prin utilizarea frecventă între cuvânt și sens s-a realizat, în mintea vorbitorului legătura care poate fi simțită ca o motivare”, după cum menționează Stelian Dumistrăcel, ci și în cazurile arhaismelor, cărora în așa fel li se oferă șansa de a-și prelungi existența în limbă.

la vaga similitudine fonetică până la omonimie” [Hristea 1968, 212] (adică identificarea fonetică totală între elementul indus și cel inductor), lăsându-i nealterat conținutul lui semantic. Astfel, similitudinile de ordin fonetic au un rost deosebit, iar confuziile paronimice sunt principalii factori ce facilitează apariția etimologiei populare. Cu timpul, elementul *inductor* se substituie celui *indus* și din paronime, cum erau inițial, unitățile lexicale în cauză devin omonime, iar uzul general și norma literară le acordă girul. Întrucât substituirea a avut loc prin acționarea formei materiale a cuvântului, vorbitorii, în tendința de a scăpa de caracterul nemotivat al semnului glotic, întreprind tentativa de a pune de acord, cel puțin parțial, forma cu sensul, realizându-se în felul acesta, o relativă motivare a semnului.

De fapt, în majoritatea cazurilor, se întâmplă ca numai după producerea etimologiei populare și consacrarea fenomenului de către uz (eventual, și înglobarea unui cuvânt într-o familie complet străină), vorbitorii, neapărat, tind să reliefeze anumite afinități semantice între cei doi termeni ai etimologiei populare<sup>12</sup>. „Dacă totuși avem impresia că putem descoperi afinități semantice chiar și în asemenea cazuri, aceasta se întâmplă numai pentru că ținem cu orice preț să-i descoperim fenomenului un substrat logic, care, de cele mai multe ori, nu există” [*ibidem*, 215]. Expresiile examinate, în cele ce urmează, dovedesc cu prisosință acest fapt.

*Astfel, meditănd asupra sensului frazeologismului a umbla creanga, adică „a umbla fără rost, ca o haimana”, rămânem contrariați din moment ce descoperim că expresia este atașată sensului de bază al lexemului creangă „cracă”. Lucrurile se limpezesc dacă ne referim la varianta a umbla cranga a expresiei date. În viziunea lui Al. Graur și a lui V. Bogrea, a umbla cranga sinonimizează cu a umbla craina (altfel zis a bate laturile, a umbla marginea, a bate berbunca, a umbla sambura) [Bogrea, p. 91-93; Graur, p. 214]. Paralela făcută între aceste două expresii a permis*

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<sup>12</sup> Asemenea interpretări imaginare, după generalizarea unei etimologii populare, e numită *motivare semantică a posteriori* (a se vedea [*ibidem*, 216]).

cercetătorilor să releve că lexemul *creangă* (var. *cranga*) este, de fapt, unul remodelat din ruteanul *granga*, cu semnificația de „graniță” (la fel ca și *craina* < rut. *Craină* „margină, țară de margine”)<sup>13</sup> (a se vedea [Dumistrăcel 1997: 61]). Datorită apropierii formale și din necesitatea de a-l motiva, vorbitorii limbii române contemporane l-au înlocuit cu lexemul *creanga*: *Feciorii-aiiești doi toată ziua umblau creanga, ba la vânat, ba după alte lucruri fără socoteală* (*Poveștile lui Făt-frumos*, p. 66).

Rămânem contrariați și la descoperirea în opera lui V. Alecsandri a expresiei *a da după piersic* cu accepțiunea „a ascunde un lucru furat”, a cărei formă se datorează, de asemenea, etimologiei populare (inițial, a fost *a da după mersic*) (a se vedea [Dumistrăcel 2001: 324]). Similară este situația și în cazul expresiilor *a mânea porcii la jir* și *când va trece cămila prin urechile acului* (pentru detalii cf. [Dumistrăcel 1997: 117]).

