

“DIMITRIE CANTEMIR” CHRISTIAN UNIVERSITY

FACULTY OF FOREIGN LANGUAGES AND LITERATURES

ANNALS OF “DIMITRIE CANTEMIR” CHRISTIAN UNIVERSITY

LINGUISTICS, LITERATURE AND METHODOLOGY OF TEACHING

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**LINGUISTIC AND PEDAGOGICAL
STUDIES**

FUNCTIONS OF ACADEMIC LECTURE AND THE ROLE OF THE LECTURER'S PERSONALITY IN THE MODERN EDUCATIONAL PROCESS

*Olena BIELIAIEVA, Yuliia LYSANETS,
Iryna SOLOHOR, Larysa SLIPCHENKO, Inesa ROZHENKO¹*

Abstract. *The article is devoted to academic lecture, which is the oldest organizational form known since ancient times. The relevance of the proposed study is due to the need to highlight the main advantages of lectures as direct communication between the lecturer and students (course participants), because in the COVID-19 pandemic, the society in general and academia in particular faced the problem of lack of live communication, which cannot be completely replaced even by latest information and communication technologies. The paper considers the advantages of the lecture as an "economical" and, provided the correct organization, an effective means of acquiring knowledge. Attention is paid to the personality of the lecturer. It is shown that the differentia specifica of a modern academic lecture is interactivity, which causes a change in the role of the lecturer from a simple translator of knowledge to a moderator, who should stimulate students' thinking, involve them in an active discussion of a particular issue or problem. The conclusions state that a quality academic lecture is a creative communication of the lecturer with the audience, whose effect in cognitive and emotional terms is not lower than the effect of the material taught at the lecture, and the lecturer's skill is one of the important indicators of their professional and pedagogical competence.*

Keywords: academic lecture, lecturer's personality, interactivity, lecture productivity, feedback, "law of attention crisis", activation of mental activity.

1. Introduction

Despite the fact that in the arsenal of the modern academic staff in higher education there are now a variety of traditional and innovative forms and means of learning, the living word of the teacher - *vox viva*, i.e., the lecture, not only occupies an important place in learning, but also serves as a strong means of pedagogical influence since it “stands above all these means, unites, coordinates and directs them. This means – the word of the teacher, their live speech – *Verba Magistri*” [1, p. 319].

The relevance of the present study, on the one hand, is due to the need to highlight the main advantages and disadvantages of lectures as direct communication between the lecturer and students (course

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participants), because in the COVID-19 pandemic, the society in general and academia in particular faced the problem of lack of live communication, which cannot be completely replaced even by latest information and communication technologies. On the other hand, the question of the role of lectures in university education is relevant and is associated with the virtually unrestricted access of students to information disseminated on the Internet. As V. Zaitsev notes, “time gives both opponents and supporters of the lecture new arguments. Some believe that the excess of sources of information and the focus on the education of self-directed work and creativity have pushed the lecture as a means of acquiring knowledge to the background. Others, on the contrary, believe that the lecture should give the student a creative charge, become their “thread of Ariadne” that will protect the student from drowning in a whirlpool of information, help to find landmarks, values and meanings, select the most useful and necessary data” [6, p. 4] Therefore, based on the analysis of special literature on various issues of academic lecture [1; 2; 3; 6; 7; 9; 11; 12; 13; 14; 16], we will analyze the arguments from supporters and opponents of the lecture and find the *aurea mediocritas* that characterizes the modern lecture.

2. Demonstration

The word “lecture” comes from the Latin verb *lego, ěre* – “to collect, come, read, listen”. The lecture has a thousand-year history, because as a form of learning it appeared in antiquity: first in ancient Greece (Socrates, Plato, Aristotle), and later in ancient Rome.

Lectures as an organizational form and means of learning became widespread in the Middle Ages, when they were the only form of education at the oldest universities – Bologna (founded in 1119), Paris or Sorbonne (1215), Cambridge (1209), Oxford (1214), Padua (1222), Naples (1224), University of Montpellier (1289), Pisa (1346), Prague (1348), Krakow (1364), Vienna (1365), Heidelberg (1385), Leipzig (1409), Basel (1459), Leiden (1575), Lviv (1661), where lectures were delivered in Latin, which at that time was the main language of science and education.

The lecture retained its leading role in university education until the nineteenth century, although from the eighteenth century, the opinion of prominent scientists about the need to combine lectures with practical classes was expressed increasingly louder [10; 11]. However, the mentioned position did not find significant support in university circles, although, for example, in medical education, students’ training at the patient’s bedside, i.e., the prototype of a modern practical session, was widespread in the time of Hippocrates.

It is worth noting that the history of higher education proves that the elimination of lectures from the curriculum leads to a sharp decrease in the

scientific level of students' training. Undoubtedly, in the post-industrial era, lectures cannot be the only form of education as before, but to completely abandon lectures, ignore or level its role is not only a didactic but also a strategic mistake, because given the need for humanization of modern higher education, the awareness of the need for a smart combination of lectures and practice and self-education can make a contribution to overcoming the crisis of communication – people need to learn to listen and hear each other again – especially for the younger generation, who spend the majority time in front of the computer or with various gadgets. We share the opinion of A. Robotova [11] that as a humanitarian phenomenon, the lecture demonstrates the openness of the teacher's position on a particular scientific issue, the lecture expresses the author's assessments of ideas, theories, pedagogical systems, innovations, problems. The lecture should reflect the conceptuality of the lecturer's scientific position – and no alternatives can replace this capacity. Live communication allows students to ask questions immediately, ask for clarifications, explanations, additions, which is impossible when working with written texts, even if written by very talented authors [11, p. 33 - 34]. In the context of anthropocentrism, it is extremely important that the teacher during the lecture appears as a creative person, as a subject of their own cognitive activity, void of value neutrality of views. In the lecture hall, the teacher cannot be an impartial translator of cultural and historical experience and scientific knowledge: he/she appears as a person who has their own views on science and the processes that take place in it, its history and current state; he/she appears as a person who has their own contribution to science, their own scientific achievements [11, p. 34].

According to the scientists [2; 3; 6; 9; 11; 12; 14; 16], the main functions of the lecture today are as follows: (1) informative – the lecture is a source of scientific information adapted for students; undoubtedly, depending on the individual lecturer, their scientific level, their awareness of a particular issue, this information always has a personal tint (adherence to a particular scientific theory, belonging to a particular scientific school / scientific trend, accepting or rejecting a scientific hypothesis); (2) orientational – the lecturer acquaints students with the history, genesis, current state and probable / expected prospects for further development of scientific information, concepts, theories, it guides students in the whirlpool of information, acquaints them with classical and modern scientific sources on a particular issue, provides a critical analysis of available literary sources, creates the conditions for further independent scientific research of students; (3) explanatory – the lecturer (especially when it comes to junior students) reveals the content of basic scientific concepts, provides definitions, forms a scientific

thesaurus of students, explains the basic scientific principles / postulates; (4) evidentiary – the lecturer substantiates scientific propositions / theses / postulates, illustrates them, confirms with significant factual material laws / patterns / examples (proof of facts is also used when making theoretical conclusions based on the generalization of experimental facts); at the same time argumentation (especially if in different sources of scientific and educational information the initial provisions are stated inconsistently, or mutually exclusive concepts explaining them are given), objective assessment of various data, internal persuasiveness of the lecturer, logic, manipulation of facts, presence of sufficient examples and substantiations arouses students' interest in knowledge, love of science, gives impetus to self-directed work, activates their cognitive activity; (5) systematizing, thanks to which students build a coherent system of knowledge, integration with other scientific fields / disciplines and organizational forms of learning; (6) educational – the formation of professional worldview of students, expanding their professional horizons.

According to the scientists [2; 9; 15], the modern high-quality academic lecture has the following advantages: (1) in the process of delivering the lecture, the specifics of the target audience is taken into account – the degree of readiness to perceive the material, the presence / absence of previous professional experience, language skills (if lectures are given to non-native speakers); (2) the lecture “equips” students not only with knowledge but also with convictions, develops the ability to critically evaluate the lecture material, instills skills of analysis and synthesis; (3) the presence of direct contact of an experienced lecturer with students significantly increases their attention and interest in the lecture material, while the impression of the material being studied increases not only due to verbal but also nonverbal means that make a strong impression on the content of reported information – i.e., kinesthetic means, which imply the range of body movements, gestures, facial expressions and eyes, visual contact with the audience, prosodic and extralinguistic – rhythmic and melodic, id est, intonation (volume and tempo of speech, lowering or raising the voice) and rhythmic, alternating narrative, interrogative and exclamatory sentences), speech pauses, coughing, etc., which are used by the lecturer; (4) taking into account the perception of the lecture material by the audience, the lecturer has the opportunity to make the necessary adjustments to its content, to expand / narrow the information; (5) delivering lectures is characterized by time savings, because a student has an opportunity to obtain quality scientific information in a creatively processed and maximally condensed form; (6) an “exemplary” lecture and the lecturer's personality in particular, the formation of a positive psychological image of the lecturer in the minds of

listeners based on impressions from his/her speech play a unique role in shaping the individual lecture style of future research and teaching staff, serves as a “model”, “ideal”, “standard”, at which more often consciously, less often - subconsciously – the applicant will target in the future.

We share the opinion that the teacher's personality, the level of their professional and pedagogical skills are largely determined by the lecturing skills: “... the success of any lesson, and lectures especially depends on the personal qualities of the teacher; the qualities of this personality like “small bricks” are the foundation of the worldview, the moral face of the learner and shapes him/her as a specialist” [12, p. 5]. World-famous surgeon, founder of operative surgery, well-known educator and public figure Nikolay Pirogov (1810 - 1881) wrote that when a teacher has the gift of speech, they can not only persuade but also excite and impress the audience [10, p. 397].

The role of the lecturer's personality and its unique psychological influence on the course participants is clearly evidenced by the statements of former students about their teachers. Thus, according to contemporaries, the world-famous French neurologist and neurologist Jean-Martin Charcot (1825 - 1893) was not only a great teacher-clinician, but also a lecturer. Charcot was a distinguished-looking person, with eagle-sighted dark eyes, always clean-shaven, with long hair combed back and extremely expressive features. When he walked through the old wards of the Salpêtrière Clinic, commenting on every clinical case of the nervous system disease, he was always followed by a trail of assistants, who greedily caught every word spoken by “Napoleon of neuroses” – this is how contemporaries respectfully called Charcot [8]. S. Freud wrote that each lecture of Charcot, perfect in style, construction and composition, was a small masterpiece, each of his phrases impressed the audience and found a response in the hearts and minds.

Nikolay Simanowsky (1854-1922), a prominent otorhinolaryngologist, was a true master of the word and a brilliant lecturer. It is known that during his beautifully illustrated and interesting lectures the audience was always crowded. In addition, these lectures not only contributed to the popularization of otorhinolaryngology as a science, but also aroused the desire of many students to dedicate themselves to this profession. An interesting fact is presented in I. Soldatov's textbook “Lectures on otorhinolaryngology”: in 1913, students of the St. Petersburg Military Medical Academy O. Melnikov, I. Nabatov and O. Pokrovsky compiled and published a textbook based on lecture notes by M. Simanowsky. “Lectures on ear, throat and nasal diseases, given in the 1912-1913 academic year by Academician Nikolai Petrovich Simanowsky” In the preface, the authors wrote: “Certainly, we recognize that, despite all our

efforts, our recordings will not be able to restore and convey the impression of the lively, fascinating language of our favorite professor-teacher Nikolai Petrovich, who is always listened to with intense attention and deep interest by a crowded audience. However, we believe that by publishing this guide, we will be able to meet the needs of our fellow students who want to keep in mind what they have heard and seen in the lectures of their talented professor” [quoted in: 15].

Instead, the negative role of the lecturer can be illustrated by the memoirs of the famous British naturalist Charles Darwin (1809-1882) about some lecturers at the University of Edinburgh, where the future scientist studied and who wrote in adulthood that Dr. Duncan's lectures on “Materia medica” “delivered in the winter, starting at 8 o'clock in the morning – this is something that is even scary to remember. Jameson's lectures on geology and zoology are unsurpassedly sluggish and faded. The only effect of these lectures on me was that I decided never to read a book on geology in my life and never to study this science. Dr. Monroe made his lectures on anatomy as boring as he was himself, and I was disgusted with this science. The fact that no one encouraged me to do anatomy turned out to be the biggest irreparable trouble (along with my inability to draw) in my life, because anatomy classes would be extremely useful for my future work” [4, p. 12].

Opponents of lectures traditionally put forward the following arguments: (1) the lecture teaches a passive, uncritical perception of other people's opinions, and the better the lecturer, the greater the likelihood of such a phenomenon; (2) attending lectures reflects the desire for self-directed study; (3) students perceive the lecture material differently, often writing down the lecturer's words mechanically, without realizing or analyzing them.

T. Turkot explains the lack of students' desire to attend lectures or actively work during the lecture by the following reasons: a) the discrepancy between the level of complexity of the lecture material and the level of preparation of students; b) excessive theorizing of the material or, conversely, its simplification; c) lack of connection between theory and practice; d) lack of motivation to study a particular discipline due to lack of understanding of its role in future professional activities; f) improper professional and psychological-pedagogical training of the lecturer [16, p. 195-196]. However, these problems do not concern lectures as an organizational form and a means of learning, but are primarily related to the “human factor” [14].

In our opinion, the *differentia specifica* of a modern academic lecture is interactivity, and the role of a lecturer is changed from a simple translator of knowledge to the role of a moderator, who should stimulate

students' thinking, involve them in an active discussion of a particular issue or problem. At the same time, the lecturer not only receives feedback, but also has the opportunity to constantly maintain the audience's attention, to involve listeners in a discussion or conversation. As noted by Yu. Ryumina [13], with such an organization of the lecture the student from the object of influence becomes the subject of interaction, he/she takes an active part in the learning process, follows his/her individual route, and the interaction between the lecturer and the student acquires the “subject-subject” nature.

The abovestated should be taken into account in view of such a physiological law of perception of information as the “law of attention crisis” [5]. A large amount of information, even if interesting, leads to a decrease in attention and the emergence of so-called “attention crises”. This is due to the fact that a person perceives oral information in quanta – in certain doses. According to research, the first quantum is 14-18 minutes, after which there is a slight inhibition, and our brain needs 1-2 minutes for recreation – this is the first crisis. The period of perception of the second dose of information is almost the same as the first, sometimes it can be a little shorter depending on individual features of attention, memory, concentration and makes 11-14 minutes, and again rest is necessary, the third – in 9-11 minutes, the fourth – in 8-9 minutes, then the intervals between attention crises occur every 4-5 minutes. Sometimes there can be a deep inhibition, i.e., sleep. Thus, the fact that students (course participants) sometimes not only stop perceiving information, but can virtually fall asleep at lectures, is quite natural and scientifically feasible.

To avoid this, an experienced lecturer must comply with this law, without appearing to do so, he/she makes short digressions that are completely unrelated to the content of the lecture, for example, it may be a joke, a humorous remark, an interesting / little-known fact from the life of prominent representatives of science, mention of the lecturer's personal experience, etc.

To intensify the mental activity of students, it is useful to return to the issues discussed in previous lectures and related to the new material. In the process of further disclosure of the topic, it is appropriate to “string” the facts, gradually bring students to independently formulate scientific conclusions, i.e., to use inductive teaching methods. No less important is the deductive way of presenting the material, in which the lecturer explains and interprets the general provisions, and then demonstrates the possibilities of their application on specific examples.

In this context, it is worth referring to such an indicator as the “productivity” of the lecture. We agree with R. Kubanov's statement that

a productive lecture allows the use of all active teaching methods: problem-based presentation of material, dialogic presentation, control presentation, heuristic dialogue, methods of developing creative abilities of course participants (students) – direct and reverse brainstorming, etc. In the process of listening to a productive lecture, students overcome the shortcomings of “linear” annotation, demonstrate their level of understanding of the lecture material, readiness for its perception [6].

3. Conclusions

The lecture is an “economical” and, if properly organized, effective means of acquiring knowledge. The most important task of the lecturer is the organization of students’ (course participants’) activity, which is based on active processes of listening, understanding, comprehending the material and transforming it into a thesis short form that allows quick reproduction of the main content of the delivered material. *Differentia specifica* of the modern academic lecture is interactivity, which switches the role of the lecturer from a simple translator of knowledge to a moderator, who should stimulate students' thinking, involve them in an active discussion of a particular issue or problem, which ensures the subjectivity of both students and teachers. A quality academic lecture is a creative communication of the lecturer with the audience, whose effect in cognitive and emotional terms is not lower than the effect of the material taught at the lecture, and the lecturer's skill is one of the important indicators of their professional and pedagogical competence.

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INTEGRATION OF DIGITAL LEARNING PLATFORMS AND TOOLS FOR TEACHING MEDICAL AND DENTAL ENGLISH ONLINE

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Ivanna ZNAMENSKA, Svitlana EFENDIIEVA¹

Abstract. *The article examines the benefits of using the online resources at a medical University in the process of teaching English for Professional Purposes to undergraduates and English for Academic Purposes to PhD students. This paper aims to analyze the effectiveness of integrating different e-platforms in the context of teaching medical and dental English online. The authors demonstrate their experience in applying Kahoot! and combining it with other digital learning platforms (e.g., massive open online courses at FutureLearn, Coursera, etc.) and communication tools (such as Remind, Google Classroom, Google Meet, Skype, Microsoft Teams, Zoom, and Cisco Webex). This integration provides a feasible ground for delivering lectures and practical sessions during the COVID-19 lockdown. The proposed array of e-platforms and tools is capable of enhancing the terminological competence of specialists in the field of medicine and health care, as well as the communication skills necessary for successful international communication and cooperation.*

Keywords: *e-platforms; English for Professional Purposes; English for Academic Purposes; medical and dental students; PhD students.*

1. Introduction

The COVID-19 pandemic has led to drastic transformations in the educational systems throughout the world. The shift to online learning requires a reasonable and elaborated approach to use the available resources efficiently (Havrylieva & Lysanets, 2018; Pavelieva et al., 2020). In particular, the current situation necessitates a well-planned integration algorithm in order to benefit from online teaching and learning as much as possible (Robinson et al., 2018). The objectives of this research are (1) to demonstrate our experience in applying *Kahoot!* and integrating it with other digital learning platforms and tools, which provides a feasible ground for delivering lectures and practical sessions during the COVID-19 lockdown, (2) to describe the major benefits of using the online resources at a medical University in the process of teaching English for Professional Purposes to undergraduates and English for Academic Purposes to PhD students, and (3) to elaborate background for using the described digital

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learning platforms and tools in teaching and learning English as a second language in other academic contexts. The study of online resources and tools will promote the terminological competence of specialists in the field of medicine and health care, as well as the communication skills necessary for successful international communication and cooperation.

2. Demonstration

The research has demonstrated multiple ways of integrating the available digital learning platforms and tools in the process of teaching medical and dental English during the lockdown. In particular, *Kahoot!* in an online setting proved to be an effective device, allowing to achieve several learning objectives, embracing both in-class training and self-paced challenges. Indeed, a teacher can launch and host either a live quiz in class or a remote assignment (student-paced learning). Moreover, it is possible to play any existing kahoot, duplicate, edit, and tailor it to one's needs before playing, or create a completely new quiz from scratch. Studio collections of *Kahoot!* cover such core subject areas as Math; ELA (English Language Arts); Science; History & Social Studies; Computer Science. In addition, teachers can also add ready questions from the Question bank. The Reports page demonstrates all the results from in-class and remote learning, which renders yet another useful tool for assessment. In addition to viewing a visual report, a teacher can download the kahoot results report to Excel or save them to Google Drive.

Sharing a kahoot with students is a convenient and quick procedure, since it is integrated with *Remind*, *Google Classroom* or *Microsoft Teams*. For instance, *Remind* is a real-time “text” messaging tool that allows users to communicate with groups (e.g., entire classes or student organizations) or individual people. *Remind* has more than 20 million users and is employed in more than 70% of public schools (*Online Tools for Teaching & Learning*, 2018). Users can write text messages up to 140 characters. For teachers, this means being able to send out messages that students and parents cannot miss. For students and parents, this makes it easier to stay on top of assignments, deadlines, updates, and events going on in school.

In the context of distance learning, live kahoots are best played with groups of students via video conferencing tools like *Google Meet*, *Skype*, *Microsoft Teams*, *Zoom*, or *Cisco Webex*. A teacher hosts the kahoot on his/her computer and shares the screen with students via any video conference platform. Players join using their own device (i.e., smartphone, tablet, laptop, or desktop). Alternatively, players can have two browsers open next to each other so they will see both the page to answer on, as well as a teacher's shared screen with the questions on. A unique game PIN will be displayed at the top of the host's screen. Players

enter this PIN, followed by their nickname, to join the game in the *Kahoot!* app for iOS and Android. Alternatively, if they cannot install the app on their device, they can join by going to kahoot.it in their browser. As the host, a teacher also has the ability to kick unsavory or naughty nicknames out of the game. However, this will not be an issue if we enable the nickname generator when launching the game. Once every player has joined the kahoot, a teacher can lock the game so no one else can join. Next, students play the kahoot, while a teacher can pause and take advantage of teachable moments and encourage discussions between questions. A teacher can also fine-tune the kahoot by using the different timer and points settings. Questions can be supplemented with relevant images and YouTube videos to facilitate learning. Furthermore, one can choose from six different question types (*Kahoot! Certified for Schools, 2020*):

1) “Quiz” is the classic question type. It involves four answer alternatives for players to choose from. There is also the multi-select feature for questions with several correct answers.

2) “True/False” questions assess initial understanding and check how well students are paying attention.

3) “Puzzle” questions increase focus by getting students to drag and drop answers into the correct order.

4) “Poll” collects students’ opinions and gathers instant feedback.

5) “Slide” gives students more contexts by adding slides of information between questions.

6) “Type answer” questions test knowledge retention by asking students to type short answers without cues.