În expresia care-și are originea în limbajul șoferilor, *a fi pe geantă* „a se afla într-o situație dificilă, într-un impas”, substantivul *geantă* este utilizat impropriu datorită etimologiei populare pentru *jantă* (< fr. *jante* „partea exterioară, periferică a unei roți de autovehicul”), termen tehnic cunoscut doar persoanelor din mediul profesional respectiv. De asemenea, lingvistul ieșean Stelian Dumistrăcel menționează că și în expresia cu o mare circulație *a rămâne în pană*, cuvântul *pană* este legat nemotivat, prin etimologie populară, de semnificația „formație epidermică cornoasă care acoperă corpul păsărilor”, pe când acesta este, de fapt, de asemenea, un termen tehnic din același domeniu cu accepțiunea „oprire accidentală a funcționării unei mașini”, necunoscut majorității vorbitorilor (pentru detalii cf. [Dumistrăcel 2011: 172]).

Frazeologismele *a-și găsi bacăul* „a-și găsi nașul cu cineva” și *a nimerit orbul brăila* „este posibil orice lucru, incredibil inițial” conțin în structura lor termeni ce reprezintă denumiri ale orașelor românești. Această prioritate toponimică – Bacău și Brăila – intrigă

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<sup>13</sup> Motivarea, probabil, rezidă în faptul că, la frontiere, mișunau aventurierii, oamenii fără căpătâi.

cititorul. În cazul primului termen (Bacău), s-a găsit o interpretare. Bunăoară, se consideră că această relevare geografică evocă prestigiul vameșilor de la Bacău, exagerat, care provocau neplăceri călătorilor și negustorilor (prin intermediul perceperilor taxelor vamale). Dar de ce Brăila? Ambii termeni reprezintă, de fapt, niște remodelări, prin etimologie populară, ale împrumuturilor din alte limbi, împrumuturi care s-au arhaizat. Așa în primul frazeologism e vorba de o contaminare a cuvântului *Bacău* și a împrumutului din maghiară *bakó*, cu semnificația de „călău” (a se vedea [DELR, 66]). De aici și înțelesul frazeologismului de „a-și găsi călăul”: *Nu-mi umbra cu mâța-n sac și-mi răspunde curat, cum te-ntreb, c-apoi îți găsești Bacăul cu mine* (V. Alecsandri). În cel de-al doilea frazeologism, are loc o substituție de nume: „substantivul învechit german *Brille*, cu accepțiunea de „ochelari” este substituit de numele orașului Brăila” (cf. [Dumistrăcel 1997: 167]).

În favoarea calificării lexemului *marț* din frazeologismul *a face (a fi, a rămâne) marț* „a bate pe cineva la jocul de table, de cărți etc.; a învinge, a pune în situația de a nu mai putea obiecta nimic” drept un împrumut din limba turcă (< *mars*, cuvânt ce face parte din termenii „tehnici” ai jocului de table) [Ioniță 1993: 260], turcescul *mars* a fost modificat fonetic sub influența numelui românesc pentru cea de-a doua zi a săptămânii: *marți* < lat. *Martis dies*. Vorbitorii au simțit necesitatea de a motiva un termen neuzitat, pe care nu-l mai înțelegeau (*mars*), folosindu-se de confuzia paronimică. Etimologia populară a acționat asupra formei materiale a cuvântului, modificându-i structura fonetică, însă această modificare nu a mers până la totala identificare formală a elementului indus: *marț* (și nu *marți*). Deși trebuie să menționăm, în această ordine de idei, că mulți îl pronunță totuși *marți* (cu *i*), ceea ce denotă că, pentru o bună parte a subiecților vorbitori etimologia populară a finisat cu omonimizarea celor două cuvinte (elementul inductor substituindu-se celui indus). Ne confirmă acest detaliu și exemplele din operele literare: *Organe, fluiere, chitări... cântau într-o unire de rămâneau marți cei mai buni muzicanți din lume* (P. Ispirescu, p. 134) etc.

Trebuie să subliniem totuși că imprecizia paronimică (*mars* –

*marți*) n-a fost unicul factor care a determinat declanșarea etimologiei populare. Pe lângă o cvasiidentitate fonetică, între acești doi termeni există și relații de ordin semantic. Bunăoară, le-a apropiat ideea de „ghinion”. Or *marți*, pentru cei superstițioși, e o zi cu ghinion, iar un insucces, precum ar fi pierderea la jocul de table – *mars* – poate fi motivat, de pildă, fiind pus pe seama faptului că s-a jucat într-o zi dificilă, care aduce nenoroc. Pe lângă ideea comună de „ghinion”, o altă nuanță de sens care le apropie este cea de câștig *dublu*, iar *marți* e cea de-a *doua* zi a săptămânii [Hristea, p. 261].

Deși mult mai rare, sunt totuși suficiente cazurile când etimologia populară se produce nu ca rezultat al unor afinități semantice, ci acestea din urmă apar ca efecte ale fenomenului în cauză, adică etimologia populară afectează sensul cuvântului. Vom ilustra situația dată prin câteva exemple. Expresia *a da paiéle*, de pildă, reprezintă o „deraiere” semantică prin încrucișarea accidentală a două cuvinte diferite cvasiidentice formal”, mai precis omografe: *páiele* – *paiéle* (forme de plural ale substantivelor *pai* și *paiá*). Așadar, forma originară a frazeologismului este *a da paiéle* (calc după tc. *pāye vermek* „a acorda stimă”) cu sensul de „a flata”, unde *paiá*, un arhaism de origine turcească (*pāye*), semnifică „demnitate, funcție înaltă în Imperiul Otoman”. De aceea, sensul etimologic al frazeologismului a fost „a da un titlu onorific, a numi într-o slujbă”, care s-a extins treptat la „a măguli”: *Încep voroava cu pașa, Farmachi îl lăuda, măgulituri și paiiele cât se putea îi da (apud [Dumistrăcel 1997: 178])*. Deoarece unitatea lexicală *paiá*, arhaizându-se, a devenit confuză pentru majoritatea vorbitorilor, ei au tins s-o adapteze formal, substituind-o cu o unitate lexicală general cunoscută – *pai(e)*. Mai mult decât atât, etimologia populară, în cazul de față, a modificat nu numai aspectul formal al cuvântului, ci a contribuit și la evoluția conținutului lui semantic. Sub influența semnificației frazeologismelor în care apare lexemul *paie* (*a pune paie pe foc; a stinge focul cu paie*), se modifică și accepțiunea expresiei *a da paiéle* (utilizată și sub forma *a da páiele*), care ajunge să semnifice „a ațâța, a întărâta; a ține hangul”, ceea ce ne-o dovedește și exemplul din opera marelui povestitor humuleștean:

*Încă te uiți la ei, bărbate, zicea mama, și le dai paiete! Așă-i?*

Substantivul arhaic, conservat regional, *miraz* reprezintă, de asemenea, un exemplu de etimologie populară, ce a influențat atât fonetismul cuvântului, cât și semnificația lui originală („moștenire”). Fiind un împrumut de origine turcească (*miras*), el a pătruns în toate limbile balcanice (cf. bg., scr. *miraz* și ngr. *mirási*). Ceea ce-l diferențiază de termenii înrudiți din alte limbi este că numai în română, prin etimologie populară, și anume sub influența verbului *a mira* (de care e apropiat formal), el și-a îmbogățit paleta semantică cu sensul „minune; ciudățenie” (fără a-și modifica forma). Anume cu acest sens, lexele a rămas cristalizat în structura frazeologismelor: *de miraz* „minunat, strașnic”; *mai mare miraz* „spre marea mirare a tuturor”; *a fi vrednic de miraz* „a fi vrednic de batjocură”, *a fi (a se face) de miraz* „a fi (a se face) de râș”.

În cazul unității lexicale *cărdășie*, sub influența substantivului *cârd* (< scr. *krd*), etimologia populară i-a schimbat atât latura materială (modificarea de formă fiind una ușoară, neesențială: *cărdășie* > *cărdășie*), cât și cea ideală, modificându-i semnificația originală în sensul unei restrângeri, specializări și „degradări” [DELR, p. 227]. Dacă *cărdășie* avea sensul de „tovărășie, asociație” (< tc. *cardaş* „tovarăș, frate”), fără nuanță peiorativă, atunci în structura frazeologismului *a intra în cărdășie* „a se asocia în scopuri necinstite, meschine”, el dezvoltă accepțiunea de „clică, gașcă, întovărășire cu scopuri condamnabile”. Ne asociem părerii lui Th. Hristea, conform căreia sensul dat al cuvântului *cărdășie* a apărut sub influența hotărâtoare a frazeologismelor *a intra în cârd*, *a se pune în cârd*, *a se băga în cârd* cu cineva, a căror valoare depreciativă e sesizată de către toți vorbitorii.