With student-paced challenges, learners play at their own pace either at home or in class. Questions and answers appear on the student’s screen, and they can play at a time that suits them best. A teacher can set the deadline and see their progress in real-time by viewing the kahoot report. In the case of student-paced challenges, a teacher can turn off the question timer so students have more time to focus on accuracy, thus promoting formative assessment. In other words, we can prioritize accuracy over speed and eliminate guesswork. One can also randomize the order of questions to render the quiz more challenging and reinforce students’ learning. From the report page, we can choose how to share the student-paced challenge with our students. We can invite players by sharing the URL or PIN or share it directly on *Microsoft Teams, Google Classroom, Remind, Facebook, or Twitter*. Players can join this student-paced challenge up until the deadline. After being assigned the game pin or URL, students can start the kahoot any time before the deadline. They move through the questions at their own pace, selecting “Next” after

completing each question. After the student-paced challenge expires, a teacher can share the final podium with students.

It is necessary to observe that the *Kahoot!* pedagogy is based on “creating a trusted learning space, encouraging a loop to go from a learner to a leader” (*Kahoot! Certified for Schools*, 2020). Hence, beginning as a consumer of knowledge, the student gradually “transforms into a researcher, game designer, and finally, a presenter of knowledge” (*Kahoot! Certified for Schools*, 2020). This approach is particularly relevant to adult learners, such as PhD students in our academic setting. PhD students are tasked with creating their own kahoots on a topic, in class or as homework. Having researched content individually or in teams, the learners create their games. The more creative learners are encouraged to be with their content, the deeper they will understand the concepts. As part of the next step, where learners host their own games in class, they power up their presentation and communication skills. Consequently, PhDs start their teaching career already well-equipped with the necessary knowledge and skills in applying different e-platforms and tools.

Kahoot reports allow us to capture useful analytics for formative assessment and gain insights to improve targeted instruction. Each report presents the key stats (i.e., how many students played, how many questions there were, etc.). The report also identifies questions that were the most difficult and might need reteaching as well as the students who may need help or did not complete the kahoot. Further, a teacher can create a new kahoot that only contains the questions that students found difficult. The summary page also displays which players got less than 35% of the questions correct and which participants didn't finish the kahoot. By clicking the Players tab, one can see the full leaderboard of all players that participated in the *Kahoot!* and their final scores. Here, a teacher can also get a full overview of the answers per player. In the questions tab, one see an overview of how many people got which question correct. To explore and dig further into each question in greater detail, a teacher can check the analytics on each question, shown in separate tabs of the downloaded report. This shows the player details, scores, and time taken to answer – with an average calculated. This is useful for identifying if there was a particular question player struggled with, gaps in knowledge, or conversely, questions that perhaps were not challenging enough.

In our academic setting, we suggest integrating *Kahoot!* with massive open online courses (MOOC), devoted to relevant medical and dental topics. The combination of these resources is effective for online distance, distance learning, formative and summative assessment. For example, for first-year dental students, we integrated *Kahoot!* with the *FutureLearn* platform. Students were offered a self-paced online course

“Discover Dentistry” (<https://www.futurelearn.com/courses/discover-dentistry>), which covered the public perception of dentistry in modern societies, definition of dental team roles, including the dentist, nurse, hygienist/therapist, dental technician and practice manager, key aspects of tooth anatomy, morphology, development and disease. Dental specialisms, including dental pathology and radiography, pediatric dentistry, endodontics, periodontics and oral surgery, the types and properties of dental materials, etc. By the end of this course, students are expected to be able to identify the roles within the dental team, identify the key features of tooth morphology and dental restorations and how they are recorded in dental records, compare the roles of dental specialists, including their training and responsibilities.

Kahoot on Essential Vocabulary for Careers in Dentistry		
<p>1 - Quiz The key objectives of Dental Public Health are:</p> <ul style="list-style-type: none"> a) Investigation of the tooth structure b) Root canal and gum diseases treatment c) Prevention of dental diseases and promotion of oral health d) Tooth extraction and bite correction 	<p>4 - Quiz Permanent dentition consists of:</p> <ul style="list-style-type: none"> a) thirty-two teeth b) twenty-two teeth c) twenty teeth d) thirty teeth 	<p>7 - Quiz Dental pulp treatment is performed by:</p> <ul style="list-style-type: none"> a) Periodontists b) Endodontists c) Prosthodontists d) Orthodontists
<p>2 - True or false Calculus is a soft whitish deposit that forms on the surface of teeth:</p> <ul style="list-style-type: none"> • False • True 	<p>5 - Quiz Third molars are usually referred to as:</p> <ul style="list-style-type: none"> a) Cuspids b) Premolars c) Bicuspid d) Wisdom teeth 	<p>8 - Quiz Scaling and root planing is performed by:</p> <ul style="list-style-type: none"> a) Endodontists b) Oral surgeons c) Periodontists d) Orthodontists
<p>3 - Quiz Identify ONE term that is NOT a synonym for "primary teeth":</p> <ul style="list-style-type: none"> a) milk teeth b) permanent teeth c) deciduous teeth d) temporary teeth 	<p>6 - Quiz The hardest material in the human body is:</p> <ul style="list-style-type: none"> a) Enamel b) Cementum c) Dentin d) Bone 	<p>9 - Quiz The specialist who corrects cleft lip and palate is:</p> <ul style="list-style-type: none"> a) Dental public health expert b) Oral surgeon c) Endodontist d) Orthodontist

For Ph.D. students, we decided to use the online MOOC course “Writing in English at University”, hosted by Lund University at *Coursera* (<https://www.coursera.org/lecture/writing-english-university>). In particular, they studied the lesson on IMRaD (Introduction-Methods-Results-

Discussion) structure of essays, which is the most commonly used format for scientific papers, or papers that are based on experimental studies. After watching the video recordings at *Coursera*, PhD students were offered a kahoot to check their understanding:

Kahoot on the IMRaD Research Paper Format		
<p>1 - Quiz Acronym "IMRaD" stands for:</p> <p>a) introduction, methods, responses, and discussion</p> <p>b) introduction, methods, results, and discussion</p> <p>c) information, methods, results, and discourse</p> <p>d) information, methods, results, and discussion</p>	<p>6 - Quiz The introductory part of an IMRaD research paper involves the use of:</p> <p>a) active voice</p> <p>b) impersonal sentences</p> <p>c) passive voice</p> <p>d) imperative mood</p>	<p>11 - True or false Many disciplines tend to combine the results and discussion sections</p> <ul style="list-style-type: none"> • False • True
<p>2 - True or false The IMRaD structure is most commonly used in medical research</p> <ul style="list-style-type: none"> • False • True 	<p>7 - Quiz Acronym "STAR" stands for:</p> <p>a) structure, type, acronym, and results</p> <p>b) sufficiency, typicality, accuracy, and relevance</p> <p>c) selfishness, typicality, accuracy, and results</p> <p>d) sufficiency, topicality, accordance, and response</p>	<p>12 - True or false It is very uncommon to see a conclusion as a separate section after the discussion part</p> <ul style="list-style-type: none"> • False • True
<p>3 - Quiz Acronym "CARS" stands for:</p> <p>a) counting research species</p> <p>b) covering a research structure</p> <p>c) complementing a research source</p> <p>d) creating a research space</p>	<p>8 - Quiz The "Methods" section typically involves the use of:</p> <p>a) the present tense in the passive voice</p> <p>b) the future tense in the passive voice</p> <p>c) the past tense in the passive voice</p> <p>d) the present tense in the active voice</p>	<p>13 - True or false The researcher can add a separate literature review or theory section after the introduction</p> <ul style="list-style-type: none"> • False • True
<p>4 - Quiz John Swales suggested the concept of:</p> <p>a) IMRaD structure</p> <p>b) CARS model</p> <p>c) "ecological metaphor"</p>	<p>9 - Quiz The use of visuals, such as tables, figures, diagrams, charts, is typical for:</p> <p>a) Introduction</p> <p>b) Results</p>	<p>14 - Quiz The major objective of the IMRaD structure is:</p> <p>a) to earn more money</p> <p>b) to get promotion at work</p>

d) the STAR criteria	c) Methods d) Discussion	c) to convince your target reader d) to gain worldwide recognition
5 - True or false In the “Introduction” section, you should convince your reader of the importance of your work • False • True	10 - True or false John Swales and Christine Feak suggested that the “Discussion” section develops in 6 stages • False • True	15 - Quiz The aim of the “Discussion” section is to: a) describe the methodological procedure and material b) provide a brief summary of a research article c) interpret your findings and connect them to previous research d) provide acknowledgments and funding information

3. Conclusions

The suggested integrative approach facilitates the process of developing the terminological competence of specialists in the field of medicine and health care. *Kahoot!* can be easily integrated with massive open online courses at *FutureLearn*, *Coursera* and other digital learning platforms, as well as communication tools, such as *Remind*, *Google Classroom*, *Google Meet*, *Skype*, *Microsoft Teams*, *Zoom*, and *Cisco Webex*). This integration provides a feasible ground for delivering lectures and practical sessions during the COVID-19 lockdown. The abovementioned list of learning platforms and tools is by no means exhaustive – it stipulates further development and elaboration. Thus, targeted and methodically thought-out integration of available online resources at higher medical educational institutions is one of the effective ways to promote the communication skills necessary for successful international communication and cooperation, to facilitate self-paced learning and formative assessment in teaching undergraduates, PhD students and academic staff in the field of medicine and dentistry.

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SOME ACCOUNTS ON COMMUNICATION AND INTERCULTURAL ISSUES

Cristina ATHU¹

Abstract. *Intercultural communication is a historically cultural phenomenon: accompanying human development, it is also a way of life. According to what cultural anthropologists say, the cultural resemblance of each nation could be largely explained even if not entirely by the communication or “borrowing” occurred in history through contact. We talk a lot about interculturalism these days, and this is a well-trod on topic as we to realize that our communities are very heterogeneous, and we have to understand diversity back and forth. The intercultural perspective is always a subversive approach, which, in any case, still requires committing and persevering action.*

Keywords: Intercultural Communication; Interculturalism; Ethnocentrism; Egocentrism; Homogenous Culture.

1. Introduction

Communication is not only about sharing information, coding, and decoding, nor is it a simple action performed by people. It certainly implies a steady human relationship that is both intense and complex in itself. It unites the interlocutors, singular subjects who act in a situation of interdependence, reciprocity, and interaction, and so the presence of the other is compulsory. It is, therefore, deeply intersubjective and dialogical. In this respect, it is always a “do something” or “say something” with another one. The concept of “coaction” describes these actions done in cooperation with the other, oriented by his/her presence. It is therefore impossible to reduce communication to a simple monologue or a dialogue of the deaf; the statements are constructed according to the other interlocutor.

Communication occurs in the process of permanent adjustment. This process is entailed by the great variety of interlocutors and contexts and it means far more than mastering a linguistic or cultural code to make this adjustment. Each communication situation is unique and not reproducible. The skill to communicate is the ability to interact in the most diverse communication situations relying on know-how or the mastery of a set of rules learned by individuals in their cultural

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environment. It also includes the art of decision which corresponds to a capacity of evaluation and interpretation of each situation. It is through this process of permanent evaluation and adjustment that the interlocutors create agreements and shape a familiar world.

The intercultural often designates an encounter, a relation of cultural co-presence between individuals or groups as actors of communication. This co-presence relationship operates through several levels of experience: through immediate experiences, through experiences transmitted between carriers of different cultures, through media experiences, through executives and legal and political limits, or, as is often the case, by a combination of all these elements.

2. Interculturality

We talk a lot about interculturality these days, and the word has become popular as we come to realize that our communities are very heterogeneous, and we are compelled to react to diversity. However, one may not think that the intercultural perspective meets as broad an agreement as it seems. It is an always subversive approach, which, in any case, still requires committed and persevering action. Our society does not give priority to dialogue and solidarity and people often have an egocentric way of thinking: my language, my identity, my culture, my religion must be safeguarded above all. When plurality is considered, it is formulated in terms of hierarchy, juxtaposition, marginalization.

Interculturalism is an essential way to achieve solidarity development and respect for human rights, which tries to go beyond ethnocentrism. The international human rights instruments, as different as they might be due to the political and social changes, require the critical spirit and the contribution of the citizens of today and tomorrow, here, and elsewhere, in order to achieve them, update them, develop them.

The concept of interculturality deals with two seemingly opposite ideas: connection, relationship versus separation and disjunction. This double meaning indicates a paradoxical relationship between the terms: reunite and keep separate at the same time. Then there is the idea of a shifting culture, even fleeing, expressed by the word culturality, as opposed to a stable or homogeneous culture. A dynamic movement connects changing elements or systems as well. From these compelling results, and in-between, interculturality continuously changes and then it cannot, be reduced to the comparison of cultures even if it is marked by the idea of culture and variety of cultures. It, therefore, opposes the simple juxtaposition induced by the terms “plural” or “multicultural.”

Interculturality is in an interactive field, not in a corresponding field which assesses the differences between cultures. It must be analyzed in its

relational and interactional aspect: the emphasis shifts from the mere study of culture as an object of study to that of communication in situations of plurality. Interculturality is, in fact, part of a complex and profoundly interactive dynamic. It is, as Christophe Clanet says, “the set of processes - psychic, relational, group and institutional - generated by the interactions of cultures in a relationship of reciprocal exchanges and in a perspective of safeguarding a relative cultural identity of the partners in relation.” (Clanet, 1990: p 21)

Interculturalism is, therefore, a particular instance of relationship, a reciprocal exchange. It is not a question of canceling the cultural differences but of seeing how, in a reciprocal exchange, they act, they are created and transformed, then, in their turn the way they transform the interactional dynamics itself. Interculturalism is not only about bringing together two objects, two independent and relatively fixed sets. It is a phenomenon of interaction where these objects constitute themselves as much as they communicate. Interculturality is a relational fact that occurs by bringing people of different cultures into contact.

Intercultural communication is also coaction and activity of modeling and creating meaning, but it takes place between individuals with a different collective culture. In an intercultural exchange, each interlocutor produces his statement according to the other, to the situational context, and the general context of the interaction. This exchange also requires the adjustment of each other's actions to cooperate in common work.

Moreover, this idea of creating a common world seems crucial in the intercultural context – it is an agreement between people from different systems. However, to create this common project, in a context of cultural plurality, the interlocutors must give themselves new criteria, which are not of their own culture, they must assess and interpret the situation trying to adjust to it.

The competence in intercultural communication is not the ability to describe the culture of the other as an object of study. It is this ability to adjust by precisely modifying one's criteria and benchmarks. It is imperative to resort the in-depth knowledge of everyone's culture, which enables this transformation to be carried out and hence to increase the ability to analyse communication.

According to Abdallah-Preteille (1996), the effectiveness of intercultural competence is not ensured by familiarity with the other culture, but by a permanent investigation that commits to a constant “cultural watch” (Abdallah-Preteille, 1996). Summarily the creation of a common project must be done by the joint action of the interlocutors. It is built by modeling or “Do it yourself.” However, the production of this

coaction and the creation of common sense are slowed down by a major obstacle: ethnocentrism.

Ethnocentrism is “the tendency to favor the values and norms of one’s group of belonging” (C. Barrette, E. Gaudet, and D. Lemay, 1993: p. 35). This tendency makes it difficult to produce a joint action or to adjust its action to that of others in a multicultural context.

In fact, in relationships with others, the primary reference remains its logic and its own culture. In other words, “we assume that what goes on in the minds of others is identical to what goes on in ours” (Casse, 1984: p.117). The dysfunctions of communication should not be surprising. The surprising thing is rather that one can establish functional relationships with others, despite everything. Therefore, how can entities as singular as human beings understand each other? For the group, ethnocentrism is what egocentrism is for the individual: the natural tendency to see oneself as the center of all things.

However, ethnocentrism is not to be confused with racism; rather, it is the driving force and the vector. While racism is constituted in a rational and supposedly scientific discourse which intends to establish a hierarchy between human groups (by making flow their supposed capacities from their biological particularities) and, also, between the various cultural forms (some would be developed, of another close to nature), ethnocentrism describes the thoughtless psychological reaction of individuals viscerally attached to their culture. The fact remains that this prejudice in the form of an identity reflex can lead to racism and solid psychological foundations consider that education is not enough to abolish it. On the one hand, explaining is not justifying; on the other, the moral condemnation of racism - legitimate anyway - does not solve the the problem itself.

In the context of intercultural encounters, the difficulty can increase in the presence of radically different codes and rituals. Producing statements related to those of others and agreeing on commonalities can become increasingly difficult. In the absence of openness to the other, the interlocutors’ statements risk targeting only the personal expression with no communicative value. In this situation, withdrawing to one’s culture of origin can become a means of defense. The risk is that you no longer know how to interact with representatives of the other culture and how to create viable projects and partnerships. Ethnocentrism is not, however, a pathology of relationships. Nevertheless, in order to interact with others and build a common world, you have to get out of ethnocentrism and learn to decentralize yourself and your culture.

The achievement of an intercultural society which, unlike the multicultural society, supposes that there is real interaction between the

different groups which compose it, requires to succeed the subtle balance between the need to belong and the need for differentiation, needs to be shared by every human being, whether migrant or “indigenous” member of the host society. The conditions for achieving intercultural society are incredibly demanding.

3. Conclusion

As a conclusion, intercultural communication is a historically cultural phenomenon: accompanying human development, it is also a way of life. According to what cultural anthropologists say, the cultural resemblance of each nation could be explained in large part, even if not entirely, by the communication or “borrowing” that happened in history through contact.

Communication occurs at various levels: before migration, during the migration process, and during integration. Intercultural communication allows us to understand cultural exchanges better. Ultimately, it is important and also productive to question and make a thorough analysis of intercultural communication role in the integration of immigrants in an era marked by globalization and international contract.

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LOS FALSOS AMIGOS COMO POSIBLES HERRAMIENTAS DIDÁCTICAS EN LA CLASE DE ELE

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Abstract. *The major problems relating to false friends entail difficulties for most students in terms of pronunciation, writing and interaction in a foreign language. With false friends we refer to words or structures of different languages that display morphological affinity but, at the same time, semantic divergence. Examples of (total or partial) false linguistic relations between mother tongue and target language abound. Nevertheless, a practical experience concerning this subject is quite scarce. False friends are either omitted or reduced, in general, to lists or inventories of the most notable cases. Hence, false friends are not (much) integrated in the foreign language classroom along with other teaching and learning strategies and tactics for a meaningful instruction. Consequently, this paper aims at providing relevant aspects of both theoretical and practical nature in relation to the uses and the didactic value of false friends as instances of interlinguistic influence.*

Keywords: false Friends, interlinguistic interferences, didactic uses, learning tools.

Todo aprendiz de una lengua extranjera se enfrenta al fenómeno de los falsos amigos. Buscar relaciones entre la lengua materna y la lengua que se aprende es natural y es por eso por lo que, en el aprendizaje de una lengua extranjera, son de igual interés y utilidad tanto los cognados o palabras afines entre idiomas como los falsos amigos. A diferencia de estos, con los cognados se alude a los vocablos o estructuras que son similares no solo en forma, sino también en significado.² Los cognados suelen ser explotados como instrumentos didácticos para propiciar o potenciar la conciencia de la transferencia positiva como estrategia de aprendizaje. Así, el inglés guarda determinadas similitudes con, por ejemplo, el español. Gracias a ello, los aprendientes de ELE podrían aprovechar su experiencia en la lengua inglesa para su aprendizaje de español tal como lo valoran varios investigadores (LeBlanc et al. 1989, en Inkpen et al., 2005:2):

“The use of cognates in foreign language teaching was shown to accelerate vocabulary acquisition and to facilitate reading comprehension tasks.”

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² Por ejemplo, *a dansa* (rumano) – *danzar* (español) – *to dance* (inglés) – *dansen* (holandés).

Para el mismo propósito (tomar conciencia de una manifestación lingüística para la mejora y avance en la interlengua), se piensa que es de suma importancia advertirles a los aprendices también de la existencia de los falsos amigos, por un lado, como ejemplos de transferencia negativa o interferencia lingüística, sintagmas que se usan para delimitar aquellos errores de dominio³ causados por el empleo de un sonido, una letra, una palabra, una construcción o una norma de la lengua materna en actos de habla en la lengua meta y, por otro lado, como recursos didácticos válidos cuando se aprende un idioma extranjero. Se trata, pues, de enfatizar un aspecto lingüístico, actitud de una enseñanza que corresponde al concepto de *form-focused instruction* (FFI) que Spada (1997:73) describe como:

“(...) any pedagogical effort which is used to draw the learners’ attention to language form either implicitly or explicitly. (...) The term FFI is used here to refer to pedagogical events which occur within meaning-based approaches to foreign language instruction but in which a focus on language is provided by either spontaneous or predetermined ways.”

Esto es, la instrucción centrada en la forma encierra aquellas técnicas pedagógicas que guían la atención de los aprendices hacia la forma lingüística. En este punto, Long (1997:5) hace distinción entre *atención a las formas* (*focus on forms*) y *atención a la forma* (*focus on form*). La oposición mayor reside en lo que se creen las condiciones óptimas de aprendizaje. Estas se dan a fuerza de las actividades de aula que se plantean: ora diseñadas concretamente para aprender una estructura gramatical/lingüística anticipadamente, o sea, cuando el docente aprecia que son adecuadas (*focus on forms*), ora centradas en la forma pero durante las clases basadas en el significado, es decir actividades que el docente propone a partir de la interacción de los aprendices con las tareas anticipando, no obstante, los posibles obstáculos generados por un rasgo lingüístico particular y planificando, por ende, sus intervenciones pedagógicas (*focus on form*). A la luz de lo expuesto, los falsos amigos son ejemplos de impedimentos potenciales para los aprendices de idiomas dada su inclinación a generalizar y asumir el significado de un falso amigo al interpretarlo como cognado, actitud que muchas veces atrae e implica el error. Es así por lo que resulta conveniente llamar la atención sobre los falsos amigos en un contexto de enseñanza, aún más si el error se vuelve colectivo, así como lo subrayan Lightbown y Spada (2013:205):

“(...) the transfer of patterns from the native language is one of the major sources of errors in learner language. When errors are caused by

³ Son errores inevitables que delatan un desconocimiento del uso contextual de la lengua meta y que dependen del texto que se quiere producir a diferencia de los errores de sistema que reflejan un desconocimiento del sistema de una lengua y su normativa (errores de competencia) – tipología de errores propuesta por Blanco Picado (2012, en línea).

learners' perception of some partial similarity between the first and second languages, they may be difficult to overcome, especially when learners are frequently in contact with other learners that make the same errors.”

La expresión «falsos amigos» es un calco semántico de «faux amis» sugerido por Maxime Koessler y Jules Derocquigny quienes los estudiaron en *Les faux-amis ou les trahisons du vocabulaire anglais (conseils aux traducteurs)*. En las páginas del *Prefacio* al libro (1928: xi, xiii) estos dos autores declaran sus intenciones al advertir de la situación de los falsos amigos interlingüísticos:

“(…) le latin n'est pas la seule langue où foisonnent des termes en apparence identiques aux mots français, mais qui signifient tout autre chose. L'anglais en présente peut-être un plus grand nombre encore. Le hasard des lectures nous a révélé l'abondance de ces « faux amis ». Parfois, dans une seule phrase, on en rencontre deux, trois, ou même plus. (...) C'est afin de mettre le lecteur en garde contre l'apparence facile l'abord trompeur de ces mots qui vous trahissent tout en vous sôuriant que nous avons conçu l'idée de lui présenter cette petite galerie de 'faux amis'. Nous offrons cet ouvrage à ceux qui s'intéressent aux études anglaises, et notamment aux traducteurs, afin que ces « faux amis » deviennent désormais pour eux de vrais amis.”

Además de falsos amigos, hay otras locuciones manejadas como equivalentes para hablar de este fenómeno lingüístico: *términos equívocos*⁴, *enemigos ocultos* (Wilczynska, 1989:179), *palabras de traducción engañosa* (Navarro, 1995:504), *cognados falsos* (Chacón Beltrán, 2000:27), *parónimos interlingüísticos* (Polo, 2006:348), *amigos desleales*, (Ramos Fernández, 2008:193), etc. Aunque no hay constancia de una terminología normalizada para nombrar este fenómeno, la expresión «falso amigo» parece ser la más propagada y, en consecuencia, es la adoptada para este trabajo. El *Diccionario de la Lengua Española* (DLE) la recoge también en su vigesimotercera edición, incluyéndola en la entrada «amigo» con la definición siguiente:

falso amigo

1.m. Ling. Cada una de las dos palabras que, perteneciendo a dos lenguas diferentes, se asemejan mucho en la forma, pero difieren en el significado, y pueden dar lugar a errores de traducción; p.ej., *actually* (efectivamente) y español *actualmente*.

En general, como ya se ha señalado, con el sintagma *falso amigo* se designa a aquella palabra de una lengua meta que por su identidad o parecido ortográfico o fónico con una palabra en el idioma materno del hablante parece a simple vista fácil de deducir, traducir o interpretar su

⁴ CUENCA VILLAREJO, Miguel, 1987, *Diccionario de términos equívocos – falsos amigos: inglés-español-inglés*, Alhambra, Madrid.

significado, pero que de hecho esconde trampas peligrosas de sentido tanto para los aprendices como para los traductores o lectores. Al respecto, Colceag (1976, en García Benito, 2003:43) ofrece la siguiente definición:

“Por falsos amigos, término metafórico empleado en la práctica de la enseñanza de idiomas (inglés: false friends; francés: faux amis), se entienden los elementos léxicos engañosos (semejantes desde el punto de vista formal, pero distintos semánticamente) que, en vez de ayudar, en vez de ser ‘verdaderos amigos’ del alumno o traductor, constituyen, con frecuencia, fuente de errores.”

Le siguen autores como García Yebra (1994:347) para quien los falsos amigos son:

“(…) palabras que por el significante se parecen a palabras de otra lengua, pero difieren de ellas en el significado.”

A su vez, Cantera Ortiz de Urbina (1998:7) ve los falsos amigos como “términos que no son lo que parecen, ni parecen lo que son”, aludiendo así a la noción, a veces, “mortal” de engaño o trampa lingüística.

De igual modo, Félix Fernández (2008:20) sugiere definir los falsos amigos como:

“(…) dos términos cuya grafía y/o pronunciación son iguales o parecidas tanto en el ámbito intralingüístico como interlingüístico pero que vehiculan un significado total o parcialmente distinto”.

Por ejemplo, *risco* en español no corresponde a *risc* en rumano o *risk* en inglés (términos equivalentes a *riesgo*). Y si al parecido lingüístico se agrega cierta ambigüedad o equívoco del contexto en el que aparece un vocablo caer en la trampa del falso amigo puede que resulte ineludible. Reflejo de todo ello, se proporciona en la siguiente muestra donde el contexto doblado además por una estructura como *llevar + objeto directo* (asimilada en las primeras etapas de aprendizaje) puede inducir al aprendiz o al traductor menos experto o paciente a que hagan identificación semántica entre voces como *fusta* en español y *fustă* en rumano (*falda*):

“Es un caballero importante, pues tiene el honor de llevar la bandera durante los festejos. Su vestimenta y cabalgadura son parecidas a las de los Caixers a cuyo estamento pertenezca. No lleva *fusta*.”⁵

Esto es, los falsos amigos pueden ocasionar confusión al ser reconocidos de forma errónea por los aprendientes. En tal sentido, Williams (1990:741) habla de los “seductive powers of false cognates” para advertir de lo fácil que es no reparar en el engaño de los falsos amigos al

⁵ Luis Agromayor, *España en fiestas*, 1987, pág. 283, cita disponible en DLE: Banco de datos *Corpus de referencia del español actual* (CREA), en <http://corpus.rae.es/cgi-bin/crpsrvEx.dll>.

confundirlos con los cognados. Algunas otras muestras⁶ se ofrecen en la siguiente Tabla a fin de probar lo difícil del aprendizaje y uso de un idioma extranjero a causa de los falsos amigos:

<ul style="list-style-type: none"> - ¿No te apuntas la fecha y el lugar de la entrevista? - Es que necesito un lápiz. Borra me el tuyo, por favor. (< ing. <i>borrow me</i>) 	<ul style="list-style-type: none"> - ¿Qué te ha parecido la película? - Interesante, aunque las ideas, a veces, no se están exprimiendo con mucha naturalidad o sencillez. (< rum. <i>a exprima</i>)
<ul style="list-style-type: none"> - Me gustaría ser pianista. - Debes entonces tocar las tasas del piano cada día. (< rum. <i>tasta</i>) 	<ul style="list-style-type: none"> - ¿Te gusta la equitación? - Sí, mucho, sobre todo por la relación que se construye entre el hombre y el cal. (< rum. <i>cal</i>)
<ul style="list-style-type: none"> - ¿Qué libro has elegido leer? - Esta novela porque tiene unos caracteres muy divertidos. (< ing. <i>character</i>) 	<ul style="list-style-type: none"> - Creo que esta película va a recibir muchos premios. - Sí, y eso porque cuenta con un escenario muy original. (< rum. <i>scenariu</i>)
<ul style="list-style-type: none"> -¿Te gusta tu nuevo piso? - Ya no mucho ahora, pero cambiar de casa parecía una idea sensible (< ing. <i>sensible</i>). 	<ul style="list-style-type: none"> -¿Has probado esta sopa? -Sí, pero, ¿sabes qué?, no me gusta nada, me parece muy blanda. (< ing. <i>bland</i>)

TABLA 1. Falsos amigos – interferencias léxicas

En virtud de todo lo señalado, resulta evidente que los falsos amigos pueden representar una problemática difícil y espinosa en el aula de idiomas puesto que los aprendices, tanto principiantes como los más avanzados, tienden a dar por sentado el significado de un falso amigo. Respecto a ello, Chacón Beltrán (2004-2005:66) apunta que:

“False friends are not very common in everyday language but they are relatively frequent in certain context (e.g., academic-related language) where they can entail a serious learning problem that deserves close consideration. Another distinctive feature of this learning difficulty lies in the fact that these kinds of mistakes are not exclusively characteristic at certain language proficiency levels, but they may even affect professional language users such as foreign language teachers, translators, interpreters and journalists with high language proficiency both in their L1 and in their L2.”

Si bien se trata de un asunto lingüístico bastante delicado, en el aula de ELE los falsos amigos pueden servir por una parte como instrumentos con los que «operativizar»⁷ el proceso consciente de aprendizaje en

⁶ Son ejemplos que se han extraído del aula del español como lengua extranjera, estudiantes rumanos, nivel B1 según el MCER.

⁷ Voz empleada por Ruiz Campillo (2007:6) para manifestar sus creencias respecto a los usos posibles de una forma lingüística reducidos a un mínimo de valores operativos que se basan en una conexión de forma y significado que permite al aprendiente comprender el papel de una forma en comunicación.

cuanto a la forma y el significado y, por otra parte, como un medio divertido, estimulante e inspirador que actúe como incentivo central visto que con su ayuda se puede dar énfasis al valor instrumental de la lengua.

Para lograr este objetivo, es sumamente importante que los profesores recurran a las tareas de sensibilización y, consecuentemente, de concienciación si lo que se pretende en el aula de idiomas es sensibilizar y concienciar a los aprendices ante la presencia de determinados fenómenos lingüísticos, verbigracia los falsos amigos. Si los aprendices de lenguas extranjeras se acostumbran, a través de actividades “válidas, fiables y viables” (MCER, 2002:177), a desarrollar y acrecentar hábitos de «noticing»⁸ y también de «consciousness raising»⁹, entonces no sólo se consigue que sean más autónomos en su propio proceso de aprendizaje (aun en las fases iniciales de aproximación interlingüística), sino que se les ejercitan estar más preparados para analizar muestras nuevas de lengua.

Además, el tema de *los falsos amigos* se considera de actualidad no solo cuando se estudia un idioma extranjero, sino también cuando se emprenden actividades cotidianas y corrientes como, por ejemplo, leer un periódico o carteles publicitarios, mirar la televisión o escuchar la radio. Tocante a ello, a Javier Marías le llama la atención la propagación de *los falsos amigos* en los materiales periodísticos en España: noticias, comentarios, reseñas, reportajes, críticas, columnas y crónicas. En un artículo de opinión publicado en el diario *El País*, el galardonado Herralde por *El hombre sentimental* (1986) dedica una aguda crítica a los que se muestran inexpertos e inhábiles a la hora de traducir del inglés al español:

“(…) Sirva como ejemplo modesto la proliferación de *falsos amigos*, y eso que hay diccionarios para prevenirnos contra ellos. Obviamente, hay redactores de este diario (y por supuesto de otros) que ni los tienen ni los consultan, porque aún no se han enterado de que en inglés *extravagant* nunca significa extravagante, sino derrochador o despilfarrador; de que *fastidious* es puntilloso o meticuloso; de que *dramatic*, en bastantes contextos, no es dramático, sino espectacular; de que *bizarre* no equivale a nuestro bizarro, sino, como en francés, a extraño o incluso estrafalario; de que *to abuse* es insultar o maltratar muchas más veces que abusar; de que *anxiety* no significa ansiedad, sino angustia; (...) de que *a stranger* no es un extraño, sino un desconocido o el viejo forastero de las películas del Oeste; de que *miserable* quiere decir desdichado; de que *to remove* no es remover, sino quitar o sacar; de que *ingenuity* e *intoxication* no son lo que parecen, sino ingenio y embriaguez, y así decenas de casos más, que no se dan sólo

⁸ «Noticing hypothesis», concepto desarrollado por el investigador inglés Richard Schmidt (1990:129), como prerrequisito para el aprendizaje de una lengua dado que los datos que recibe el aprendiz (el input), para poder asimilarlos, tienen que ser de alguna manera notados.

⁹*Despertar la conciencia* del discente sobre elementos y fenómenos interlingüísticos por medio de actividades que permitan el intercambio comunicativo dentro del aula del español.

en el inglés. (...) Desearía volver a leer un periódico en el que no tuviera que retraducir a mi lengua las noticias que en él se me dan, y en el que me enterara un poco más.”

A la luz de lo expuesta más arriba, para que los aprendientes logren a largo plazo la autonomía semántica del sistema lingüístico del español que les permita reconocer los falsos amigos y asumirlos adecuadamente se recomiendan unos procedimientos explícitos al respecto. Esta intención didáctica se basa en lo que exponen Chuquet y Paillard (1989:152):

“Parce qu’ils s’enseignent [les faux amis] habituellement par paires, les faux-amis représentent un cas lexical particulier qui peut donner lieu à des exercices spécifiques.”

Visto que los falsos amigos son unos «enemis cachés», estos ejercicios tienen como fin que el aprendiz sea plenamente consciente de su existencia, y, por tanto, que los descubra a ciencia cierta. Los objetivos didácticos subyacentes conciernen entonces a:

- entrenar a los aprendientes de ELE a que sean prudentes, especulen sobre el significado de las palabras y no opten irreflexivamente por la palabra (española) más evidente por la forma;
- desarrollar en los aprendientes de ELE los reflejos o instintos precisos para reconocer los falsos amigos y analizar el contexto de su uso, si se da, para ver si determinada voz o estructura es un amigo falso o verdadero (cognado).

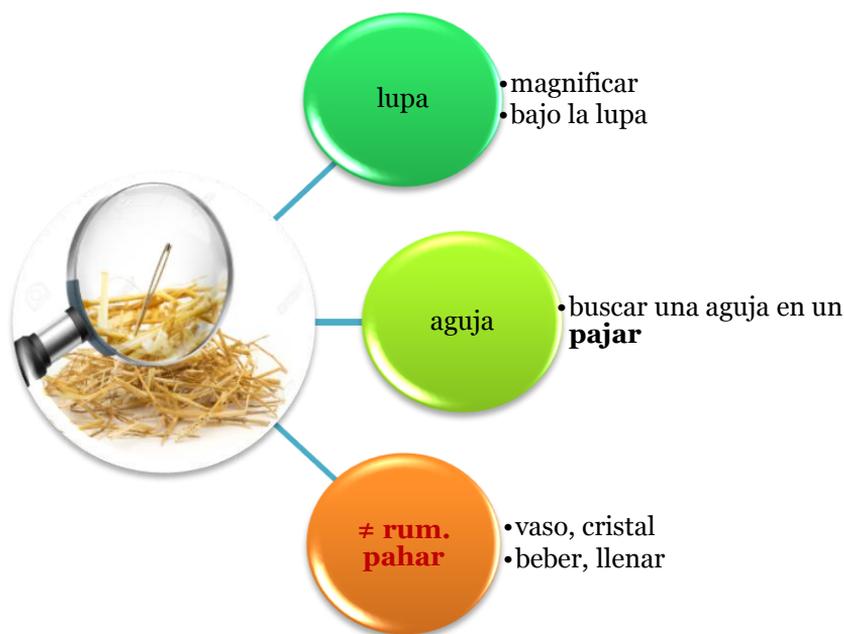
Para conseguir estos propósitos didácticos, se proponen, a continuación, una serie de actividades prácticas de fácil incorporación en el diseño de unidades didácticas:

- actividades basadas en la recuperación de los falsos amigos que se reparan en la producción de los aprendientes. El trabajo en clase se puede hacer por medio de fichas con los errores copiados y marcados a fin de que los aprendices, en grupo, revisen, argumenten y corrijan. Son actividades que propician el pensamiento crítico y refuerzan el aprendizaje.
- actividades basadas en el concepto de «garden path» – consisten en suministrar al aprendiz una oración para su traducción al español. En la oración se introduce un falso amigo como error potencial de interferencia por parte de los aprendices. El error de transferencia de la lengua de origen al español se corrige inmediatamente. Objetivos de este tipo de actividades de producción son:
 - potenciar la conciencia lingüística («consciousness raising») entendida como «control» sobre la lengua. Efecto directo de ello son la soltura y la fluidez en la comunicación.

- dirigir la atención del aprendiz hacia propiedades particulares del input para el desarrollo de las competencias («realce del input») – facilitar evidencia negativa («negative evidence»), o sea, información metalingüística sobre las formas que no son posibles en el español.
- actividades basadas en tejer redes léxicas y semánticas para practicar vocabulario nuevo; la técnica de trabajo se hace por medio de las «asociaciones». El objetivo concreto es la activación de léxico y la conciencia, por un lado, sobre las relaciones entre unidades léxicas en español y, por otro, sobre las posibles conexiones interlingüísticas (cognados y falsos amigos).

Modelo:

- «¿Qué palabras nos sugiere esta imagen?»
- «¿Qué otras palabras podrías usar en relación con/en lugar de...?»



- actividades basadas en el trabajo con el diccionario – cognados y falsos amigos con la misma palabra, o sea, la misma palabra puede ser tanto cognado como falso amigo, dependiendo del contexto. Esto implica que al realizar la actividad se deba:
 - leer con atención cada frase y después con la ayuda de los diccionarios decidir cuál es el cognado y cuál es el falso amigo
 - para cada uno, escribir la traducción y el ejemplo o definición/expresión que ayuda a saber distinguir entre el cognado y el falso amigo.

Modelo:

Esta **planta** necesita mucha luz y agua para dar en flor.

La **planta** está cerrada por la huelga.

Vivo en la quinta **planta** de este edificio.

Se ha dañado en la **planta** del pie por culpa de los nuevos zapatos.

Cognado/Falso amigo	Palabra	Traducción	Ejemplo, definición, contexto
cognado	<i>planta</i>	<i>plantă</i>	vegetal, ser orgánico
falso amigo	<i>planta</i>	<i>fabrică</i>	instalación industrial
falso amigo	<i>planta</i>	<i>etaj</i>	piso, nivel; «planta baja»
falso amigo	<i>planta</i>	<i>talpă</i>	parte inferior del pie; «fijar las plantas»

1. a. La película está basada en un hecho **real**.
b. La boda **real** se celebró en un lugar fastuoso.
2. a. La **arena** de esta playa es finísima.
b. En aquella **arena** se organizaban los partidos del campeonato nacional.

Cognado/Falso amigo	Palabra	Traducción	Ejemplo, definición, contexto
	real (a)		
	real (b)		
	arena (a)		
	arena (b)		

- actividades basadas en la sinonimia. El objetivo definido correspondiente es la activación de vocabulario por medio del reconocimiento y focalización de falsos amigos interlingüísticos en distintos contextos de uso.

Modelo:

Reemplaza la palabra subrayada por un sinónimo que sea un falso amigo en rumano o en inglés:

“Platero es pequeño, peludo, suave (...) que se diría todo de algodón, que no lleva huesos. (...) Y trota Platero, cuesta arriba, encogida la grupa cual si alguien le fuese a alcanzar, sintiendo ya la tibieza suave, que parece que nunca llega, del pueblo que se acerca... (...) En las lentas madrugadas de invierno, (...) Platero, harto de dormir, rebuzna largamente. (...) Míralos, Platero, tirados en todo su largor, como tienden los perros cansados el mismo rabo, en el sol de la acera. La muchacha, estatua de fango, (...) arranca la hierbaza seca a que sus manos, negras como el fondo de un puchero, alcanzan.” (fragmento de *Platero y yo*, Juan Ramón Jiménez)

Solución:

suave → blando ≠ rum. blând/blândă (manso/mansa)/ing. bland (soso/sosa)

grupa → anca ≠ rum. Anca (nombre propio femenino)

madrugada → alba ≠ rum. alb/albă (blanco/blanca)

fango → lodo ≠ ing. lode (filón)

➤ actividades basadas en la asociación semántica «expresión–imagen» (la imagen como disparador de significado). Objetivo principal es averiguar si el aprendiz es capaz de descubrir /reconocer el significado (expresado mediante un dibujo/una imagen) que corresponde a unas expresiones escritas. Las expresiones contienen un falso amigo que el aprendiente tendrá que identificar también con la ayuda de las imágenes. Este falso amigo se corresponderá con la imagen que no se vincula semánticamente con las expresiones (ejemplo: rum. *cal* – esp. *caballo*). El paso siguiente en el desarrollo de tal actividad sería que el aprendiz intentara corroborar sus deducciones en cuanto al significado de las expresiones al observarlas empleadas en contextos:

- Las taquillas estaban cerradas a cal y canto. No había manera de comprar entradas para el concierto.
- Esta semana he tenido una de cal y otra de arena. Me han concedido la beca, pero me han dado solo un plazo de dos días para entregar la documentación.
- La cal viva en contacto con el agua se hidrata y desprende calor.

1. una de cal y otra de arena	2. cal viva	3. a cal y canto
		
		

- actividades con «nubes de palabras», soporte visual atractivo con el que propiciar el trabajo de las competencias de producción oral y escrita, así como el trabajo en equipo. Se trata de un recurso estético para la ideación de actividades diversas:
 - introducir un nuevo tema (a los aprendientes se les enseña una nube de palabras con la que hacerles anticipar el tema por tratar)
 - producir textos (frases, diálogos, párrafos) a partir de una nube de palabras
 - hacer resumen de una lectura seleccionando palabras clave
 - trabajar la sinonimia, la antonimia, la paronimia, la homonimia
 - localizar el intruso a partir de una nube (gramatical, temática, léxica)
 - crear nubes de palabras con el léxico que se aprende en la clase
 - trabajar la memorización lúdicamente (mostrar una nube a la clase dividida en grupos, darles a los estudiantes un tiempo limitado y pedirles que restituyan el máximo de palabras/estructuras)

Las nubes de palabras son también muy útiles para llevar los falsos amigos interlingüísticos al aula de ELE. Un modelo de actividad en este sentido es:

De las siguientes dos nubes relaciona las palabras parecidas en la forma e imagina los malentendidos que pueden provocar. Formula frases en español con ellas y explica las posibles confusiones en la comunicación.

Ejemplo: esp. *nuca*/rum. *nucă* → A mí, en cambio, me gusta mucho comer ***nuca**. → ¿Qué imagen mental tendrá un hablante del español al escuchar esta frase? → respuesta: <la de un vampiro> (rum. *nucă* = esp. nuez)

español	rumano/inglés
	

Las actividades sugeridas reflejan, en resumidas cuentas, un punto de vista conforme al que ningún elemento o dimensión del lenguaje debe abordarse de forma aislada (meramente por medio de listas y glosarios, por ejemplo). Además, todos los aspectos del estudio del lenguaje se deben integrar en los textos que componen las unidades comunicativas. Y a partir de las unidades comunicativas pueden tratarse los argumentos fonéticos, morfo-sintácticos y léxico-semánticos de las unidades lingüísticas.

Al sintetizar, se defiende agregar los falsos amigos en la realización de tareas:

- comunicativas/con un objetivo – tareas que implicarían llevar a cabo actividades habituales (preparar un viaje o reconstruir una biografía, por ejemplo) o tareas con una finalidad determinada (solucionar un problema médico)
- de aprendizaje metacomunicativo – deducir, por ejemplo, la organización de las categorías nominales o contrastar técnicas y tácticas de aprendizaje.