Există cazuri când, grație etimologiei populare latente, s-a modificat sensul frazeologismului în întregime. O ilustrare concludentă a acestui fapt este expresia *până-n pânzele albe* (a se vedea [Dumistrăcel 1997: 195]), despre care, într-o manieră foarte sugestivă Stelian Dumistrăcel scrie: „Voalarea și metamorfoza semnificației acestei expresii (la origine cultă) a limitei vieții omenești constituie exemple tipice pentru efectuarea intervenției

subiectivității epocilor și oamenilor în ceea ce privește imaginea sugerată de o îmbinare de cuvinte” [Dumitrăcel 2001: 329]. Sensul primar al acestui frazeologism a fost „a-l urmări până la moarte”, întrucât pânda albă semnifică, *pars pro toto*, moartea, evocată prin giulgiul cu care se acoperă fața mortului, albul fiind, de asemenea, culoarea care simbolizează moartea. Actualmente, frazeologismul se întrebuițează cu o altă semnificație „fără încetare, până la capăt; până la ultima limită; necruțător”. După cum denotă însuși Stelian Dumitrăcel, imaginea a fost „remodelată” datorită efortului depus în vederea albirii pânzei, peste care s-ar fi suprapus sensul așa-zis „moral”, *alias* „curat, nevinovat, neprihănit”, asociat cu „perfectiunea”. Pentru ilustrarea semnificației actuale a frazeologismului, propunem să analizăm următorul titlu din *Ziare.com*: *Firea spune cum a ajuns "Tudy" viceprimar: ALDE l-a susținut până-n pânzele albe* (<http://www.ziare.com/gabriela-vranceanu-firea/primar-bucuresti/firea-spune-cum-a-ajuns-tudy-viceprimar-alde-l-a-sustinut-pana-n-panzele-albe-1428320>, Vizitat 21.07.2016) sau următoarele fragmente din ziar: „*Mă voi apăra până în pânzele albe, fie la instanțele naționale, fie la cele internaționale*”, a declarat ieri fostul președinte al PSD Brașov, Constantin Niță, audiat din nou la DNA București, în dosarul în care este cercetat pentru trafic de influență. ([http:// infobrasov.net/nita-se-va-apara-de-dna-pana-n-panzele-albe/](http://infobrasov.net/nita-se-va-apara-de-dna-pana-n-panzele-albe/) Vizitat 21.07.2016) sau

*Lupta până-n pânzele albe! Instanța i-a dat dreptate Loredanei, dar Gabi Lunca spune că e o nedreptate! Cele două se ceartă pe o melodie!* „Loredana avea 3 ani când am compus eu piesa” (<http://www.wowbiz.ro/lupta-pana-n-panzele-albe-instanta-i-a-dat-dreptate-loredanei--dar-gabi-lunca-spune-ca-e-o-nedreptate-cele-doua-se-cearta-pe-o-melodie-e2809cloredana-174247.html> Vizitat 21.07.2016), din care se vede clar că expresia nu mai actualizează actualmente sensul etimologic, primar.

În concluzie, menționăm că etimologia populară este un fenomen ce și-a lăsat amprenta nu numai asupra unor cuvinte aparte, dar și asupra unor componente ale unei serii întregi de frazeologisme. Și dacă majoritatea cuvintelor, atinse de etimologia

populară, sunt efemere și corectate, treptat, de norma literară (de pildă, cele din comediile lui I. L. Caragiale: *renumeratie*, (lege de *murături* ș.a.), cele cristalizate în structura frazeologismelor, în majoritatea lor, rămân rezistente și se generalizează, scăpând controlului cultural.