Por otra parte, los falsos amigos deben ser vistos como posibles herramientas para llevar a cabo actividades de aula que supongan:

- la atención sobre la forma
- la atención sobre el significado
- la atención sobre las equivalencias potenciales
- la atención sobre las posibles incidencias en la lengua

Esto es, calcular aquellos parámetros de proximidad lingüística establecidos sobre “la experimentación científica de su uso para que el aprendiz pueda alcanzar la competencia comunicativa.” (Fidalgo Enríquez, 2016:69)

Para finalizar, se hará referencia a una conclusión de Wilczynska (1989:186) en cuanto a la idoneidad de cualquier actividad práctica que dé lugar a la conciencia y reflexión de la expresión en una lengua extranjera:

“Il ne faut pas oublier que l'étudiant ne pourra être considéré hors de danger de contamination sémantique tant qu'il ne sera pas à même de respecter le sens étranger dans une situation de communication spontanée. Dans ce champ, toutes les techniques qui favorisent l'autonomie de l'expression en LE au détriment du transcodage pur et simple semblent donc recommandées.”

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KOREAN LANGUAGE AND CULTURE TEACHING METHOD USING MEDIA ADVERTISEMENT

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Abstract. *Language is the product of culture, and culture is created, changed, and developed through language. By integrating language culture and educating learners, practical language education can be completed. For this integrated education of language and culture, I present the teaching method in actual class using media advertisements. I consider a plan for Korean language and Korean culture education using media advertisements that lead popular culture.*

Keywords: Integrated education of language and culture, Actual class teaching method, Media advertisements, Practical language education, Culture education

1. Introduction

Language is the product of culture, and culture is created, changed, and developed through language. By integrating language culture and educating learners, practical language education can be completed. For this integrated education of language and culture, I present the teaching method in actual class using media advertisements. I consider a plan for Korean language and Korean culture education using media advertisements that lead popular culture.

2. Working plan in Korean language class

Media advertising acts as a mirror that reflects society and culture through activities that provide consumers with the correct values and rights to the products. Besides, media advertising goes further from this to lead and create popular culture. So, advertising is a good learning material on teaching language and culture. In-ki Park (2003) analyzed that advertisement implicitly conveys meaning using rhetoric. To better convince consumers, verbal and visual creative techniques and methods are used in advertising. These advertisement rhetoric methods include repetition, simile, metaphor, abbreviation, and allegory. In particular, media advertisements have a sensational function that satisfies the values of information and products and cultural elements to be conveyed through images, so they can highlight linguistic and cultural elements to learners.

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Then, analyze at the teaching method in actual class using commercial and non-commercial advertisements.

In the first class practice is the Korean Telecom Freetel company's advertisement. It is intended to highlight the Korean "age" culture to Romanian learners. It is a teaching method that examines each culture's perception of "age" and compares and analyzes it in terms of language and culture.

<https://www.youtube.com/watch?v=GZzQbua4xm8>

Advertisement talks about the meaning of "age" with learners while watching the advertisement of the Korea Telecom Freetel (KTF) logo. Discuss the presence or absence of stereotypes about "younger" and "elderly" in the learner's country. Induces to speak about the situation presented in the material provided as a video. Explain the meaning and usage of the main expressions of the suggested advertising language, and create sentences using them.

Learners' opinions about senior citizens in Korean society are compared and talked about in the situation shown in advertising materials.

In the second class practice, learners are shown an advertisement for the premium apartment brand "Raemian" in Korea, which is famous for the construction industry and examines cultural perceptions of houses in Korea and Romania. Also, learn related language expressions.

https://www.youtube.com/watch?v=t_p-Ev30M5c

Watch the advertisement and talk about the meaning of the learner's own home. Induces to talk about the situation presented in the advertisement material provided as a video. Explain the meaning and usage of the main expressions of the suggested advertising language, and create sentences using them. Share learners' views on Koreans with a sense of face, whose home becomes their name.

The third class practice is to use public service advertisements (non-commercial advertisements) dealing with social issues in Korea, which are aging with a low birth rate and an aging population. This class deals with the social issues of low birth rate and aging society in Korean society and further in Romania and Europe and discusses with learners.

<https://www.youtube.com/watch?v=h-oYrAzR6Vc>

Understanding the Korean society of low birth rate and aging population, reading statistical data, vocabulary learning the reason why Korean society became a low birth rate and aging society, problems caused by low birth rate and aging society, and speaking in comparison with the situation of learner's mother country

In the fourth class practice, you are watching the most popular advertisement collection recently. Through recent advertisement

collections since the 2010s, students will learn the expressions of popular products and popular vocabulary in Korea, and at the same time read the Korean cultural flow and the cultural consciousness of the Koreans who are leading this cultural flow. Through this, it is possible to examine the modern society and culture of Korea.

<https://www.youtube.com/watch?v=VVmgjV84EFU&t=299s>

<https://www.youtube.com/watch?v=AFNOAced7mc>

<https://www.youtube.com/watch?v=JKmP3Pn7ZKI>

3. Conclusion

So far, we have looked at examples of the educational value and practical use of media advertisements in Korean language culture education.

It can be seen that the language use characteristic is remarkable in that advertisements are composed mainly of language. Vocabulary play, the ambiguity of vocabulary meaning can also be taught². It conveys the speaker's intention through the use of various sentences³. For effective and aesthetic expression, implicit meaning is conveyed by using rhetoric to decorate sentences and language. This can be said to be a literary effect and characteristic of advertisement. It also has an ideological aspect in that it has the content to be conveyed and a specific intention.

You can think of various class activities through media advertisements. Show photos of Korean products to create advertising phrases, see only the advertisements to guess the expected product name or product type and create your own Korean product advertising phrase. Comparing Korean culture with the culture of one's own country, talking about the Korean culture that was impressive after watching and comparing it with the culture of one's own country.

There are a variety of class activities, such as debating, writing sentiments, making advertisement posters, and writing articles that compare Korean and Romanian cultures using learned vocabulary and expressions.

² Vocabulary play, ambiguity of vocabulary meaning

Ex) 온다다 온다 온다다 온다 딜카차 필요할 땐 바로 앞까지'Coming, coming, coming, coming, coming' when you need a car, it comes right in front of you

요리로 참치, 조리로 참치 이건 맛의 대참치(대잔치) 'Tuna for cooking, Tuna for cooking' This is a great tuna (=large feast)

이거 에어 저거 에어 냉장고 세탁기 전자랜드 좋아라I like this air, that air, refrigerator, washing machine, Electronic Land

³ It can be said that the plain text has the effect of conveying the confidence in the product more strongly.

- The statement gives the consumer the effect of a more intimate conversation.

- Interrogative questions have the effect of allowing us to accept the content contained in the question.

- The exclamation sentence gives the effect of getting the audience's empathy in the advertisement.

When adopting educational materials and methods, there must be a clear goal for education to work. It is a valid and efficient class teaching plan to implement an integrated education of Korean language and culture using media advertisements. The application in real life with actual result, which is easy to miss in language-centered classes and classes that only teach culture, can be realized through this language-cultural integration education.

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THE PURPOSE AND CHARACTERISTICS OF THE CREATION OF HANGEUL

Grace JU¹

Abstract. *Characters are a system of visual symbols for recording human languages.² People have developed civilizations by communicating their culture, ideas and emotions through language. Therefore, countries around the world have developed their culture through letters that fit political, cultural, and environmental elements of each country. The Republic of Korea is a nation with a history of nearly 5,000 years, and its letters are Hangeul. Hangeul is a major medium that can show the culture and ideas of the Korean people intensively. Understanding of letters of Hangeul can soon lead to a connection with the people. In this article, I would like to briefly introduce the background, principles and characteristics of the creation of phonemes, which are the basic components of Hangeul.*

Keywords: Hangeul; Interculturalism; Korean Language; Consonants; Vowels.

1. Introduction

In 1966, Professor McCollin of the University of Chicago said in the journal “Language” that Hangeul is a good visualization of the phonetic characteristics of sound because it is an alphabet that closely analyzes the pronunciation organs involved in vocalization.³ It was also listed as a UNESCO World Heritage Site in 1997, receiving the highest evaluation in its research on finding the most suitable characters for 2,900 language types from 1998 to 2002.⁴ This is related to the fact that the university of linguistics at Oxford University in the U.K. ranked Hangeul first in the rankings based on the originality and scientific rationality. Next, we will learn the principles and characteristics of creating phonemes that form the basis of Hangeul.

2. The background of the creation of Hangeul

Hunminjeongeum means “right sound to teach the people” and is a book that records the writing system of Hangeul, created by King Sejong. As recorded in the preface of the Hunminjeongeum Hyerye⁵ Sejong felt

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² The Korean National Culture Department's Dictionary, encykorea.aks.ac.kr/

³ <https://m.korea.kr>, Professor McCollin at the University of Chicago; Language (Language Journal), 1966

⁴ News Curation Team; Chosun Ilbo, 02,10, 2017.

⁵ Hunminjeongeum Hyerye: Discovered in 1940, it contains an explanation of the principles and processes of producing Hangeul.

sorry for the difficulties the general public experienced in living without letters, which led to the decision to create Hangeul. The purpose and object of this creation were clear, so its utility and scientific nature could be excellent. Hangeul not only expresses almost all sounds such as English or Chinese, but it can also make 8,000 sounds. In addition, it is easy to use in combination because it consists of 10 vowels and 14 consonants. Jeong In-ji, a scholar of Jiphyeonjeon, said, "The wise will learn even before the morning is over, and even the foolish can learn in 10 days."⁶

3. Principle of creation of consonants, vowels

The first Korean alphabet consisted of 17 consonants and 11 vowels, a total of 28 characters. A characteristic of the principles of producing consonants is that they are modeled after the shape of the pronunciation system. The base principle of the consonant “ ㄱ ” is modeled after the root of the tongue blocking the throat, and the second principle is the “ ㅋ ” modeled after the tip of the tongue sticking to the upper gums. The third principle are the “ ㆁ ” are attached to lips. The fourth “ ㆁ ” is modeled after the shape of the front tooth. Finally, “ ㅇ ” is a character modeled after the shape of the throat.⁷ A vowel paired with this letter consists of three basic characters. " ㅏ " means the sky, " ㅑ " refers to the ground, and " ㅓ " refers to a person and contains the basic principles that make up the world. These basic characters are now 14 consonants and 10 vowels, which can be arranged in initial consonants, neutrality, and longitudinal consonants to produce words. In addition, all letters in life can be expressed with five basic consonants and three vowels, making this variability and flexibility more pronounced in digital devices.⁸

4. Characteristics of Hangeul

Hangeul is a phonetic alphabet. It is a scientific letter made by studying the convenience of anyone who can write when they hear sound and the ways in which the shape and sound of vocal organs can be directly connected to sound when looking at letters. For this reason, Hangeul is one of the least illiterate countries in the world, according to King Sejong's principles of creation. It is also one of the fastest characters to transfer information from digital devices due to the simplicity of the consonants that make up the basic letters.

⁶ Kim Nam-seok; The Boy Korean Polar Daily, National Cultural Symbol 100 (Hangeul), 15.11.2008

⁷ National Hangeul Museum (Hunminjeongeum Hyerebon), www.hangeul.go.kr

⁸ Ko Chang-soo (Korean language professor at Hansung University); The Excellence of Hangeul Rediscovered by Digital Civilization, 4.10.2007.

5. Conclusion

The world now lives in a world where time and space coexist, as can be understood through the phrase “global village.”⁹ It is time for each country to no longer survive alone and move toward mutual development through exchanges and cooperation. At this time, the importance of language is increasingly emphasized, and if we can understand each other's cultural history through bridges, we hope to strengthen the cooperation between Romania and Korea.

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⁹ Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (1962) and *Understanding Media* (1964).

PRESIDENT MACRON 'S DISCOURSE'S ANALYSE

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Abstract. *The present article intends to analyze the discourse performed by a President Macron at the beginning of his service as a chief of state meant to crystallize his position and appeal to the nation's heart while attempting to make the new attitude of France visible to the whole world. The presidential discourse is a good illustration of the recurrent ideology in the contemporary public and political space. On the other hand, the context in which the discourse is delivered shapes the effects it produces upon the audience. President Macron's discourse reveals a certain enthusiasm and an obvious appeal to national myths as part of the very identity of the French people.*

Keywords: Discourse; President Macron; French people.

Dominique Wolton considers that 'political communication is the space in which the reciprocal exchange of contradictory discourses among the three actors (political actors, mass-media, and public opinion) who have the legitimacy to express publicly upon politics, occurs.' (Wolton, 21) The ultimate goal of these acts of communication performed by the political actors involved in a 'triangular' relationship with mass-media and public opinion is to gain and to preserve power. The political discourse is an intrinsic element on this wide social canvas whereas language remains the means with the same plurivalence as ever.

The last two decades have had an impactful effect worldwide. They developed system crises, lead to a new settlement of ideologies and principles on which the contemporary society lies, brought about a new approach in the discourse practice, in politics and media as well; they have changed the dynamics of debates in the public sphere. In a Europe facing difficulties in defining its unity, striving with an increasing problematic of identity and racial approaches, political discourse, particularly the presidential discourse, reaches new dimensions and importance.

We will analyze President Macron's discourse from the Critical Discourse Analysis perspective and we will try to grasp those aspects which are expressive in terms of political, social and national view as well as the mark of his political personality's manifestation. It is a discourse performed by a president at the beginning of his service as a chief of state

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meant to crystallize his position and appeal to the nation's heart while attempting to make the new attitude of France visible to the whole world. A Teun Van Dijk asserts that "occasionally, in more formal dialogues, they may speak to institutional representatives, or with job superiors, but in that case they have a more passive and reactive role. At the police station, in the courtroom, at the welfare agency, in the classroom, or in other institutions of the social bureaucracy, they are expected to speak, or to give information, only when requested or ordered to do so. For most formal, public, or printed discourse types (including those of the mass media) the less powerful are usually only recipients. (Van Dijk, 21)

The presidential discourse is a good illustration of the recurrent ideology in the contemporary public and political space. On the other hand, the context in which the discourse is delivered shapes the effects it produces upon the audience. President Macron's discourse reveals a certain enthusiasm and an obvious appeal to national myths as part of the very identity of the French people. It is sourced by the international and national context, a context troubled by the problems existent inside the European Union (Brexit, the refugees and their social integration, terrorism etc.) and worldwide which lead to a certain need for redefining the national profile.

There are some themes to be recognized in the discourse: his responsibility as a president of a country which is among the ones which counts at the international and European level, the myth of the glorious past of France, the restoration and strengthening of the French Revolution values and the image of a new France as an important pole in the world. What strikes is the discrepancy between the plan of the ideas and the generality in expressing them. The discourse is very similar to a simplified creed: short or very concentrated sentences:

'Le 7 mai, les Français ont choisi. Qu'ils en soient ici remerciés.'

'La responsabilité qu'ils m'ont confiée est un honneur dont je mesure la gravité.'

'La mission de la France dans le monde est éminente.'

'Nous avons à construire le monde que notre jeunesse mérite.'

'Je sais que la Françaises et les Français, en cette heure, attendent beaucoup de mois.'

'J'en suis pleinement conscient'

Again, speaking about his two main directing goals:

...rendre aux Français cette confiance en eux, depuis trop longtemps affaiblie.'

Pour cela, je ne céderai sur rien des engagements pris vis-à-vis des Français.

The clear-cut syntax, the edged rhetoric is more typical to a declaration of faith meant to inflame the audience's heart and, unaware, create an image of himself as somebody of trust and courage. People of action speak short and fast.

Main sentences and attribute, direct object clauses are abundant: they define and shape by being preponderant to purpose along with the more factual conditional clauses:

‘Il m’appartiendra de convaincre les Français et les Françaises que notre pays qui aujourd’hui semble mise a mal...’

La culture et l’éducation, par lesquelles se construisent l’émancipation, la création et l’innovation...

In the same line, there is an obvious preference for nouns, pronouns and verbs which serve the dynamic and declarative character of the discourse:

‘Je convaincrâi nos compatriotes que la puissance de la France n’est pas déclinante....’

And

‘Tout ce qui forge notre solidarité nationale sera refondé, réinventé, fortifié.’

‘Parce que nous aurons rendu aux Français le goût de l’avenir et de la fierté de ce qu’ils sont, le monde entier sera attentif à la parole de la France.’

‘L’Europe dont nous avons besoin, sera refondée, relancée car elle nous protège, nous permet de porter dans le monde nos valeurs.’

The discourse is infused with the image of a leader who is aware of his role and feels plainly his responsibility as a protector, as a restorer and as a promoter of the values and importance of his country. Macron states it clearly with a permanent alternation of ‘I’ and ‘We’ as a reflection of the unity between him and the people of France, more than a contrast of a position of power. He induces the public the feeling of solidarity typical to a leader for the ‘people.’ (Il m’appartiendra, ... je vous rassure, Je convaincrâi, ... je ne céderâi, j’aurais la volonté, je crois aux institutions, je ferâi, je songe aux, je veillerâi, nos forces, nos craintes et nos angoisses, nous ne pouvons pas nous réfugier, nous devons retrouver, nous avons un

rôle immense...) He sees himself both on the highest position, somewhere, above the mob, with a messianic role and humbly making part of it. He pleads both ex-cathedra and from the position of an individual among others. He defines himself through verbs of authority (je mesure la gravité, je vous rassure, il m'appartiendra, je convaincrâi, je ne cederai) alternating the personal with the impersonal approach (Sera de rendre, ce sera un travail, sera libéré, soutenues, sera encourager, doit retrouver). He repeatedly uses future, raising the factual pragmatism to the idealism of the possible and making appeal to the power of revival of the whole nation (... Sera de rendre, les atouts qui font et font la police, les français, nous allons mieux voir les protégés, la France veillera...) The alternation of tenses (present in the first part and future in the second to return to the present in the end) is well matched with the flow of ideas and the purpose of the speaker: description of the present, engagement and action for the future and determination to accomplish the promises in the end.

The inflammatory tonality of the discourse is fed with an appeal to the myth of the glorious past of modern France- the values of the French Revolution and the Enlightenment Age and references to important men of state or presidents who stand for emblematic figures in French recent history. Words like the famous '«liberté, égalité, fraternité», «la laïcité républicaine», «la culture et l'éducation», la démocratie, la république names like' Charles de Gaulle, George Pompidou, Jacques Chirac, Valerie Giscard d'Estaing'. It is also an appeal to face reality through the past and re-shape the future according to it. This appeal to the historic values of the foundation of the Modern France is meant to encourage people to dare to envisage a powerful France, a France which will be one of the pillars of the future of the world with the whole patrimony of values restored and made vivid to the benefit of mankind.

'Aujourd'hui, Mesdames et Messieurs, le temps est venu pour la France de se hisser à la hauteur...

La mission de la France(...) est éminente.

La France veillera toujours à être aux cotes de la liberté, droits de l'homme.

Le monde et l'Europe(...) ont besoin de France...

There is an alternation of repetition and comparisons which gives the discourse a certain pragmatism and energy. Eventually, they lead to an impression of vagueness, generality and lack of a delimited purpose. Macron describes everything that refers to France and French values in positive, appreciative terms. Moreover, the words are in their main meaning, less metaphorical but more persuasive through their directness and clarity, building a strong message totally adequate to the audience,

the context and his position in front of the nation (besoin, force, sûreté, liberté, solidarité, audace, égalité, volonté, fraternité, confiance, puissance, renaissance, prospérité...)

S. Livingstone and P. Lunt observe that the debate over political involvement and communication “has recently focused on the notion of ‘citizenship’, and one aspect of this concern is with the notion of the ‘public sphere’. If the citizenry is to play a role in a democracy then it needs access to an institutionally guaranteed forum in which to express their opinions and to question established power. We will argue that the media now constitute the major forum for political communication. Thus the debate about public involvement of citizens in political communication leads to questions about the media as a public sphere where the relations between established power and the citizenry take place.” (Livingstone and Lunt, 10)

They are also proper to refresh the spirit of the masses about words and concepts whose significance has faded in the last decades because France has experienced the same social, financial and economical problems which, consequently, lead to a deterioration of the very national identity, the whole world has experienced, not to mention the huge impact of the globalization and the crisis and post-crisis years.

‘...la France doute d’elle-même.’
‘...elle se sent menacée,’
‘..Notre pays (..) semble mis à mal
‘...nos craintes et nos angoisses...

There is an obvious suggestion to a redefinition of the identity of France as a premise for a future where its role and position among the countries of power whose decision count, inside the European Union and elsewhere is that among leaders. Macron states that the main condition for such an achievement is solidarity. Solidarity is the one which can restore the French self-confidence and pave the way to a long deserved honest future.

...’notre pays porte en son sein toutes les ressources pour...’
‘Tout ce qui forge notre solidarité nationale sera forgé, réinventé, fortifié.’

Macron refers to France in a dual manner. We have to mention that French itself has a certain veneration in defining and approaching France as motherland, even the National Anthem name it ‘la patrie’ and not ‘notre patrie’ (Allons enfants de la patrie...) Macron either sees it from within, himself included, with the warmer word ‘notre pays’ but, more frequently, he prefers ‘France’, the more royal reference. This attitude enables him to

resuscitate the imposing and more nationalist image about his own country and to create a flame of pride necessary to build a bridge between the former France as a leader in culture and values and the France of the future with the same role and position on the map of the world. In the same time, this attitude supports his image of a leader, detached from the masses and fully aware of his position of power. It is a position necessary to create solidarity, which is so important in his view of the future for his country, solidarity between the people and himself as a representative and a leader as well as solidarity among people, the unity of all the French around him as a foundation in the achievement of his political program.

There are some categories we have identified in President Macron's discourse, categories we have already mentioned: change, restoration, unity, solidarity and themes like values, patriotism. These are non-conflictual themes and categories which induce balance to the discourse in what concerns the public sphere. The reference to the values that created a powerful and safe France, which has faded but has not disappeared, is doubled by the reference to the democratic values of the new reality, restated inside the European Union and worldwide such as non-discrimination (he addresses the public with 'les Français et les Françaises'), secularism ('la laïcité républicaine'). Surprisingly, they are not developed, remaining simple words in the enumerated democratic values. On the other hand, terrorism and migration (terrorisme et la crise migratoire) are simply uttered, Macron avoiding to develop themes might become conflictual.