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# TEACHER-STUDENT INTERACTION IN THE LANGUAGE CLASSROOM

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**Abstract:** The article highlights the idea that a successful interaction is the basis of positive human relationships among people. Similar to everyday-life interaction, university students have to be trained to be effective communicators in a foreign language. Language teachers can do this through different ways of encouraging classroom interaction.

**Key words:** communication skills, linguistic competence, classroom interaction, social behaviour, communicative behaviour, pragmatic factors

The development of communication skills comes from the emphasis of language teaching and linguistic competence of the language learners. Language teachers need to create a correct lesson plan to teach English as a foreign language in an active manner to develop students' communication skills.

Before the lesson, both the teacher and students have some expectations. Language teachers expect their students to use English at the lesson. Thus, they use English while teaching and presenting new material. Language teachers also plan the tasks for the students in such a way as to use the target language actively in the EFL classroom. The students have their own expectations: they expect the teacher to explain and give them assignments, they want the teacher to clarify some difficult problems, etc. We believe that without meeting each other's expectations, several problems might arise in the student-teacher interaction in the EFL classroom. The main aim of the paper is to describe the most useful and effective ways of developing productive and communication skills in EFL classroom by teacher-student interaction in EFL classroom. The person who wants to attempt to do a task must first think well of what s/he wants to achieve, how s/he wants to achieve it, and why s/he wants to do it.

According to Vizental, a teacher of foreign language must know what s/he is teaching, how s/he should teach it, why his/her pupils are learning the foreign language [5, p.15]. The first of the questions above relates to the *object* of teaching (*what* to teach) and is strictly related to the notions of *language* and *society*. Consequently, we try to define what *knowledge* of a foreign language means. Approaches to language teaching go hand in hand with the main linguistic theories of the age.

Language is a *semiotic system*, a socially accepted system of *signs*. The signs of the language, its individual speech sounds, letters, words etc., are known and shared by the entire community. For example, the letters of the Latin alphabet are meaningful and have the same value for the entire Western world, but they are foreign to Russians, or the Japanese, or the Arabs etc., who use another alphabet. In the same way, English words (e.g. *boy*, *girl*, *home*, *to work*) are meaningful to all the speakers of this language, but may sound gibberish to a person who has not learned the English language. It is due to the shared system/code that communication within the community is possible [5, p.23]. Vizental suggested that *linguistic competence* is only one aspect of competent speakers' *communicative competence*, their total ability to interact with the help of the language. An experienced person knows the rules of social behaviour- when to speak and when to keep silent, what to talk about in different situations, or how to address different types of persons. Even small children know that they must address an older person differently from the way they address in general. Analyzing the speaker's communicative behaviour and ordinary exchanges, linguists concluded that the competent speaker's ability to communicate largely depends on *pragmatic* factors. Knowledge of the world and society enables competent speakers to convey more meaning than is carried by the semantic load of their words. The competent communicator also knows how to use language functionally and strategically and to obtain the best results.

Linguists also understood that people use language not only to *say* things, but also to *do* things, to perform actions - or *speech acts*,

as the great language philosopher *John Langshaw* named them. For example, ordinary expressions can also perform actions: by saying *Congratulations!* The speaker actually congratulates the listener; by saying *Hand me that book, please*, s/he performs the act of asking etc. A speech act can be performed by using various linguistic constructs, and many speech acts are indirect, mostly because imperative constructions would not be polite. For example: *Open the window!* sounds like a command. A polite speaker will prefer to ask, *Can you open the window?* The listener will know that this expression represents an indirect request for the action to be achieved. The same expressions can be used to perform various speech acts, according to the context in which the expression takes place. For example: the simple expression *The door is open!* has different meanings, it can *state* a fact, it can function as an indirect *request* to close it, as an *invitation* to leave or as a *warning* that someone can break in. *I have a headache!* may present a request for a pill, or a refusal to go to a party. By saying *Thanks !* a speaker can accept something or refuse it. Interjections and time fillers – *Oh!*, *Wow!*, *Really!*, *You don't say!* – can be used to perform a variety of actions: praise, criticize, express delight or fright etc. The speaker's ability to perform speech acts with the help of language is closely connected to the functional potential of that language.

According to Leech, linguists generally agree that language has five basic *functions*:

- an *informational* function - people use the language to convey and get information, this may seem to be the the most important function;
- a *directive* function - using language to control the behaviour and attitudes of others, to command, demmand, inquire and request etc.;
- an *expressive* function – using language to express feelings and attitudes, likes, dislikes, wishes, desires, fears, hopes etc.;

- an *aesthetic* function - people often construct their expressions so as to please the ear, rather than for the information the words carry;
- a *phatic* function - using language for “keeping social relationship in good repair”, what we say is of lesser importance than the fact that we say it, not congratulating a person or not greeting someone can be perceived as an offence [2, p.13].

To understand the full significance of communication skills we must also analyze the nature of communication and identify some of its basic features. According to Richard and Rogers (1986), the analysis shows that:

- communication is *meaning-based*: communication aims at conveying *meaning* through a variety of channels: language, paralanguage etc.; in linguistic exchanges, interlocutors *cooperate*: they produce messages that are *meaningful* and *relevant* for the interlocutors;
- communication is *interactional*: communication requires two participants who interact; meaning is not inherent in words, but negotiated between the interlocutors; the listener’s task is to make the inferences to decode the speaker’s intended meaning;
- communication is *structured*: human communication consists of a variety of *discourse types*: journalistic discourse, the political discourse, the Church, of the court of law, the discourse of classroom interactions, of casual discussion or telephone conversation, of letter writing etc.;
- communication is *conventional* - the participants in a communicative exchange observe certain *social conventions* concerning the *relationship* between: the *interactants*, the *speaker* and the *context* in which the exchange takes place, an official setting;
- communication is *appropriate* - interlocutors *adapt* their discourse to the relative *social status* between the speaker and the listener (age, position, familiarity etc.), the *roles* they

assume in communicative exchange (teacher/student, doctor/patient);

- the *discourse type* - official or informal letters, telephone conversations etc. [4, p.23-24].

The above analysis conveys the conclusion that communication skills has a much wider scope than simple linguistic skills. According to Canale and Swain (1980), we can identify at least five *dimensions* of communication competence [1, p.25]:

1. *linguistic skills* - the speaker's ability to use language *accurately*, to recognize and produce grammatically and semantically well-formed sentences.
2. *sociolinguistic skills* - the speaker's ability to use language *appropriately* with respect to the social environment, to recognize and adapt his/her message to the interlocutors, to the social and situational context in which the exchange takes place, the activity type etc.
3. *discourse skills* - the speaker's ability to recognize and use language *appropriately* with the respect to the type of discourse; to identify the type of discourse and interpret messages accordingly; to adapt his/her language to the discourse type: to formulate expressions for the telephone conversation, to know the letter-closing formula etc.
4. *strategic skills* - the speaker's ability to use language *functionally*: using the language to perform actions; *strategically*: using linguistic strategies of repair, to convey personal disagreement, of indirectness and politeness, to obtain real-world advantages or avoid negative consequences: a joke can be more effective than a hundred words, to create a favourable atmosphere;
5. *cultural skills* - the knowledge of elements of culture and civilization of the foreign language environment: the communicator knows facts belonging to the country, the people, history, literature of the target language. Learning a foreign language involves learning about the world and type of society

the native speakers of the language live in: their history and literature, educational system, their history etc.

The important aim of the foreign language class is to develop the students' *communication skills* (their ability to use the language appropriately, functionally, strategically, as to interact with the other members of the social group), as well as their *cultural skills* (knowledge of the linguistic and non-linguistic customs). The foreign language student must learn to lead communicative and cultural skills similar to those of the native speaker, they will need such skills later on in the real world situations. Apparently, the classroom provides only a limited range of communicative interactions - as the teacher/student, student/student relationships. It is the foreign language teacher's duty to use the classroom as a kind of laboratory and organize activities that should simulate real-world exchanges. The teacher must stretch his/her imagination and expand the classroom context so as to let the students to use language realistically and interactively. The question-answer exchange between teacher and students was often the only pattern of teacher-learner interaction. In contrast to the students at the front, those at the back either did not volunteer or were unable to read aloud when nominated by the teacher to do so. This pattern is illustrated in the following notes from a teacher's research diary [3, p.117-118]. In practice, in usual teaching situations, we need to give students practice in grammar and vocabulary (accuracy work) and opportunities to use the language (fluency work) through a combination of class work, pair work and group work. In order to do this effectively, we have to organize our class work, pair work and group work to motivate students.