As President Macron's discourse is an act of statutory presidential communication discourse we see it as a more redundant piece of rhetoric, based on three main themes (presidential responsibility, restoration and revival of the values based on a tradition starting with the French Revolution and the Enlightenment, the future and the role of France in the international climate).

A certain redundancy is a characteristic of the discourse which develops on a more general plan, Macron avoiding to make any references to more pragmatic aspects.

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LITERARY AND CULTURAL STUDIES

DIALOGUE ET DIALOGISME DANS L'ŒUVRE ROMANESQUE DE DIDEROT

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Abstract. *Placed between two poles - Classicism and Romanticism – the dialogic novel in the Century of Enlightenment is a kind of find/breakthrough, whose astonishing structure reflects on a smaller scale the renewal process of the Romanesque institution. This possibly accounts for the atypical, however dynamic structure of this type of novel which is most often than not built around a number of obvious stereotypes: a dialogal incipit which often parodies the in medias res incipit and a couple formed of a master and a servant who talk and travel endlessly, their dialogue being doubled by the dialogue between the author and the reader. In the literary landscape of the XVIIIth century, the dialogic novel or the novel with dialogic overtones represents a genuine form, comprising rhetorical codes, narrative techniques and poetic structures. Our study also focuses on the hermeneutic dimension of the concept of “dialogism” introduced by the Russian literary theorist Mikhail Bakhtin, who establishes the distinction between literary dialogism and linguistic dialogism. Mikhail Bakhtin was an important semiotician who worked on literary theory, ethics and the philosophy of language. His writings, on a variety of subjects - Problems of Dostoevsky's Art, Problems of Dostoevsky's Poetics, Rabelais and His World - inspired scholars working in a number of different traditions and in disciplines as diverse as literary criticism, history, philosophy, sociology, anthropology and psychology.*

Keywords: Dialogue; Dialogic Novel; Dialogal Incipit; Novelistic Genre; Renewal Of The Novel.

1. Du dialogue au roman dialogal

Défini le plus souvent comme échange de paroles ou simple discussion/entretien entre deux ou plusieurs personnes nommées interlocuteurs, le dialogue (en grec, *dia* et *logos* signifient *entre* et *parole*) représente donc un type particulier de discours s’opposant au discours univoque, un ensemble de paroles qu’on échange habituellement dans un tel ou tel contexte.

« Le dialogue est une situation dans laquelle des personnes expriment l’une pour l’autre ce qu’elles ont envie ou besoin et que l’une ou l’autre peuvent et veulent bien comprendre leurs messages réciproques. (...) La possibilité d’entrer en contact avec autrui qui a des racines profondes, peut prendre comme pivot les interactions et les relations interpersonnelles mises en jeu par la pratique enseignante. » (G. Leroy, 1970: 10)

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Le dialogue a été également défini comme « disponibilité et écoute réciproque aboutissant à la connaissance de l'autre » (M. Bon, 1967:23). Pour les autres en échange, « Toute activité humaine authentique est dialogue: dialogue avec le monde qui est poésie, dialogue avec les autres qui est amour, dialogue avec Dieu qui est prière. » (J. Lacroix, 1949: 11)

En littérature le dialogue devient la manière dont un auteur fait parler directement ses personnages, la transcription littéraire au style direct d'une conversation réelle ou fictive. En tant que genre littéraire il peut fonctionner autonome ou l'on peut retrouver comme élément des genres romanesque et théâtral. Dans le théâtre, le dialogue est l'essentiel du texte, le texte même, mais dans un conte ou dans un roman, il alterne avec des passages de récit. Il faut aussi opérer une autre distinction au niveau de sa vocation, texte lu *vs.* texte représenté; si dans une pièce de théâtre le dialogue sert plutôt à introduire une action dramatique qu'un débat d'idées, dans un roman/conte le dialogue vise plutôt l'acte de lecture que celui de la représentation. Dans une interview il est aussi l'essentiel du texte, impliquant de même un destinataire et un émetteur, mais le jeu des questions fait que les répliques de celui qui est questionné soient généralement plus étendues que celles de celui qui questionne.

En analysant l'unité dialogale minimale du point de vue sémantique Anca Măgureanu définit le concept de la manière suivante: « Le dialogue est un type de discours caractérisé par la propriété de cohésion et de consistance. Il en résulte un texte, en tant qu'ensemble de propositions nécessaires. Cet ensemble consistant de propositions nécessaires représente la description du monde actuel des locuteurs. » (Măgureanu Anca, 2008: 329).

La fonction du dialogue est plurielle, d'une part il sert à informer sur l'action, c'est-à-dire sur la situation – le lieu, le moment – les personnages et sur le rôle du personnage ; d'autre part sert à peindre le personnage/le héros, le langage des personnages, dévoilant leur statut social, leur caractère et leur rôle dans l'action.

Le dialogue en tant que représentation prend des aspects différents en fonction du type de texte où il apparaît.

Le genre romanesque (récit, conte, roman) met souvent les phrases des personnages rapportées au discours direct entre guillemets sans oublier de les précéder d'un tiret et d'un verbe introducteur ; dans une pièce de théâtre ce sont les noms des personnages qui précèdent généralement les répliques, les verbes introducteurs et les guillemets étant supprimés. Une autre distinction s'impose: dans un récit on assiste à un changement de situation d'énonciation, ce n'est plus le narrateur qui parle mais les personnages, dans le théâtre le dramaturge se sert de didascalies (souvent mises entre parenthèses) pour expliciter les actes de

discours accomplis par les personnages ayant ainsi la possibilité de donner certaines explications concernant soit le décor, soit la situation.

Placé entre ces deux pôles, le classicisme et le romantisme, le *roman dialogal* au siècle des Lumières représente une sorte de trouvaille, dont la structure étonnante reflète à une échelle plus petite le processus de renouvellement de l'institution romanesque. Cela explique peut-être la structure atypique, mais dynamique de ce type de roman qui s'articule le plus souvent autour de quelques stéréotypiques évidentes: un *incipit* dialogal parodiant souvent l'incipit « in medias res » et un couple formé d'un *maître* et d'un *valet* qui *parlent* et *voyagent* sans fin, leur dialogue étant redoublé par le dialogue que l'auteur entretient avec son *lecteur*.

Le début parodique, *in media res* ou annonçant simplement, sans aucune ironie le cadre général d'une œuvre, l'incipit représente certainement pour les écrivains du XVIIIe siècle une stratégie textuelle sans laquelle on ne peut pas concevoir leurs œuvres, comme le démontre d'ailleurs Diderot dans *Jacques le Fataliste et son Maître*.

L'incipit *in media res*, ayant pour but d'entraîner d'une manière brusque le lecteur dans le dialogue proprement dit du roman, fait partie d'un dispositif conversationnel des romans des Lumières, devenant une vraie technique, si chère à Diderot qui n'hésite pas à parodier dans son *Jacques le Fataliste et son Maître*, comme nous pouvons observer dans ce qui suit:

(1) « Comment s'étaient-ils rencontrés ? Par hasard, comme tout le monde. Comment s'appelaient-ils ? Que vous importe ? D'où venaient-ils ? Du lieu le plus prochain. Où allaient-ils ? Est-ce que l'on sait où l'on va ? Que disaient-ils ? Le maître ne disait rien ; et Jacques disait que son capitaine disait que tout ce qui nous arrive de bien et de mal ici-bas était écrit là-haut. » Diderot (1977: 3)

La cristallisation du roman dialogal ou à base conversationnelle en tant que type particulier de roman au XVIIIe équivaut non seulement à une vraie redécouverte du langage, mais aussi à une prise de conscience de son pouvoir, expliquée par Michel Foucault dans son livre *Les mots et les choses* de la manière suivante: « Au XVIIe et au XVIIIe siècle, l'existence propre du langage, sa vieille solidité de chose inscrite dans le monde étaient dissoutes dans le fonctionnement de la représentation: tout langage valait comme un discours. L'art du langage était une manière de "faire signe", - à la fois de signifier quelque chose et de disposer, autour de cette chose, des signes: un art donc de nommer et puis, par un redoublement à la fois démonstratif et décoratif, de capter ce nom, de l'enfermer et de le celer, de le désigner à son tour par d'autres noms qui en étaient la présence différée, le signe second, la figure, l'apparat rhétorique. » (Foucault 1966: 58)

Dans un contexte littéraire différent, l'institution romanesque essaie un renouvellement, étant à la recherche de toute une poétique officielle. Voilà donc le contexte qui favorisera la parution de *Jacques le Fataliste et son Maître* de Diderot, *le roman dialogal et dialogique* le plus important de son époque.

Les *salons* très à la mode, comme ceux de Madame de Lambert, Madame de Tencin et Madame du Deffand, vastes espaces réels des conversations, jouent aussi un rôle essentiel dans l'apparition des romans dialogaux, en déterminant plusieurs écrivains, à partir de Lesage jusqu'à Diderot, à transposer des dialogues plus ou moins quotidiens dans un cadre littéraire et mettre ainsi les fondements d'un type particulier de roman, encore très moderne, dont le dynamisme est assuré par un schéma conversationnel nouveau auquel viennent s'ajouter toutes sortes d'éléments intertextuels ou hérités, la démarche vraiment audacieuse de ces créateurs de romans du XVIIIe siècle contribuant d'une manière décisive au développement de l'institution romanesque.

Les conversations des *cafés* - Régence, Procope, Gradot, Laurent - influencent aussi l'apparition du roman dialogal au XVIIIe siècle. D'ailleurs Diderot fait débiter son *Neveu de Rameau* non seulement avec une simple conversation qui a lieu dans un tel cadre si propice au dialogue, mais il préfère même importer le nom d'un café réel et célèbre à la fois, simple référence qui donne un air d'authenticité à son écriture, en justifiant, dans une certaine mesure, l'origine et sa préférence pour l'art de parler, si présent dans ses romans:

(1) (2) « Si le temps est trop froid, ou trop pluvieux, je me réfugie au café de la Régence ; là je m'amuse à voir jouer aux échecs. Paris est l'endroit du monde, et le café de la Régence est l'endroit de Paris où l'on joue le mieux à ce jeu. » Diderot (1983: 45)

2. Du dialogue au roman dialogal aux forts accents dialogiques

Le concept de dialogisme commence à être véhiculé à partir des années 1920 grâce aux travaux que le philosophe et linguiste russe Mikhaïl Bakhtine (1895-1975) entreprend à partir de deux études importantes, l'une consacrée à Dostoïevski, l'autre à Rabelais. Le point de départ dans la définition du terme de *dialogisme* que Bakhtine introduit coïncide avec sa théorie conformément à laquelle le langage constitue un médium social et tous les mots portent les traces, intentions et accentuations des énonciateurs qui les ont employés auparavant. Autrement dit, il considère par sa théorie de la communication que « la juxtaposition dialogique, dans le roman, des langages purs à côté des hybridations, est un moyen puissant pour créer les images des langages.

La confrontation dialogique des *langages* (et non des *sens* qu'ils renferment) trace les frontières des langages, permet de les sentir, oblige à entrevoir les formes plastiques du langage. » (Bakhtine, 1978: 181)

En littérature, c'est surtout dans le roman qu'on rencontre un type particulier de restitution des discours sociaux où le point de vue de l'auteur ne supprime pas ceux qui se font entendre autour de lui ou qu'il attribue à ses personnages, mais sans lui appartenir.

Bakhtine construit ainsi sa démarche sur l'analyse du genre romanesque, dans lequel il observe que l'écrivain a la possibilité de convoquer toutes sortes de voix, celles du narrateur et des personnages. Quant à ces voix, elles s'expriment et à la fois font circuler également différents points de vue, qui peuvent se compléter, se soutenir ou se contredire.

En se référant au dialogisme, Mikhaïl Bakhtine avance ainsi l'idée que tout énoncé comporte en lui du déjà-dit, se construit sur des propos anonymes et collectifs, qui font référence à une **doxa**.

La doxa relève de l'opinion et concerne les croyances et les principes établis, renfermant donc certaines représentations et opinions communes. Tenant compte de cette perspective, le dialogisme nous apparaît comme l'ensemble des discours antérieurs, déjà tenus, qui restent cachés derrière tout discours présent ou du moment où l'on parle. Il s'agit d'un bruissement constitutif qui peut aller du contenu explicite à la simple évocation, du on-dit à l'idée reçue. Ce que le dialogisme fait donc c'est de poser « l'autre dans l'un », désignant ainsi l'existence et la concurrence de plusieurs « voix » dans un texte où s'expriment des points de vue idéologiques ou sociaux divergents, même incomparables.

Pour Bakhtine le dialogisme représente donc les traces de la présence de l'autre que l'on peut identifier en général au niveau du discours, conséquence d'un processus d'interaction entre une conscience individuelle et une autre, qui l'inspire et à qui elle répond. Le dialogisme désigne également un type de compréhension de l'autre, toute compréhension étant dialogique, comme l'affirme aussi Tzvetan Todorov dans l'introduction de son étude *Mikhaïl Bakhtine, le principe dialogique*:

« Le caractère le plus important de l'énoncé, ou en tous les cas le plus ignoré, est son dialogisme, c'est-à-dire sa dimension *intertextuelle*.[...] Intentionnellement ou non, chaque discours entre en dialogue avec les discours antérieurs tenus sur le même objet, ainsi qu'avec les discours à venir, dont il presse et prévient les réactions. La voix individuelle ne peut se faire entendre qu'en s'intégrant au chœur complexe des autres voix déjà présentes » (Todorov 1981: 8)

Les théories de Bakhtine sur le dialogisme, à côté des théories des actes de parole opèrent ainsi une mutation au niveau de l'analyse de la

parole dont l'intérêt change progressivement de l'énoncé vers l'énonciation.

Dans ce qui suit nous voulons étudier certains effets de la *polyphonie*, à la fois dialogale et dialogique, qui émane de l'incipit du roman de Diderot *Jacques le Fataliste et son maître*.

En particulier nous voulons expliquer le rôle des marqueurs de polyphonie et de dialogisme dont fait usage Diderot dans l'incipit de *Jacques le Fataliste et son maître*.

Le point de départ de notre démarche sera la théorie du formaliste russe Mikhaïl Bakhtine qui considère l'interaction verbale comme la réalité première du langage, sa forme prototypique étant le dialogue.

Le *dialogal* dans *Jacques le Fataliste et son maître* englobe l'« interactivité » qui se manifeste dans l'expérience quotidienne de l'échange verbal:

(3) « LE MAÎTRE: *Tu as donc été amoureux?*
JACQUES: *Si je l'ai été!*
LE MAÎTRE: *Et cela par un coup de feu?*
JACQUES: *Par un coup de feu.*
LE MAÎTRE: *Tu ne m'en as jamais dit un mot.*
JACQUES: *Je le crois bien.*
LE MAÎTRE: *Et pourquoi cela? »*

Diderot (1977: 4)

Comme nous pouvons observer dans notre exemple, le *dialogue* n'est pas un discours univoque, issu d'une source unitaire; il se construit sur des tours de parole, par l'alternance des locuteurs, *Le Maître* et *Jacques*, qui prononcent chacun leur tour de parole et qui réagissent chacun à l'intervention verbale de l'autre. Leur échange verbal illustre un double va-et-vient de la parole, un jeu accepté des répliques antérieures et ultérieures (*Tu as donc été amoureux; Si je l'ai été!*)

Mais la parole de chaque locuteur engagé dans une séquence de *discours extérieur* porte aussi les traces d'un certain *discours intérieur* implicite à l'emploi des mots-signes qui n'appartiennent à aucun locuteur concret. Toute forme de langage s'inscrit de cette perspective dans « dans le discours des autres » comme si c'était toujours un *discours rapporté*.

De cette perspective, *Jacques le Fataliste et son maître*, comme tout texte d'un roman illustre aussi un *discours narratif*, rapporteur d'un certain nombre d'autres discours.

D'abord il s'agit du discours du narrateur, qui est un premier énonciateur:

(4) « *Vous voyez, lecteur, que je suis en beau chemin, et qu'il ne tiendrait qu'à moi de vous faire attendre un an, deux ans, trois ans, le récit*

des amours de Jacques, en le séparant de son maître et en leur faisant courir à chacun tous les hasards qu'il me plairait. » (Diderot 1977: 5)

Ensuite, il s'agit des discours des héros représentés dans le roman, *Jacques et son Maître*:

(5) « *Après une courte pause, Jacques s'écria: "Que le diable emporte le cabaretier et son cabaret !*

LE MAÎTRE: *Pourquoi donner au diable son prochain? Cela n'est pas chrétien.* » (Diderot 1977: 4)

Bakhtine considère qu'on pourrait comprendre mieux ce dialogisme si l'on tenait compte de la triple orientation constitutive de l'énoncé (au sens de « tour de parole»), en tant que *principe de production*: vers des discours réalisés antérieurement sur le même objet de discours, vers le discours-réponse qu'il sollicite, vers lui-même en tant que discours.

Le texte de Diderot construit ainsi un genre littéraire à part, un récit fondé sur les stratégies du discours oral qui met en relation chaque histoire à celui qui la raconte.

La polyphonie de cet *incipit* de roman n'est pas contenue seulement dans le renvoi à des *voix* distinctes des deux personnages mis en scène, *Jacques et son Maître*, mais il s'agit en plus d'une polyphonie marquée pour chaque histoire ou épisode narré.

Nous voulons analyser les marqueurs des discours hétérogènes de ce début de texte afin de porter un jugement sur la présence des indices polyphoniques qui apparaissent d'une manière plus ou moins explicite.

Ce sont trois catégories de marqueurs de l'hétérogénéité discursive que nous prenons en compte:

- Le renvoi aux personnes du discours (*je, tu, vous*), chaque pronom ayant sa référence contextuelle (*je* du protagoniste, Jacques ou *je* d'un personnage secondaire etc.). Nous avons déjà commenté ci-dessus que dès l'*incipit* le marquage polyphonique est évident.

(6) « *Où allaient-ils? Est-ce que l'on sait où l'on va? Que disaient-ils?*» (Diderot 1977: 3)

Nous observons que notre texte permet une référence pronominale à des instances du récit: *ils* "personnages" /vs/ *on* (la collectivité de sujets parlants, celle qui détient le fonds commun des croyances et des coutumes).

Le pronom personnel indéfini *on* permet d'inclure aussi celui qui parle («on ne sait pas où on va» équivaut à "nous ne savons pas où nous allons", cette instance indéfinie inclut d'une manière générale celui qui parle, éliminant ainsi tout degré de familiarité, accentuant ainsi la

distance locuteur/ interlocuteur. Donc le discours n'est pas très familier, l'interpellation du co-énonciateur (le lecteur en l'occurrence) n'est pas très directe.

(7) « *Comment s'appelaient-ils? Que **vous** importe?* » (Diderot 1977: 3)

(8) « *D'où venaient-**ils**? Du lieu **le plus prochain**.* » (Diderot 1977: 3)

(9) « *Le **maître** ne disait rien; et **Jacques** disait que son **capitaine** disait que tout ce qui **nous** arrive de bien et de mal ici-bas était écrit là-haut.* » (Diderot 1977: 3)

(10) « *Le maître: C'est un **grand mot** que cela* » (Diderot 1977: 3)

(11) « *Jacques: C'est que, tandis que **je** m'enivre de son mauvais vin, **j'**oublie de mener **nos** chevaux à l'abreuvoir. Mon père s'en aperçoit; il se fâche. **Je** hoche de la tête; il prend un bâton et m'en frotte un peu durement les épaules.* » (Diderot 1977: 3-4)

(12) « *Un régiment passait pour aller au camp devant Fontenoy; de dépit **je** m'enrôle. **Nous** arrivons; la bataille se donne.* » (Diderot 1977: 4)

Parmi les marqueurs qui évoquent un processus d'énonciation actuel il y a aussi les phrases à contour intonatif non déclaratif: énoncés interrogatifs, exclamatifs ou impératifs.

- Voici les segments exclamatifs:

(13) « *Après une courte pause, Jacques s'écria: "**Que le diable** emporte le cabaretier et son cabaret* » (Diderot 1977: 3)

(14) « *Le maître: Tu as donc été amoureux?
Jacques: **Si je l'ai été!*** » (Diderot 1977: 4)

- Voici les énoncés impératifs:

(15) « *Le maître: A tout hasard, **commence** toujours...* » (Diderot 1977: 5)

L'emploi des phrases interrogatives souligne le registre familier, voire populaire des interrogations:

(16) « *Le maître: Tu as donc été amoureux?* » (Diderot 1977: 4)

(17) « *Le maître: Et cela par un coup de feu?* » (Diderot 1977: 4)

La négation est un marqueur de polyphonie, tout comme les énoncés non assertifs:

(18) «*Cela n'est pas chrétien*» (Diderot 1977: 3)

«*Cela n'est pas chrétien*» dit le Maître, la négation marquant ici une divergence de position morale, car on sous-entend qu'il *fallait* être chrétien. Le segment cité marque donc une attitude de désapprobation de quelqu'un qui se déclare de manière implicite comme un défenseur de l'idéal chrétien. Chaque phrase négative marque une double voix énonciative: le sujet de discours hypothétique qui soutient l'affirmative et le sujet second qui intervient pour soutenir une position contraire.

Enfin, un autre marqueur d'une voix énonciative est constitué par les *expressions non dénotatives*, porteuses d'une signification spéciale, d'une intention communicative particulière. Les adjectifs et les adverbes évaluatifs en sont un exemple:

(19) «[...] il prend un bâton et m'en frotte **un peu durement** les épaules» (Diderot 1977: 4)

L'adverbe *durement* introduit un point de vue subjectif d'un personnage qui fait l'expérience racontée; de même le quantitatif indéfini *un peu* – qui marque dans ce contexte une litote (sa signification est donc contraire: "il m'en frotte **beaucoup**")

L'adjectif *mauvais* dans «*son mauvais vin*» renvoie à une expérience subjective ou à un sujet évaluateur, celui qui trouve que le vin est "mauvais".

3. Conclusions

Pour conclure, nous pouvons affirmer que, dans le paysage littéraire du XVIIIe siècle, le roman dialogal aux accents dialogiques constitue une véritable « forme » renfermant codes rhétoriques, techniques narratives et structures poétiques. Il s'agit d'une forme pratiquée d'une manière rare dans l'histoire du roman, car malgré les stéréotypies romanesques du siècle - incipit dialogal, dialogues interactifs, couple maître-valet, dialogue narrateur-narrataire, thème du voyage -, Diderot avec son Jacques le Fataliste et son Maître se situe encore sur une position d'avant-garde par rapport à toutes les autres créations de l'époque, grâce à la complexité d'un dialogue polyphonique unique, dont la modernité attire encore le lecteur de nos jours.

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THEMES AND MOTIFS IN ELIF SHAFAK'S NOVELS

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Abstract. *This paper focuses on the main themes and motifs in seven of Elif Shafak's novels, which are built around a few main modern-day ideas of great interest that harmoniously intertwine and blend, with no obvious cultural or religious barriers. The themes discussed here are: Sufism, love/femininity, city of Istanbul, the conflict between secularism and faith in Turkey, Muslimus Modernus, and identity crisis. Accordingly, Andreea Ionescu presents these themes and motifs with reference to the main characters from Elif Shafak's novels, which are very diverse from the cultural point of view, full of historical aspects, and talking about stories of minorities and subcultures, but above all about the place of women in society.*

Keywords: Sufism, love/femininity, Istanbul, Muslimus Modernus, conflict between secularism and faith in Turkey, identity crisis

1. Sufism

Being a woman writer of Turkish origin, Elif Shafak knows very well the *Sufi* tradition and she very easily and successfully inserts in many of her novels teachings and quotes belonging to Mevlana Celaleddin Rumi, who is considered to be the greatest mystical poet of all times and also whom the Turkish people claim to be theirs by all means.

In the novel *The Three Daughters of Eve*, for instance, Shafak quotes verses from Rumi's poem entitled *Two Kinds of Intelligence*:

There are two kinds of intelligence, one acquired, as a child in school memorizes...from books and what the teacher says ... the other ... intelligence ... fluid ... a fountainhead from within you, moving out. (Shafak, 2017: 141)

However, the manifested love that Elif Shafak feels for Sufism and Rumi is reflected at the most in the novel *The Forty Rules of Love*, which is built around the love story between Rumi and the *sufi* dervish Shams of Tabrīz, love that has such a strong intensity so as to modify the destiny of the two forever.

We have to mention here that the first novel written by Elif Shafak - *Pinhan*² received the Rumi Prize, awarded to the best literary works of

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² A rarely used word in Turkish language coming from Ottoman Turkish and which means "hidden".

mystical/transcendental inspiration. A generous and full of compassion novel, telling the story of a hermaphrodite mystic on the Ottoman Empire background. Like the other novels of Elif Shafak, *Pinhan* explores also the idea of identity as a fixed, pre-established condition.

In our opinion, Elif Shafak has the great merit of making known the *sufi* teachings of Rumi in the 21st century, due to the fact that she has already been translated in more than fifty languages, and she addresses both young and mature audiences, who have never had contact with the *sufi* tradition of unconditional love for the Creator and all the people on Earth, regardless of their religion.

2. Love/Femininity

Love for Elif Shafak is, on the one hand, mystical (as we have mentioned above), but it can also be a mundane kind of love, such as, for example, the love of Ella Rubinstein, an unhappy housewife from Boston's suburbs, who starts to correspond with the author Aziz Zahara. With the help of the letters, a powerful and redeeming love story is born, being presented by the author in parallel with the love between Rumi and Shams (the novel *The Forty Rules of Love*).

Another intriguing and transforming love story is encountered in the novel *The Three Daughters of Eve*, where Peri, a thirty-five year old wife and mother of three children, recalls, due to a series of unhappy events taking place on a street in Istanbul, the love from her youth years for the Oxford professor, Azur. Peri's love for professor Azur is not shared and there is no physical intimacy, but it is so powerful that it irrecoverably modifies forever the destiny of the two characters, who eventually lose all their hope and ambition.

3. The City Istanbul

The Metropolis Istanbul is a main character in Elif Shafak's novels, where it is seen as a *She-city* that looks like an old lady having a "young spirit, and who is always hungry for new (love) stories."³ Shafak has declared: "In Istanbul, you understand, perhaps not intellectually but intuitively, that East and West are ultimately imaginary ideas, ones that can be de-imagined and re-imagined."⁴ In the same essay, Elif Shafak writes: "Yet in truth, East and West are not water and oil. They do mix. And in a city like Istanbul, they mix intensely, incessantly, surprisingly."⁵ In another article that she wrote for BBC, Shafak declares:

³ <http://www.elifsafak.us/yazilar.asp?islem=yazi&id=408> (checked on 30.08.2020).

⁴ *Ibidem*.

⁵ *Ibidem*.

Istanbul is like a huge, colorful Matrushka - you open it and find another doll inside. You open that, only to see a new doll nesting. It is a hall of mirrors where nothing is quite what it seems. One should be cautious when using categories to talk about Istanbul. If there is one thing the city doesn't like, it is clichés. ⁶

The city of Istanbul appears in almost all Elif Shafak's novels, and even an entire book is dedicated to this amazing metropolis (novel *The Flea Palace*). In the Istanbulite block of flats also colloquially called the Bonbon Palace, Elif Shafak gathers and describes the most colorful world of the city, through original and sharply sketched characters, who are funny or sad, but ultimately so real. Shafak presents samples from different social environments, education levels, occupations and preferences of the Istanbulite inhabitants. It is a very diverse world, which is gradually depicted in small tales from different block apartments. Characters such as Celal and Cemal – hairdressers, Tijen – housewife obsessed by cleaning, or the Sad Mistress are sketched together with a multitude of details about Istanbul and Turkey as well. However, Elif Shafak mostly focuses on the secular side, religion not being part in the lives of these characters, maybe just peripherally in very few cases. Whereas in other novels by Elif Shafak the plot anchors on a few characters and is somehow homogenous, here there is a multitude of characters and several intertwined narrative plans.

In the novels *The Bastard of Istanbul* and *The Three Daughters of Eve*, Istanbul is as important a “character” as the main others are, Elif Shafak presenting the readers sequences from the city's life and its particularities: for example, the hellish traffic, the seagulls flying over the sea and the “masculinity icebergs” (Shafak, 2017: 17), which translate as women's sexual harassment and unwanted attention from men on Istanbul's streets. Also in these two novels, she describes the way in which the men from Istanbul still pass their time in tea or coffee houses, playing cards and smoking *hookah*, which in Shafak's opinion are national male archetypal behaviors.

For the author, Istanbul is undoubtedly a city of contrasts. In *The Three Daughters of Eve*, for instance, the Syrian refugees who beg for money on the streets of Istanbul in 2016 are portrayed in contrast with the city's bourgeoisie and its wealthy social reunions in emancipated circles, where the gender separation is still a practice: men and women still sitting in different parts of the house. In her novels, Elif Shafak is not shy to present the less pleasant aspects of the metropolis: “Istanbul is a

⁶ <https://www.bbc.co.uk/programmes/b00s7d4s> (checked on 30.08.2020), *The Essay: Postcards from Istanbul*.

city of crowds and concrete” (Shafak, 2017: 50) or: “Istanbul was unashamedly boisterous, day and night...” (Shafak, 2017: 112)

4. The Conflict between Secularism and Faith in Turkey

The cultural background of the novelist explains why Elif Shafak is entitled to discuss such a controversial topic as tradition versus modernity in nowadays Muslim world. This theme appears almost in all Elif Shafak’s novels, but it is most prominent in three of her books: *The Bastard of Istanbul*, *Honour* and *The Three Daughters of Eve*. A supporter of women’s equality and freedom, Elif Shafak was herself raised with two different femininity models: a modern and educated mother and a traditional and religious grandmother.

In *The Bastard of Istanbul* liberty and oppression, memory and forgetfulness are intertwined. Even from the beginning, we are introduced to a difficult time in the life of the youngest of the Kazancı family, Zeliha, who at only nineteen years old goes to the gynecologist for an abortion – a taboo subject for a young unmarried woman from Turkey. In *The Three Daughters of Eve* this taboo subject appears again:

Virginité, that shibboleth that could only be alluded to and not spelled out. It loomed large in many a conversation between mothers and daughters, aunts and nieces. A subject to be tiptoed around, like a moody sleeper in the middle of the room no one dared to disturb. (Shafak, 2017: 101)

Zeliha Kazancı is one of the four sisters of the family, a family made up almost exclusively of women, but she is an atypical Turkish woman. She is a nonconformist, stubborn and determined to live her life according to her own rules:

The vendors looked disapprovingly at her shiny nose ring too, as if therein lay a clue as to her deviance from modesty, and hereby the sign of her lustfulness. She was especially proud of her piercing because she had done it herself. It had hurt but the piercing was here to stay and so was her style. Be it the harassment of men or the reproach of other women, the impossibility of walking on broken cobblestones or hopping into the ferryboats, and even her mother’s constant nagging...there was no power on earth that could prevent Zeliha, who was taller than most women in this city, from donning miniskirts of glaring colors, tight-fitting blouses that displayed her ample breasts, satiny nylon stockings, and yes, those towering high heels. (Shafak, 2006: 2)

The Kazancı family is made up almost exclusively of women, because it seems that a strange curse had fallen on them – men could not reach the years of old age:

Generation after generation, as if complying with an unwritten rule, the men in the Kazancı family tree had died young. The greatest age any had reached in the current generation was forty-one. (Shafak, 2006: 29)

Thus, under the roof of the old Turkish mansion lived seven women, each with a strong personality and different mentality and ideals: Petite-Ma – Zeliha’s grandmother, Gösüm – her mother, her sisters – Banu, Cevriye, Feride and Asya – Zeliha’s bastard daughter:

She was the youngest of four girls who could not agree on anything but retained an identical conviction of always being right, and feeling each had nothing to learn from the others but lots to teach. (Shafak, 2006: 6)

Asya Kazancı is raised in this quite heavy climate, being a young woman as nonconformist as her mother: misunderstood, full of rage, sarcasm and forced to fulfill the ideals of each of her aunts:

It is so demanding to be born into a house full of women, where everyone loves you so overwhelmingly that they end up suffocating with their love; a house where you, as the only child, have to be more mature than all the adults around [...], the problem is that they want me to become everything they themselves couldn’t accomplish in life. (Shafak, 2006: 170)

Aunt Banu, the clairvoyant of the Kazancı family from *The Bastard of Istanbul*, resembles the writer’s own maternal grandmother and also with Selma from *The Three Daughters of Eve*. Aunt Banu is ultra-religious just like Selma and both believe in *jinns*.⁷ Aunt Banu finds out the identity of Asya’s father right from her *jinn* - Mr. Bitter, a magical creature who possessed all the knowledge of mankind, the worst and meanest things man had been able to do over time:

Only once had she asked him a personal favor, just for herself, a most confidential question: Who was Asya’s father? Mr. Bitter gave her an answer, the answer, but she had indignantly, indefatigably refused to believe him, although she knew perfectly well that an enslaved *djinni* could never lie to his master. She refused to believe until her heart one day simply stopped defying what her mind had long recognized. (Shafak, 2006: 188)

This unfounded belief or superstition, as well as the one in exorcism, which appears in the chapter entitled *Hodja* from *The Three Daughters of Eve* are beliefs specific to religious ordinary people, opposed to secular and Kemalist modernism, which is based on reason, science and technology.

⁷ *Jinn*, also Romanized as *djinn* or Anglicized as *genies*, are supernatural creatures in early pre-Islamic Arabian and later Islamic mythology and theology. Like humans, they are created with *fitra*, neither born as believers nor as unbelievers, but their attitude depends on whether they accept God’s guidance.

The main character Peri from the book *The Three Daughters of Eve* has a conflicted childhood, growing up in a house with a secular father and an ultra-religious mother (Selma), who had joined a religious group led by a rigid-minded preacher. Selma disagrees with pop music, calling it “corrupt and corrupting” (Shafak, 2017: 26) and banishes all kinds of confectionery and snacks because “they might contain gelatine, which might contain collagen, which, in turn, might contain pork.” (Shafak, 2017: 26)

On the other side, also here, Elif Shafak shows the respect and consideration of modern secular Turks towards Atatürk, when she tells us that in the same house, in each room, there was a portrait of the “father of modern Turkey,” thanks to Peri’s father. Instead, Peri, because of this house in which she grew up, is, as her friend Shirin characterizes her, half Muslim and half modern, in love with Europe, in disagreement with her roots.

In the novel *Honour* we find a shocking story that revolves continuously around a word of major importance for the Muslim world: “honour”. Honour killings are a phenomenon that still occurs so frequently in today’s cosmopolitan world, but Elif Shafak impresses with the compassionate way in which she helps us to understand such a complex phenomenon. She does not judge, nor point the finger at, but, at the same time, she remains realistic without absolving the sins that she seeks to understand. The novel presents the story of three generations, and the action takes place first in London, then in Istanbul and in a remote village from Turkey.

The character Esma Toprak is a young Londoner, who comes from a Kurdish-Turkish family and is preparing to bring home her acquitted brother after a sixteen-year sentence in Shrewsbury prison. Iskender had not killed just anyone, but their own mother, and it was not just a usual murder, but a honour killing. The action begins long ago, in 1945, in a poor village near the Euphrates, to reconstruct piece by piece the drama of a family: Naze gives birth to twins: Pembe and Jamila. Adem marries Pembe, although he was in love with Jamila. They move to London in the ‘70s, when racism was in full swing. They have three children: Iskender, Esma and Yunus. Adem leaves his wife for Roxana. Pembe has a platonic relationship with Elias, which is considered dishonorable for her family. This relationship is also the motive for the crime. In a still deeply patriarchal society, in which men can leave their wives for love affairs, but in which the woman left alone is killed if she also has an affair, the one who is forced to commit the honour killing is, after all, still a “victim,” one of the “system.”

A catchy advantage of the novel *Honour* is given by the cultural, geographical, and linguistic diversity and complexity brought by each context. The writing takes us from the poor and mythical village on the

bank of the Euphrates, a place full of traditions and legends, and yet more merciful and humane than the motley and noisy Istanbul or than the cosmopolitan London. The characters are Turks, Kurds, English, Africans, Chinese, Asians or Europeans, each carrying more or less proud their nationality, but each proving that, beyond the shell of flesh, vanity and prejudice, has the same heart.

5. *Muslimus Modernus*

Elif Shafak explores the daily habits characteristic to "modern" Muslims in several novels, but in *The Three Daughters of Eve* she offers, through the words of the character Shirin, (the "sinful" atheist of Iranian origin) a very clear image of what *Muslimus Modernus* means:

Half Muslim, half modern. Can't stand the sight of pork, but content with wine – or vodka or tequila...you get the drift. Loosey-goosey when it comes to Ramadan, fasts here and there, yet eats on days in between. Won't abandon religion, for you never know if there's life after death, better to play safe. Doesn't want to let go of freedoms either. A bit of this, a bit of that. The great fusion of the times: *Muslimus modernus*. (Shafak, 2017: 114)

Another novel, *The Saint of Incipient Insanities* introduces three main male characters: Ömer, Abed and Piyu. They can be compared with *The Three Daughters of Eve's* three female characters: "the sinful" (Shirin), "the faithful" (Mona) and "the undecided" (Peri).

The three men mentioned above are coming from different cultures: a Turk, an Arab and a Spaniard, who meet in America. They arrived in the country of all possibilities to continue their studies, despite all the prejudices of their native cultures or of the Americans towards them. As they live in the same house, everyone has to get used to each other's way of being, adapt and face all the challenges and people around. These three characters are extremely different: Ömer is from Istanbul, he is pursuing a doctorate in political science and he is in love with an American feminist, who feels like a foreigner in her country, has a lot of obsessions and suicidal tendencies. Just the opposite, Ömer is the kind of young man who takes advantage of every moment and turns it into fun. He drinks, smokes, and he occasionally gets high. Abed continues his studies in biotechnology and is constantly worried – because of Ömer's lifestyle – he is the kind of cautious guy, living with his own prejudices and fears about the Americans, but also about his traditional mother. Piyu is a Spaniard who wants to become a dentist, despite of his acute phobia of sharp objects.

The fear of being judged on the grounds of your own native culture appears both in *The Saint of Incipient Insanities* and in *The Three Daughters of Eve*. In the latter, the characters are disoriented, in one way

or another, and their monologues are an attempt to discover what they really want in life.

The Three Daughters of Eve: The Faithful, Sinful and Undecided – Mona (an American of Egyptian descent attached to her religion), Shirin (an English atheist of Iranian origin) and Peri (from Turkey, raised between a religious mother and a liberal father, carrying within the contradictions and conflicts of the two extremes) are students at the prestigious Oxford university and attend the seminars of the controversial professor Azur, who tries via non-conformist methods to teach them critical thinking and change their perspective on world and life. At professor Azur’s seminar (where not everyone is admitted), the three students explore the cultural differences, prejudices, and absolute ideas that dominate the post 9/11 reality:

It means we’ll mess things up, we’ll blur the lines. We’ll bring irreconcilable ideas and unlikely people together. Imagine, an Islamophobe develops a crush on a Muslim woman...or an anti-Semite becomes best friends with a Jew...on and on, until we grasp categories for what they really are: figments of our imagination... The absolutists...they wish to reduce everyone down to a single identity. We strive for the opposite: to multiply everyone into a hundred belongings, a thousand beating hearts... (Shafak, 2017: 255)

6. The Identity Crisis

In *The Three Daughters of Eve*, Elif Shafak says: “in Turkey, as in all countries haunted by questions of identity, you were, primarily, what you rejected.” (Shafak, 2017: 111) This theme recurrently appears in her novels and is seen through the eyes of some main characters. In *The Bastard of Istanbul*, the character Armanoush Tchakhmankhchian comes from a large, Armenian-American family. Her mother, Rose, who was of American descent, had married her father, Barsam, who came from a traditional Armenian family. Rose later remarries Mustafa Kazancı, Asya’s father. From an early age, Armanoush is overwhelmed by the desire to find herself, to belong to a community. She loved her mother very much, but she also loved her father’s family, which made her feel slightly lost: “Because of her fragmented childhood, she had still not been able to find a sense of continuity and identity. She had to make a journey to her past to be able to start living her own life.” (Shafak, 2006: 30) For this reason, she decides to go to Istanbul, to her stepfather’s relatives to find out more about his origins, to understand the essence of the conflict between Turks and Armenians and to find her own way in life. In Istanbul, Armanoush meets Asya and discovers that they have completely opposite personalities, but nevertheless a strong bond is created between the two girls. Armanoush, a quiet and withdrawn person, wants to know as much detail as possible

about the past: “Listen, about the fascination with history...you have to understand, despite all the grief that it embodies, history is what keeps us alive and united.” (Shafak, 2006: 45) Asya, on the other hand, is a volcanic person with a completely different attitude. For her, the past means pain, suffering, and devastating secrets: “Yours is a crusade for remembrance, whereas if it were me, I’d rather be just like Petite-Ma, with no capacity for reminiscence whatsoever.” (Shafak, 2006: 178)

Orientation towards the past and its recalling is another recurrent motif in Elif Shafak’s novels. The character Zeliha from *The Bastard of Istanbul*, after her father’s death, rebels against all the things she had never been allowed to do, and Peri from *The Three Daughters of Eve* “a typical Oriental intellectual in the making” (Shafak, 2017: 111), as described by her friend, faces the same grueling identity crisis when she leaves for London to study at Oxford:

The chasm between the person she carried inside and the one she was expected to be felt wider than ever. She sensed the distance, unbridgeable as it was, between the environment she came from and the one she wished to head towards. She would not be such a bride. She would not live the life of her mother. She would not be inhibited, limited and reduced to something she was not. (Shafak, 2017: 157)

However, Peri’s life did not go as she had imagined when she was twenty and began studying at Oxford. After graduation, Peri would have remained at the university or found a job at a top international institution, determined to make her father proud of her, but following an unfortunate incident (her suicide attempt and putting the guilt on professor Azur, who was in the end dismissed from the chair), she gives up her studies and dreams and returns to Turkey, where she leads a life as a housewife and mother of three children, member of several charities. Although at the age of twenty she had told herself that she would never marry “a man from this part of the world” (Turkey) and that “her husband she would choose from a culture as distant and different from hers as possible. An Eskimo perhaps. Someone named Aqbalibaaqtuq” (Shafak, 2017: 157), Peri breaks her promise. At thirty-five, with the rape attempt on her in a side street in Istanbul, the past full of guilt awakens Peri and she finally decides to contact professor Azur.

In *The Forty Rules of Love*, like Peri, Ella is an unhappy housewife, this time from overseas, from Boston’s suburbs, who is going through an identity crisis near the age of forty, when she takes a job in a literary agency, where she is asked to write a short paper on the novel of an unknown author, Aziz Zahara. However, in contrast with *The Three Daughters of Eve*, love here makes the characters evolve spiritually,

abandon conventions, transform and, by this, change the lives of the people around.

With the help of her characters, Elif Shafak talks about regional instability (the problem of Middle Eastern fanaticism, political unrest and bombings in Turkey), Islamophobia and sexism, but the writer's message is that no matter what has happened in the past and no matter the conflicts, people always find the strength to forget, to overcome hard times and to move on, living their lives in harmony.

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FORMS OF EXILE IN THE POETIC WORK OF NINA CASSIAN – “BETWEEN A PREGNANT YESTERDAY AND AN ABORTED TOMORROW”

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Abstract. *The over 20 original volumes of Romanian language poetry written by Nina Cassian, added to a series of anthologies, several prose volumes, numerous poetry books for children and a lot of poems gathered in English translation volumes, or poems written directly in English, provide rich and valuable material for a particular history of poetry from the perspective of an artist who defined and re-defined herself again and again. With every new editorial approach, Nina Cassian offered to the world another side of her stupendous talent, of her thorough poetical introspection, embodied in poem suites written in a non-repetitive manner. This perpetual change is not only due to the complexity of her poetic personality but also to the fact that Nina Cassian, dissatisfied with the reactions of literary critics, often voluntarily fled from one literary genre to another, banishing herself into new artistic fields, hoping to be protected there from disappointments or even to receive the desired recognition. About these ensuing literary escapes, about Nina Cassian's self-imposed exiles, voluntarily assumed, and finally, about the most difficult exile of all, the compulsory one in another country, in a foreign culture and in a foreign language, I will try to discuss in this article.*

Keywords: Nina Cassian, poetry, imposed exile, self-imposed exile.

1. Introduction

Nina Cassian is one of the most prolific writers of the Romanian language. She signed more than 50 volumes of poetry and narrative works. Most of them were written in the Romanian language, her beloved mother tongue, however, in her last several years of life, after long struggles to adapt to a new language and to the life of a new continent, Nina Cassian published works in English, as well.