For effective fluency work in groups, we practised the description of friends step-by-step, beginning with the vocabulary practice and ending with the full description of a person for the lesson "A good friend" for beginners: "Talking about opposites".

Example:

A: I thought you said he was the *short, round-faced* person.

B: No, no, no, not at all, he's the *tall, thin-faced* one.

Practice:

1 A: Was that his brother, the dark-skinned, wavy-haired one?

B: No, completely the opposite, his brother's ...

2 A: She's always quite well-dressed, so I've heard.

B: What! Who told you that? Every time I see her, she's ...

3 A: So Charlene's that rather plump, fair-haired woman, is she?

B: No, you're looking at the wrong one. Charlene's ...

4 A: So, tell us about the new boss; good looking?

B: No, I'm afraid not; rather ...

5 A: I don't know why, but I expected the tour-guide to be middle-aged or elderly.

B: No, apparently she's only ...

Role-play cards – "Birthday party".

Person 1: (Student)

You are having your birthday party and one of your best friends wants to leave early because he/she had promised to be at home at 10 p.m. You want him/her to stay longer and so you phone to his/her parents and you try to persuade them to allow your friend to stay much longer.....

Person 2: (Teacher)

You allowed you son/daughter to stay at his/her friend's birthday party till 10 p.m. Tomorrow you are having a very busy day because you expect a lot of visitors to come. You expect all your children to help you with preparation since early morning.

It is worth mentioning that language teachers should help students to develop their interaction skills and students themselves can apply various strategies to become effective communicators in a foreign language. The first form of interaction (teacher – learners) is established when a teacher talks to the whole class at the same time. The teacher takes the role of a leader or controller and decides about the type and process of the activity. The primary function of such an interaction is practising certain language structures or vocabulary. Mostly, they should be repeated after the teacher (the model). This

type of practice is also referred to as “a drill”. A variety of activities developing accuracy or fluency can improve classroom interaction.

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## WORKSHOP SUMMARY

### ACADEMIC WRITING IN ENGLISH

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The “Academic Writing in English” workshop was designed to acquaint and update non-native speakers of English of the current norms in academic communication. The norms in question are academic emails, appropriate terms for people of different races, genders, sexual orientations, and abilities (or disabilities).

We began with the details of a formal email, including the salutation, body, and valediction/closing. The salutation should include, if possible, the recipient’s name and academic title (Dr., Professor, Dean, Mr., Ms., etc.). If the writer knows recipient sufficiently *and* is of a similar or higher status, s/he may use the recipient’s first name without the title. Students should always use the recipient’s title and last name.

The first email in a chain or conversation typically includes an introduction of the writer and an explanation of the email’s purpose. Keep the paragraphs short and do not indent the first line of each one—use block paragraphs with a line break between each one. It is always a good idea to thank the recipient for his/her time and attention to the matter at hand.

Appropriate formal closings include “Sincerely,” “Warmly,” “Cordially,” “All the best,” “Best regards,” “Best,” and “Regards”. Less formal closings are appropriate for emails to those with whom the writer is on a first-name basis, such as “Looking forward to our meeting,” “See you soon,” “See you next week,” and “Hope to see you soon”.

Most academic writers use the standard binary gender pronouns of he, she, him, her, his, and hers. However, the current trend in gender inclusive language is to keep an open mind about the pronoun preferences of individuals and not to presume that everyone accepts the traditional pronouns. Gender fluid and transgender individuals have developed a new set of pronouns that are gender neutral: “ze, zir/zem, zirs/zes; ze, hir, hirs.” This has led to a dispute in academic circles about whether to use these new pronouns or the plural pronouns, “they, them, and theirs” when referring to a single individual whose gender is either unknown or not one of the binary choices. Although some like the plural option, my own preference and recommendation is to use one of the new pronouns. They require some practice and they are not widely used, but they have the benefit of being consistent with the grammatical tradition of distinguishing between singular and plural subjects. Here is an example of a sentence using the new pronouns: “Brittany brought me to a concert. Ze is so fun, I can’t wait to hang out with zir again.”