Millions of copies of her books were sold. Her talent as a poetess was acknowledged by her many readers, who read her work and fell in love with it, both in Romania and abroad. A sequence of historical events determined her, though, throughout her life, to feel driven out of the Romanian literature, firstly in regard to some types of poetry and, eventually, out of her own country.

Could she have avoided this recurrent oppression, had she not reacted to the responses, affirmations, critics, and threats of those around her? Probably she could have, yet the history of literature covers not only

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the titles and years of published volumes, but also the nuances of the sensitivities of artists who wrote it. Such details are placed in the eternity of Nina Cassian's poetry in a thousand manners, including in a poem written in English and published in 1998, in the volume entitled *Take my Word for It*.

I am I.
I am personal.
I am subjective, intimate, private, particular,
confessional.
All that happens,
happens to me.
The landscape I describe
is myself..
If you're interested
in birds, trees, rivers,
try reference books,
don't read my poems.
I'm no indexed bird,
Tree or river,
Just a registered Self.
(“Ars Poetica... A Polemic”, *Take my Word for It*)

Cassian, 1998: 13

The sequence of exiles she experienced made her feel banished first from politics, then from poetry, then from literature and eventually from her own country. These were either self-imposed or imposed departures, which definitely marked Nina Cassian's literary work.

2. Early life and literary debut

She was an artist by definition, she was born to honour her muses and was equally drawn towards multiple artistic genres. Nina Cassian accessed different fields of education, which allowed her in time to migrate from one form of expression to another. She received high vocational certifications from great musicians who guided her piano and composition studies as a teenager - Theodor Fuchs, Paul Jelescu, Mihail Jora, Constantin Silvestri - , as well as from famous painters who helped her progress in fine arts - George Lövendal and Max Hermann Maxy-, or from the maestros who taught her acting - Beate Fredanov and Alexandru Finți.

The writer herself explains her availability towards the world of artistic beauty through the splendour of her own childhood, which she experienced as enchanting, a time of play and endless love that she received from parents with a particular interest in arts and beauty. She writes:

I wrote my first poem at the age of five, when I was also taking my first piano lessons and I composed a silly waltz... I had already known by then how to write and read, so no wonder there, as my father used to feed me verses and sounds from a very early age—it is a blessing to be raised accustomed to the piano sounds of Chopin, to the lieds of Schubert, Mendellsohn, or Schumann (my mother used to sing, while my father was joining her at the piano, among syllables from Topârceanu or Minulescu, listening to the Sorcerer's Apprentice, Paul Dukas' symphonic poem, on one of Goethe's poems—Arts becoming my favourite playtime activity). (Cassian, 2010: 6)

The precocious little girl grew into an undisputable talented teenager. Great poet Tudor Arghezi himself, whom Nina Cassian admired so much that she began writing poetry by imitating his style, read her first notebook with poems and wrote on it an admirable ruling: “Undeniable talent, certain vocation”.

“It is essential the fact that my adolescence was intensely absorbent. I used to feed on poetry, music, and painting, I used to inhale and emanate both the magic of creation and especially the awareness that that was to be my life” recorded Nina Cassian in the pages of the diary that accompanied her all her life. (Cassian, 2010: 19)

From this high energy of an enchanting childhood and the conviction that her life has no meaning without art in it, Nina Cassian collapses when she reads her first critics.

The debut volume of Nina Cassian- splendid and essential for the Romanian literature history- is received with hostility by the criticism of the communist party, derived from a populist-political perspective. “Strange, great poetry” wrote the poet Ion Barbu on the manuscript of the volume *On the Scale of One to One*, but the official criticism, voiced by both Ovid. S. Crohmalniceanu and Traian Șelmaru, authorities of the time, did not certify the greatness of the volume. The latter critic was well known in the literature history as the author of the witticism “*The slogan is a sacred thing!*”, offered to writers as guidance. They both catalogued it as formal and decadent, hostile and disrespectful towards the people.

This is probably the first essential moment when the bibliography of Nina Cassian fundamentally intertwines with her biography. The poetess, the artist, the woman lives such a profound distress due to devastating criticism, that her career sees a rebound through a radical change of approach.

Her debut volume had been long prepared and had been thrown into the world with a vivid ambition, with an authentic wish to re-design the entire world in those 30 poems. Those comments related to this volume “temporarily contorted her career”; this is how Nina Cassian felt and she never healed from the pain that her poetical sacrifice, of enormous literary

and definitely spiritual value, was not received the way she hoped and the way it would have deserved.

As in a premonitory speech, in the final poem “*So long*”, of the volume *On the Scale of One to One*, Nina Cassian was lucidly looking towards the future conformations:

I witness how my paths are fawning,
Reins held tight, muzzle discoloured [...]
 (“Rămas bun”/„So long”, *On the Scale of One to One*)

Cassian, 1947: 66

For the next ten years the artistic paths of Nina Cassian “fawned” or got stuck, as the poetess tried to integrate into that epoch: „My adjustment (uneasy, yet done-helas! -in total good faith) cost me a severe artistic blood loss, in a mixture of adhesion, anxiety and annoyance that barely led to inspiration”.²

These are the years of several volumes almost completely insignificant from an artistic perspective, *Our Soul (1949)*, *Vital Year, 1917 (1949)*, *What Oana could see -poems for children (1952)*, *Horea is not alone anymore (1952)*, *Youth (1951)*, *Flowers of homeland (1954)* and the anthology *Selected Poems (1955)*. These are the years placed under a deliberate poetical commitment, yet largely lacking any authentic artistic value. Nina Cassian exiles herself into docile and humble poetry, which would please the communist regime.

As in an irony of fate, these artistical compromises do not bring the long wished-for esteem from the criticism either. “In spite of all my efforts I have been blamed again, for the following seven years, that I did not get totally rid of «decadent remains» (consisting probably in traces of «professionalism», still discernible). Even my book closest to the proletarian culture, «Horea is not alone anymore», has been considered, by Paul Georgescu, a «virulent manifestation of formalism». In 1955 a loss of appetite for poetry grabbed me - a definitive one, I feared”.³

But it did not happen that way.

Nina Cassian no longer wishes to conform to the mobilizing messages and gathers all her artistic sap into poetry of love, burning and ravishing love. She comes back in 1957 (after 10 years of wandering and

² Cassian, Nina, “Cuvânt înainte”/ “Foreword”, *Cearța cu haosul/ Arguing with Chaos*, Ed. Minerva, 1993, p. VI.

³ Cassian, Nina, “Cuvânt înainte”/“Foreword”, *Cearța cu haosul/ Arguing with Chaos*, Ed. Minerva, 1993, p. VII.

promised disclaimers!) with *The Measures of the Year*, a volume that offers, in a deceptive way, a homage to the gods of dictatorship, in the first cycle of poems from the book, entitled “I believe-Antiquity Museum”, and in the last one, “The World’s Cancer-Travels”. But the core of the volume offers the frantic adoration of seasons and the worshiping of passionate love. Many years later she notes: “They allowed love poems. And landscape poems. Groundwaters locked for so many years erupted, so I wrote tens and tens of poems to glorify love and seasons, a vein that continued into the next volume *Dialogue of the Wind and Sea* and in *Spectacle in the Open Air*.”

From all that once had been promiscuous,
only the sacred will remain, and I will praise
the contrasts, reconciled, forgiven and forgiving.
So, I’ll say „sky” and „sun” and „music”
and sky will be, and sun will be, and music
will be around me and around the world.
I’ll let the vowels all regain their halo.
 (“Serenity”, *Continuum*, 2008, p.111)⁴

And yet, her dissatisfaction and her eternal discontent lurk somewhere behind any love story, even those lived by the seaside, which is the place the poetess loved so much, as we read in “Summer X-Rays”, a poem published in the American years, but written in the '80s, in Romania, as it appears from an annotation added immediately under the title.

Fabulous days
with endless swims,
with algae around my waist
and convex tears on my cheeks.
Far away on the shore;
children shouting,
dogs with golden rings
circling their muzzles,
and rumours of abandoned memories.

I know what’s awaiting me –
the winter of my discontent.
I have a reservation
outside on a hard bench
holding a bag of frostbitten potatoes.

That’s why I swim so far out,
willing prisoner
inside the sea’s immense green magnifying glass.
 (“Summer X-Rays”, *Continuum*, 2008, p.19)⁵

⁴ Cassian, Nina, “Serenity”, *Continuum*, p.111, Anvil Press Poetry, 2008.

⁵ Cassian, Nina, “Summer X-Rays”, *Continuum*, p.19, Anvil Press Poetry, 2008.

In the meantime, however, Nina Cassian tried all the escapes and all the refuges. In music, she found a good deal of relief for a long time, and many of her compositions also had their own public performances, in different concert halls of the Romanian Athenaeum.

But, no longer after, she would feel banished from the realm of wordless harmonies, because “as in literature, the witch-hunt had also begun in music as well. Bi-tone-alism and a-tone-alism had become words of blasphemy, and, in my devoted stupidity, to "get rid" of these harmless styles seemed to me a healing practice "(I was removing the "the dark one" from me. The tone-alism was coming from God - that is, from the Party and the People, the other "isms" were coming from Satan - that is, from the perverse bourgeoisie), and thus, I was filled with error, without foreseeing the fatal, degrading to self-annihilation character of this transformation. ”⁶

Nina Cassian, an excellent illustrator and graphic designer, seeks, one by one, new territories where she could not be reached by criticism, so she begins to draw more and more. She inserted some of those illustrations into her books, and those drawings, preserved among poems or prose texts, are the only ones that have been preserved, although the poetess's diary also records her habit of making portraits of her husband or a friend. But none of these other arts is enough for her, so she returns, again and again, to the written word. Nina Cassian's children's literature is a vast territory, full of tempting miracles, meant to keep her in a world of colors, courage, humor and innocence. She writes *Fearless Nick*, in 1950, and the volume brings her both joy and recognition.

In 1975 Nina Cassian wrote in her diary: “This year, *Fearless Nick* will appear in its sixth or seventh edition (revised editions, of course), marking a jubilee existence of twenty-five years. This book brought me a lot of joy (and the 3rd place State Prize), this true refuge of fantasy, in a stingy, arid, bleak, against -poetry time”.⁷ And, indeed, her children's books, *Prince Meow*, *Red as Copper and the Seven Teckels*, and *The Story of the Two Tiger Cubs Called Ninigra and Aligru*, are true refuges in a world of unrestricted imaginative beauty.

The year 1969 is when she published the children's book *The Story of Two Tiger Cubs called Ninigra si Aligru*, a book having an artistic complexity that overcomes by far the boundaries of ordinary children's

⁶ Cassian, Nina, *Memoria ca zestre*, vol 1, Memories as Your Dowry, vol. I, pag 55, Ed. Cărțile Tango, București, 2010.

⁷ Cassian, Nina, *Memoria ca zestre*, vol 1, Memories as Your Dowry, vol. I, pag 160, Ed. Cărțile Tango, București, 2010.

books and it can be read as a parable of endless love. Inspired by the special relationship of the poetess (Ninigra) with her husband, Al. I. Stefanescu (Aligru), this story in lyrics has a profound charm and opens the door to the great linguistic poetical games of Nina Cassian, in a sparkling overflow of talent, humour, tenderness and well-tempered suspense. This volume was a great public and critics success and won the prize of the Writer's Union.

Ambitus, a volume published in the same year, 1969, as *The Story of Two Tiger Cubs called Ninigra si Aligru*, is a volume with which the poetess intended to find “a possible path from physical to metaphysical, without any strictness or inflexibility, but in the sequence of fantasy (and of the thirst of total experience)”⁸, an overwhelming adventure of intellectuality and emotion put together, of the physical understood through spirituality, all in a neo-modernist style.

Ambitus contains, in the final part, the poem called “Donna Miraculata”(“*Lady of Miracles*”), well known today worldwide due to the fact that, in 2014, the year the poetess passed away, its English version, offered by Laura Schiff, was included in the anthology of the most beautiful 50 love poems of the last 50 years. It was a very meticulous work of the team of Southbank Centre London, for the anthology to be presented during the traditional London Festival of Love.

Since you walked out on me
I'm getting lovelier by the hour.
I glow like a corpse in the dark.
No one sees how round and sharp
my eyes have grown
how my carcass looks like a glass urn,
how I hold up things in the rags of my hands,
the way I can stand though crippled by lust.
No, there's just your cruelty circling
my head like a bright rotting halo.
(“Donna Miraculata”/ “*Lady of Miracle*”- Spells, *Ambitus*)⁹

The next volume, *The Big Conjugation*, from 1971, “goes almost unnoticed”, records bitterly the poetess in her diary, although the book contains new memorable poems where the love lived intensely, lucidly, painfully, shines its other poetic facets.

However it is the period of time when her love poems receive some appreciation through the voice of the well-known literary critic

⁸ Cassian, Nina, “Cuvânt înainte”/ “Foreword”, *Cearta cu haosul/ Arguing with Chaos*, Ed. Minerva, 1993, p. X.

⁹ “Lady of Miracles” (Translation by Laura Schiff), <https://www.romaniajournal.ro/spare-time/two-romanian-poems-included-in-the-guardian-top-50-most-beautiful-love-poems-in-the-world/>

Perpessicius, the poetess cannot hide the legitimate discontent that her work is analyzed and framed under the shade of a term she considers discriminatory: „female lyrics”.

“I have protested on other occasions (in vain!) against the criticism’s monomaniac way to speak about «female lyrics» as if it was a separate chapter of literature, whilst the poetry written by men is never considered male lyrics but simply lyrics (...). The last volume of Gabriela Melinescu is a new evidence of enrolling a woman in the first rows of lyrics, without any discriminatory epithet” (*Femeia/ The Woman*, nr 7, 1968)¹⁰

noted Nina Cassian in her review for a recent volume of Gabriela Melinescu, in *Femeia /The Woman* magazine, in 1968. A few years later, in the same magazine, Nina Cassian returns with a sharp answer to one of the questions asked by the journalist Alice Mihalcea.

“- Why do you think that the discussion is in terms of male and female literature? The first one is invested with the emblem of ideas and the second with the emblem of feelings?

-It is a sign of discrimination. As long as in no literature’s history there is not any chapter dedicated to male literature, it is pointless to talk about the idea of female literature. Only if it is considered as an act of wonder, a limited production, a kind of oddness. And regarding the idea that men are the depositories of intelligence and force, and women are depositories of sensitivity and tenderness, I would say this is a rough section. I allow myself to believe that we are all humans, and we are all depositories of all these qualities.” (Nina Cassian, *Femeia*, nr. 5, 1972).¹¹

This could be an argument or, rather, a reason for the fleeing of the author into intellectual poetry, the cerebral one, carefully and meticulously elaborated. Another kind of poetry, defined by Nina Cassian as poetical art, was created in a neo-modernist style:

A graphite path starts from the tip of this pencil,
and on the road, a single letter walks like a dog.
and here is a whole word, like a living city

where I may end up, tomorrow.
 (“Poezia” /”Poetry”-*The Discipline of the Harp*)¹²

She stays here, in the futurist “living city” of the words, for quite a while. Then, another departure follows, like a glissando to another area of poetry. The poetess moves on and hides into word games, in invented

¹⁰ Cassian, Nina, *Femeia/ The Woman*, nr. 7, 1968, p. 36

¹¹ Cassian, Nina, *Femeia/ The Woman*, nr. 5, 1972, p. 27

¹² Cassian, Nina, *O mie de poeme/ One Thousand Poems*, p.157, 2020

languages, in a type of ludic taken to extremes. As she mentioned in previous years, that “they allowed the love poetry”, the following years “they allowed” the poetry of games and free play. The emotional poetess, the cerebral poetess, and the intellectual poetess, all become, at least for a while, the ludic poetess, which enjoys herself and reinvents the world through the eyes of a genius child, who not only creates a new code of interpreting colours, gestures, landscapes, or essential concepts, but also invents a totally new language, of her own, “the Spargan language”. It was a charming, crazy and courageous endeavour, singular in the Romanian literature, sounding like this in English Spargan:

I frollop you, gromanching and shaloppy intruder,
I frollop you to hulper your tellymot, to ack
Your multikunk entankler, your dimical, so phlooger,
And cloff on many flanches, on spinch, on sminch, on swack.

I frollop you, with ordle and highmischeveled orkle,
To gaver a tozander, to blisk in eftic wod
And to oblet your fipsy on every fallid gorkle
And to remolk the spilder on which molanders DOD.
 (“Imprecation (in English Spargan)”, *Take my Word for It*)¹³

The playful style is used in *Parlor Games (1983)* as a refuge of the artist who refuses falling into the dramatic, grey (communist) epoch. It is a form of self-recovery in a roaring, smiling, self-ironic rhythm.

The playful poems offer a captivating spectacle of domestication, stretching and interpretation of the Romanian language in some humouristic linguistics, with a charming virtuosity the poetess would try to reconstruct later - of course not with the same amplitude - in the English poems.

In the Strait of Skagerrak
- blue fish, green fish, pink fish, black.

In the Strait of Kattegat
- catfish (four) and one fishcat.

In the dark Strait of Magellan
- carps, one honest, one a felon.

In the white Strait of Gibraltar
- perfect trout, never to falter.

In the reddish Strait of Bering

¹³ Cassian, Nina, “Imprecation (in English Spargan)”, *Take my Word for It*, p. 68, W.W. Norton & Company, New York, 1998

- a smoked salmon and a herring.

In the Gulf of Mexico
- breaded crabs, ready to go.

In the friendly China Sea
- tiny oysters, hard to see.

In the nice Bay of Biscay
- just one shrimp. But that's O.K.

That was last year. Now I wish
no more water, no more fish.
(“What Were You Fishing For”, *Take my Word for It*)¹⁴

The reluctant departure of Nina Cassian (who, in 1985, is forced to remain in America, as she is warned that, on her return, she is to face the ruthless repressions of the regime, to which Gheorghe Ursu, her friend, had had just fallen victim) is followed by a long silence. "By an accident of history, I was catapulted on another meridian"¹⁵ - the poetess looks at the year of the great personal schism, 1985.

And here begins the hardest exile to endure, the one that cannot end with a change, but only with an adaptation. Exile in a foreign world and in a foreign country. Of course, after Nina Cassian regained her ability to write in another language, she also found the courage to look back with a kind of humor and describe her struggle with English in comic-dramatic-heroic images.

Compared to my struggle with English,
Hercules was a honeychild...
Not to acquire vocabulary,
not to tickle the idioms,
not to amaze oneself that Kansas
doesn't rhyme with Arkansas
– but to breathe, to emanate beings, organic creatures –
Can I lose my doom, my limit,
The skin, tight as straitjacket, of my native language?
Can you, my new friends and neighbors, tolerate my
intrusion?
Acknowledge my reincarnation?
My child, my sister, my brother,
And the sweetness of living together...
Let's try this for an encore.
For which I need a rehearsal

¹⁴ Cassian, Nina, “What Were You Fishing For”, *Take my Word for It*, p. 62, W.W. Norton & Company, New York, 1998.

¹⁵ Cassian, Nina, “Cuvânt înainte”/“Foreword”, *Cearța cu haosul*, Ed. Minerva, 1993, p. XI.

on using a viceversal
score.
("Invitation au voyage" - *Take my Word for It*, 1998)¹⁶

When faced with the hardships of life, Nina Cassian always sprinkled, over the pain, the magic dust of humor. In the *New York Times* article announcing the death of the great writer, the American journalist Margalit Fox gave up the sober tone suitable for an obituary, reminding readers that Nina Cassian knew how to ironize even the morbid things in her writings.

"Ms. Cassian's work could also be mordantly funny, as attested by "Please Give This Seat to an Elderly or Disabled Person," displayed in New York City subways by the Poetry in Motion program, a joint effort of the Metropolitan Transportation Authority and the Poetry Society of America:

I stood during the entire journey:
nobody offered me a seat
although I was at least a hundred years older than anyone else on board,
although the signs of at least three major afflictions
were visible on me:
Pride, Loneliness, and Art."
(Margalit Fox, *The New York Times*, April 18, 2014)¹⁷

Nina Cassian had a brilliant artistic career in the United States of America and the doors of international recognition opened up widely to her. In 1994, she was awarded, by New York Public Library, with the prestigious distinction "Library Lion", a distinction previously granted to important figures of world literature, such as Margaret Atwood, Kazuo Ishiguro, Zadie Smith, Ian McEwan, Gloria Steinem, Maya Angelou, Salman Rushdie.

She published in English the volumes *Blue Apple* (1981), *Lady of Miracles* (1982), *Call Yourself Alive?* (1988), *Life Sentence* (1990), *Cheerleader for a Funeral* (1992), *Take my Word for It* (1998) *Something Old, Something New* (2002), *Continuum* (2008). They were published (in original or translated) by W.W. Norton, an American publishing house which included her poems in the influential series called "Selected Works", a remarkable feat for any worldwide author. Nina Cassian was

¹⁶ Cassian, Nina, "Invitation au voyage", *Take my Word for It*, p. 45, W.W. Norton & Company, New York, 1998.

¹⁷ Fox, Margalit, *The New York Times*, , "Nina Cassian, Romanian Poet Exiled for Skewering Regime, Dies at 89", April 18, 2014 <https://www.nytimes.com/2014/04/18/arts/nina-cassian-exiled-romanian-poet-dies-at-89.html>

also published by Anvil Press, the esteemed British publishing house. Numerous poems by Nina Cassian, having as theme the childhood, the exile, the love or the search for freedom, have been published in very famous magazines such as *The New Yorker*, *The Atlantic Monthly*, *New England Review* or *American Poetry Review*.

If one were to analyze, with a detached eye, the bio-bibliography of Nina Cassian, one could say that she had many reasons to feel entitled to recognition, to love, to admiration. But her many wanderings through literary genres, through arts and love stories that called her, but did not love her back enough to remain together, through different beliefs and ideals, countries and foreign worlds, made her leave behind pages of an eternal exile. But she always found resources to make fun of the concept “exile”. She often compared herself with the great Roman poet Ovid.

“I usually joke that I have at least three things in common with Ovid: poetry, the nose (Publius Ovidius Naso) and exile...”¹⁸, a topic she put also more or less playfully in her profound poetry.

I prefer to be exiled like Ovid
(whose nickname “Naso” fits my nose)
though not a fiendish seashore, the Pontus Euxinus,
not between hills almost bad,
with just one wart or a tuft of hair
from long-gone forests.