Other tips for gender sensitive writing include using language referring to *sexual orientation* rather than *sexual preference*, because the latter presumes that the gender of the romantic partners to whom one is attracted is a personal choice rather than something inborn. Likewise, writers should avoid using the words *heterosexual* and *homosexual* because they are terms from outdated medical texts that labeled homosexuality as a condition to be cured. Instead, use *lesbian*, *gay man* (but not “gay” as a noun), *bisexual*, *transgender*, or the more inclusive *LGBTQ community*. The Q in LGBTQ refers to the word “queer,” but since it was a slur used by straight (heterosexual) people, it is generally only appropriate for gay people to use it about themselves. Rather than *girl/boyfriend* or *wife/husband*, use *partner*, *spouse*, or *sweetheart*. Use *transgender*, not *transgendered*. Do not use the term *sex* (a biological term) to mean *gender* (a social term), and don’t use the term *opposite sex* because it presumes that gender is binary.

Continuing with tips for gender sensitive language: try to use substitutes for gendered words when possible. For example, use

people or humanity rather than *mankind*, say workforce or employees rather than *manpower*, say synthetic or artificial rather than *manmade*, say intermediary or go-between rather than *middleman*, say that someone is staffing, running, or operating something rather than *manning* it, talk about fostering, nurturing or parenting rather than *mothering*, and so forth.

Turning now to inclusive language for discussing cognitive, emotional, and physical disabilities: do your best to avoid labeling people by their disabilities. Instead, use language that focuses on the person, not the disability. For example, say “a person with a disability,” not “a disabled person.” Similarly, use language that emphasizes abilities rather than limitations by saying, “differently abled,” rather than “disabled.” Avoid negative or value-laden terms that overextend the severity of a disability such as “he suffers from epilepsy,” or “she is afflicted with schizophrenia.” Here is a table of words to use and to avoid:

Use	Avoid
person with a disability	‘the disabled,’ handicapped
able-bodied, typical	normal
has [name of condition]	is afflicted by [condition]
person with a mental health condition	manic-depressive, mental patient
wheelchair user	wheelchair-bound
Deaf	deaf and dumb, deaf mute
Tony is living with epilepsy	Tony is an epileptic, an autistic
below grade level	retarded

For inclusive language regarding race and ethnicity, remember that race is an unchangeable characteristic that is differentiated by physical traits such as skin color, hair texture, lip shape, eye shape,

etc., whereas ethnicity is typically inherited but is differentiated by culture, language, religion, and geographic origin. The race groups used in the US are black (African-), white (Caucasian), Native (American Indian, Native Alaskan, etc.), Asian, and Pacific Islander (Hawaiian, Guamanian, etc.). The safest and most common neutral term for black people is “African American.” Never use black as a noun, particularly in the singular, as in, “We needed a black on the committee.” Instead, say, “we needed a black representative on the committee.” According to the sixth edition of the American Psychological Association Publication Manual, racial and ethnic groups should be written as proper nouns and, therefore, capitalized. Be cognizant of differences between black people of African, Caribbean, and African-American descent. The former two groups are considered voluntary immigrants who came to the US seeking a better life in contrast to the latter group, which was involuntarily enslaved. There is tension over which groups should benefit from affirmative action, which, in the US, is based on only skin color—not ancestry. Here is a similar table of words to use and avoid:

<b>Old fashioned / offensive</b>	<b>Preferred</b>
colored (USA), Negro, nigger	African-American, Black, black
mulatto, quadroon, octoroon	biracial, multiracial, hapa, mestizo
Latin, Spanish	Hispanic, Chican@, Latin@,
Native	American Indian, Native American, indigenous, First Nations (Canadian)
oriental (rugs are okay), Chinaman	Asian, Asian-American, Japanese, Chinese, etc.
illegal alien	undocumented immigrant
	person of color

Remember that writing is a communication tool, so when in doubt, be polite and as clear as possible.