I prefer to be exiled like Dante
(with whom I share the profile),
but not from Eternal Rome,
rather from vanishing childhood
in which many things happened,
but are never mentioned.

Actually, here I am, exiled
between a pregnant yesterday
and an aborted tomorrow.

(“Tristia & Inferno”, *Continuum*, 2008)¹⁹

¹⁸ Cassian, Nina, *Memoria ca zestre*, vol III, Memories as Your Dowry, vol. III, p. 178, Ed. Cărțile Tango, București, 2010.

¹⁹Cassian, Nina, “Tristia & Inferno”, *Continuum*, p. 81, Anvil Press Poetry, 2008.

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CHANGES OF IDEOLOGICAL DIRECTION IN JAPAN'S PREWAR LEFTIST MOVEMENT

George T. SIPOS¹

Abstract. *Japan's interwar society was taken aback by the unexpected high-profile declaration of political conversion (tenkō seimei) issued in June 1933 by Japan Communist Party leadership cadre Sano Manabu (1892-1953) and Nabeyama Sadachika (1901-1979). Issued from prison where they had been detained for anti-establishment activities, the declaration indicated that the conversion was not at all coerced at the hands of the Special High Police (informally known as the Thought Police), but rather the dialectical result of their own thought. The current article proposes to further explore Sano and Nabeyama's claim by providing an ideological chronology of Japan's dialectical changes of direction throughout its 20th century history of the leftist movement and attempt to place the 1933 conversion within that epistemological framework.*

Keywords: Modern Japan; Japan Modernity; *tenkō*; *Kōtoku Shūsui*; *Yamakawa Hitoshi*; *Fukumoto Kazuo*; Marxism; Socialism; Communism.

In his contribution to the three-volume collective study of *tenkō*, intellectual historian Fujita Shōzō (1927-2003) interpreted interwar Japan Communist Party cadre Sano Manabu (1892-1953) and Nabeyama Sadachika (1901-1979)'s summer of 1933 *tenkō* (forced ideological conversion)² act through the lenses of Marxist philosopher Fukumoto Kazuo (1894-1983)'s concept of "dialectical change" (*tenka*).³ As defined by Fukumoto, dialectical change is a positive and necessary step in the process of coming into political consciousness and takes place at individual and mass levels. Subjects undergoing *tenka* change their external conduct of their own volition, in response to and accordance with

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² *Tenkō* (often rendered inadequately in English as "conversion"), is a term describing the coerced political conversion of Japanese leftist and democracy activists who were imprisoned and made to publicly denounce and renounce their political beliefs. With very few exceptions, the majority of the arrested leftist activists recanted *en masse*, making *tenkō* a heavily charged social, political and ideological phenomenon of prewar Japan. For more recent research on Japan's prewar *tenkō* phenomenon, see George T. Sipos, "The Literature of Political Conversion (*Tenkō*) of Japan" (University of Chicago, 2013)., Ward, Max M. (2019) *Thought Crime: Ideology & State Power in Interwar Japan*. Durham & London: Duke University Press, and Hayter, Irena, Sipos, George T., and Williams, Mark (eds) (2021), *Tenkō: Politics of Cultural Conversion in Transwar Japan*. New York & London: Routledge.

³ Fujita Shōzō, "Shōwa hachi-nen o chūshin suru tenkō no jōkyō." In Shisō no kagaku kenkyūkai, ed. *Kyōdō Kenkyū: Tenkō*, 3 vols. (Tokyo: Heibonsha, 1978). 1:32-63.

environment and realities of the outside world. The timing of the external change is synced with a shift in the subjects' internal convictions, one resulting from introspection and self-criticism. In Fujita's view, Sano and Nabeyama's *tenkō* was ultimately a formal expression of Fukumoto's notion of dialectical change, albeit its content was completely opposite. Fujita went on to show that Sano and Nabeyama erred in their theoretical understanding of Fukumoto's concept, and that their mistake eventually led them to propose and advocate National Socialism and imperialism, a convenient solution given Japan's already evident war appetite.⁴

The following pages aim to test Fujita's claim by placing Sano and Nabeyama's *tenkō* declaration end ensuing justifying literature within the sinuous evolution of Japan's theories behind the leftist movement and the often-rocky path taken by anarchist, socialist and communist organizations from one ideological change to the next. The following pages focus on major theoretical developments belonging to Japanese theorists and philosophers. With the goal of understanding the tradition that Sano and Nabeyama may have believed to be continuing when they issued their *tenkō* declaration in 1933, I will focus on instances of dialectical change of direction in Japan's leftist movement originating with revolutionary leaders and theorists such as Kōtoku Shūsui (1871-1911), Yamakawa Hitoshi (1880-1958) and Fukumoto Kazuo. Far from exhaustive, this analysis aims to provide sufficient major anchors for an informed comparison with the two cadres' argument.

So, what does distinguish, if anything, *tenkō* from other changes of thought and organizational re-directioning that took place in the thirty-year history of leftist activities in Japan? Is *tenkō* a legitimate part of that tradition, as Sano and Nabeyama claimed, or is it a different situation altogether? What is the historical and ideological background on which Sano and Nabeyama's 1933 ideological change occurred and how did they come to justify their *tenkō* as part of that background? What gave the two the legitimacy to even consider such an abrupt change of course? The historic conditions at the time of the *tenkō* declaration have been already reviewed.

To return to Fujita's analysis of the philosophical and psychological reasons behind Sano and Nabeyama's *tenkō*, he invoked, as we have seen, Fukumoto Kazuo's philosophy. Focusing on one hand on rectifying the errors of his predecessors and on the other on defining the nature of the vanguard, Fukumoto insisted on the need for the individual subject to be

⁴ *Ibid.* 32-33. See also Germaine A. Hoston, "Emperor, Nation, and the Transformation of Marxism to National Socialism in Prewar Japan: The Case of Sano Manabu," *Studies in Comparative Communism* XVIII, no. 1 (1985). 25-47, and "Ikkoku Shakai-Shugi: Sano Manabu and the Limits of Marxism as Cultural Criticism," in *Shōwa Japan: Political, Economic and Social History 1926-1989*, ed. Stephen S. Large (New York: Routledge, 1998).

aware of class consciousness (“kaikyū ishiki wo ishiki shinakereba naranu”).⁵ That meant not only studying Marxism, but deeply understanding class consciousness. The combination of learning and experience created the ideal subject who could become part of the vanguard of the working masses, the communist party. Fujita placed Sano and Nabeyama’s decision to commit *tenkō* within this paradigm of subject transformation, by emphasizing that, as members of the vanguard, they felt responsible to redirect the party itself and correct its strategic errors. According to Fujita, the two did not consider their *tenkō* an individual action, but one beneficial and, indeed, belonging to the entire party.⁶

In its evolution from Christian-Socialism to anarcho-syndicalism, bolshevism, socialism and communism, Japan’s prewar leftist movement underwent several changes of direction/transformations, some generated from within the movement and based on Japan’s specific socio-political and economic conditions, and some directed from the outside, more specifically from the Comintern. This is an overview of the most relevant of them, their initiators and political, historical and ideological background.

The first of these changes was Japanese anarchist leader Kōtoku Shūsui’s 1907 article *Yo ga shisō no henka* (My Change of Thought), which took the leftist movement in an anarcho-syndicalist direction and centered on the anarchist idea of “direct action.” Coming from the Kōtoku tradition, Yamakawa Hitoshi was the second major theorist to produce a direction-changing article in his 1922 *Musan kaikyū undō no hōkō tenkan* (Change of Direction in the Proletarian Movement), where he advocated for the necessity of a communist party as vanguard of the working masses, but which would have to be at the same time thoroughly attuned to the cues from the masses and follow their lead. Bolshevik in nature, Yamakawa’s revolutionary strategy came under heavy attack by the next important figure in JCP’s theoretical history, Marxist theorist and philosopher Fukumoto Kazuo. Based on the same theory of the party as vanguard of the working masses, several of Fukumoto’s articles produced in 1925-1926 critically engaged Yamakawa Hitoshi’s earlier theories and showed them to be faulty.

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Anarchist revolutionary Kōtoku Shūsui’s article *My Change of Thought*⁷ is an epoch-making declaration of a change of view that

⁵ Shisō no kagaku kenkyūkai, *Kyōdō Kenkyū: Tenkō*. 1:39.

⁶ *Ibid.* 1:52.

⁷ Kōtoku Shūsui, *Kōtoku Shūsui Zenshū*, 12 vols. (Tokyo: Heibonsha, 1970). 3:134-146.

transformed the leftist movement of Japan for the following decades and had a lasting influence on the evolution of the socialist movement. Although it is today remembered as a stand-alone contribution to the socialist movement, the article appeared within a complicated context of theoretical clarification and debates that were taking place at the time within the Japanese Socialist Party.

Kōtoku Denjirō (Kōtoku's given name) was originally from the Tosa region, where he grew up fatherless. In the 1880s, Tosa and Hizen were hotbeds of liberal ideas. (Itagaki Taisuke, the founder of the Freedom and People's Rights Movement and of the Liberal Party, was also from Tosa.) Kōtoku's political awareness was initially sparked by the Freedom and People's Rights Movement and he dedicated himself to those ideals. A firm believer in democracy and parliamentarianism at first, he is said to have lost his trust in the system when the government's suppression of the civil rights movement affected him personally.⁸

A disciple of liberal and humanist thinker Nakae Chōmin (1847-1901), Kōtoku was encouraged and supported by his teacher to become a journalist and soon thereafter he became well known for his passionate style of writing.⁹ Beginning in 1897, he was part of the socialist movement and by 1899 he was entertaining hopes of becoming a member of the Diet.¹⁰ His hopes did not materialize and he embraced socialist activism, constantly searching for the best theoretical approach to reform Japan.

Kōtoku's path to anarchism occurred in two stages. First came the transition from the Freedom and People's Rights movement's humanism and support for the values of the Meiji Restoration to socialism, followed by the transition from socialism to anarchism. Although both were dialectical processes and happened over time, the political manifestos associated with Kōtoku's changes of thought are the 1901 *Nijisseiki no kaibutsu: Teikokushugi* (Imperialism: The Monster of the 20th Century), marking his adherence to socialism, and *My Change of Thought* representing his adoption of anarchism.

The 1901 *Imperialism* is a combination of justification for the emperor system and socialism, as well as a backlash against the new capital-driven nationalism that emerged after the Japanese victory in the 1894-1895 Sino-Japanese war.¹¹ For someone who, like Kōtoku,

⁸ About 300 liberals were driven out of Tokyo in 1887 for non-compliance with the Peace Preservation Law. Among them was Hayashi Yūzō, a liberal party leader and Kōtoku's host in Tokyo. Kōtoku himself had to leave the city on foot. (Nobutaka Ike, "Kotoku: Advocate of Direct Action," *The Far Eastern Quarterly* 3, no. 3 (1944). 226).

⁹ George Ellison, "Kōtoku Shūsui: The Change in Thought," *Monumenta Nipponica* 22, no. 3/4 (1967). 441.

¹⁰ Hayashi Shigeru, *Kindai Nihon No Shisōkatachi: Nakae Chōmin, Kōtoku Shūsui, Yoshino Sakuzō* (Tokyo: Iwanami shoten, 1958). 82.

¹¹ Kōtoku Shūsui, *Kōtoku Shūsui Zenshū*. 3:105-196.

idealistically supported Japan's war against China as a war for "enlightenment and civilization," the end of the war proved to be disappointing. In this article Kōtoku decries the fact that China was now even weaker than before, and that Japan has adopted the means of imperialism from the West. Kōtoku perceived in the newfound Japanese aggressiveness on the international arena a conscious act of government and people willing to adopt Western methods of foreign policy.¹²

Kōtoku felt that the new nationalism adopted by the Meiji oligarchs was a betrayal of the ideals of the Meiji Restoration and expressed concern regarding not only Japan's enlightenment mission in Asia, but also progress and development inside the country.¹³ Nationalism—once an agent of liberation for the individual from feudalism—was now a new type of slavery.¹⁴ Only a vigorous rejection of nationalism, Kōtoku argued, could guarantee the continuation of reforms in Japan.

The rejection of nationalism was reinforced by Kōtoku's following words of support of the socialist values as a way to continue the national reformation begun by the Meiji Restoration:

Just as he had once turned to nationalism in order to transcend the particularistic concepts of loyalty and filial piety that were part of his village environment in Tosa, so he now turned to internationalism and to the new universal moral order of socialism to reject a nationalism which he no longer regarded an aid to the healthy development of Japan.¹⁵

In the last part of the article, Kōtoku strove to demonstrate that the imperial institution was in perfect accord with the principles of socialism. He invoked the emperors of old, such as the legendary Nintoku, for whom the people and their well-being were the "treasure of the court."¹⁶ Kōtoku deplored the fact that the new type of nationalism was perverting the "true" imperial tradition, making it one of hatred and contempt towards the subjects:

A heart of loyalty is good, so is doing things in the name of the emperor, but to say that one knows nothing of justice and humanity, this is barbaric nationalism, this is loyalty based on superstition, this is no different from theft and prostitution carried out in the name of filial piety.¹⁷

Kōtoku's attempt to combine the imperial institution with socialism stemmed from his earlier years as Nakae Chōmin's disciple and his Rousseau-ist ideas of social contract. Forgotten for thirty years, this

¹² *Ibid.* 3: 124-128. Fred G. Notehelfer, "Kōtoku Shūsui and Nationalism," *The Journal of Asian Studies* 31, no. 1 (1971). 36.

¹³ Kōtoku Shūsui, *Kōtoku Shūsui Zenshū*. 3:135-140. Notehelfer, "Kōtoku Shūsui and Nationalism." 36.

¹⁴ Kōtoku Shūsui, *Kōtoku Shūsui Zenshū*. 3:140.

¹⁵ In English in Notehelfer, "Kōtoku Shūsui and Nationalism." 37.

¹⁶ Kōtoku Shūsui, *Kōtoku Shūsui Zenshū*. 3:148.

¹⁷ *Ibid.* 3:129. Quoted in English in Notehelfer, "Kōtoku Shūsui and Nationalism." 37.

connection between the emperor system and socialism would return during the 1933 *tenkō* and the rejection of the Comintern's patronage by Sano and Nabeyama.¹⁸ Sano's concept of *ikkoku shakaishugi* (one-country socialism) theory and the place of the emperor within that ideology will be discussed separately in the next chapter.

Kōtoku's most important contribution to socialist theory is the volume *The Essence of Socialism*, written in 1903.¹⁹ The book immediately became a bestseller, with six reprints that same year.²⁰ Kōtoku's understanding of socialism was based on Nakae's criticism of the government monopoly on profits, on R. Ely's 1894 *Socialism and Social Reform* and on Marx and Engels.

Kōtoku begins *The Essence of Socialism* by acknowledging the contribution of capitalism to the progress of modern society, but deploring the social inequality it created. Demonstrating a mastery of Marx and Engels's terminology, Kōtoku discussed the "increase in the labor supply" and the "industrial reserve army." He also touched on the root of the contradictions between socialized production and capitalist ownership, identifying it as the workers' loss of the means of production. Nevertheless, Duus and Scheiner point out rightly that Kōtoku was influenced by the ideas of social Darwinism, and that he "conceived of history as driven by ineluctable and impersonal evolutionary forces and often suggested that large historical changes were somewhat inevitable."²¹ Class struggle did not preoccupy Kōtoku very much and the concept of revolution remained rather abstract. "The purpose of socialism is simply to create a middle class out of society" is the statement that best summarizes Kōtoku's view of socialism at the time.²²

The 1904-1905 Russo-Japanese war represented an excellent opportunity for the socialist movement to launch an antiwar campaign, and Kōtoku, together with Sakai Toshihiko, founded the newspaper *Commoners' News* in 1904 for that purpose. Within a few months, both socialists were in jail, with Kōtoku serving a five-month term. If, prior to that moment the tone of his articles remained very much in tune with social-democracy and parliamentary participation as the best means to achieve socialist goals, his arrest and imprisonment represented a turning point in Kōtoku's attitude toward the government.

¹⁸ And by Mizuno Shigeo and the Dissolutionists before them.

¹⁹ Kōtoku Shūsui, *Kōtoku Shūsui Zenshū*. 4:451-519.

²⁰ Ellison, "Kōtoku Shūsui: The Change in Thought." 442.

²¹ Peter Duus and Irwin Scheiner, "Socialism, Liberalism, Marxism," in *Modern Japanese Thought*, ed. Bob Tadashi Wakabayashi (Cambridge: Cambridge University Press, 1998). 154-155.

²² Kōtoku Shūsui, *Kōtoku Shūsui Zenshū*. 4:482. In Duus and Scheiner, "Socialism, Liberalism, Marxism." 156.

Kōtoku's inclination toward anarchism became evident as early as March 1904. In one of his most famous editorials for the *Commoners' News*, *Aa zōzei!* (Ah, Tax Hikes!) he makes the following statement:

How awful can the people's plight get? When I consider this my heart freezes. And on this point, at least, I cannot help but finally begin to doubt the necessity of this thing called "the state," this thing called "government," this thing called "taxes."²³

But Kōtoku was not ready to commit wholly to anarchism in 1904. By 1905, at the end of his term in prison, one of his letters to American anarchist Albert Johnson (1869-1957) read: "Indeed I had gone [to prison] as a Marxian Socialist and returned as a radical Anarchist."²⁴ The six months he spent in the United States, from November 1905 to June 1906, surrounded by activists of the International Workers of the World (IWW) and radical Japanese émigrés completed Kōtoku's transformation. In an article sent to Japan in April 1906, Kōtoku made his transformation clear: "I do not like lukewarm socialism, syrupy socialism, state socialism."²⁵

Immediately after his return to Japan, Kōtoku began a series of public speeches and articles to popularize the new direction of his socialism. The first speech was on June 28, at a Japan Socialist Party meeting held in his honor. *Sekai kakumei undō no chōryū* (The Tide of the World Revolutionary Movement)²⁶ represented the first attack against parliamentarianism as well as open support for direct action. This speech is an eloquent example of the power of rhetoric and it ended up splitting the socialist movement of Japan for years to come. Kōtoku begins by asserting his adherence to socialist values, but he continues by claiming that his view on how to achieve those values has changed. He then attacks parliamentarianism and mocks German and British socialists who have not achieved anything for the workers through parliamentary action. Kōtoku wrote:

The German Socialist Party with its three million five hundred thousand votes, the German Socialist Party with its ninety representatives in parliament! What, after all, has it accomplished? Is [Germany] not a militaristic, dictatorial state as before? Is it not a decrepit, criminal society as before? Is not the reliance upon votes terribly unsatisfactory? Well, then, is not the effect of parliamentary representatives exceedingly small? Benefit for the workers must needs be seized by themselves; the workers' revolution needs be accomplished by the workers themselves. This, of recent, is the cry of comrades in Europe and America.²⁷

²³ Ellison, "Kōtoku Shūsui: The Change in Thought." 444.

²⁴ *Ibid.* 446. Ellison gives a detailed account of Kōtoku's time in prison. 446-448.

²⁵ *Ibid.* 452.

²⁶ Kōtoku Shūsui, *Kōtoku Shūsui Zenshū*. 6:97-104

²⁷ *Ibid.* 6:99; Ellison, "Kōtoku Shūsui: The Change in Thought." 456.

In Kōtoku's view, moreover, becoming a member of the parliament inevitably leads to corruption. Once part of the bourgeois political establishment, the ideals that elected a representative are forgotten. Kōtoku's solution is to replace parliamentary action with direct action. Workers should negotiate their demands directly with employers and use the strike, and especially the general strike, to reach their goals. Ultimately, Kōtoku did not make a call to direct action. Instead, he left the decision open for his comrades. Should Japan continue with its support for parliamentary action and strive for votes or should it build a strong workers' movement? "Comrades, please do not hesitate to enlighten me on this point," Kōtoku pleaded in the end.

For the next eight months, the debate in the party raged on. In preparation for the national convention scheduled for February 7, 1907, Kōtoku, Sakai Toshihiko and Tazoe Tetsuji (1875-1908) became the opinion leaders for three distinct directions: direct action, a middle ground that combined workers' organization with parliamentary action, and parliamentary action, respectively. Sakai was the only one advocating for the middle ground in hopes that the party will thus stay united.

This was the political climate in which Kōtoku published his famous *Change of Thought* in which he basically reiterated the ideas from the June 28 speech. A vote on the future political direction of the party was inevitable, so Kōtoku strategically scheduled the publication of the article two days before the national convention. From the beginning of the article, Kōtoku left no doubt as to the nature of his ideas: "A real social revolution cannot possibly be achieved by means of universal suffrage and a parliamentary policy. There is no way to reach our goal of socialism other than by direct action of the workers, united as one."²⁸ A whole section is then dedicated to the futility of the parliamentary exercise, because even if elected, workers would change and adapt to the new bourgeois environment of the parliament:

Indeed, already in Britain fifty workers were elected last year. But no sooner are these MPs elected than immediately most of them lose their working-class frame of mind, develop a taste for fine clothes and fine food in the bourgeois style, and give themselves airs and graces. And aren't they the butt of bitter condemnation because of this?²⁹

Kōtoku then argued that even if the socialists were initially true to their ideals, once they won the majority in the parliament their ranks would be infested with profiteers and the struggle to maintain their

²⁸ In English in Kōtoku Shūsui, "The Change in My Thought (on Universal Suffrage)," in *Sources of Japanese Tradition*, ed. Wm. Theodore de Bary, Carol Gluck, and Arthur E. Tiedemann (New York: Columbia University Press, 2006). 2 (Part 2): 219.

²⁹ *Ibid.* 2 (Part 2): 220.

majority in parliament would lead to corruption. Kōtoku offered Germany as an example again, criticizing their preoccupation with getting the workers' votes only to deceive their expectations. In Kropotkian fashion Kōtoku argued that workers do not want the conquest of political power but the "conquest of bread." And workers can do it themselves by developing their own consciousness and engaging in direct action.³⁰

In the end, Kōtoku laid out his belief according to which:

[I]t is more important to arouse the consciousness of ten workers than it is to get a thousand signatures on a petition for universal suffrage. I also believe that it is more urgent for us to use ten yen to promote the solidarity of the workers than it is to spend two thousand yen on an electoral campaign and that there is far more merit in holding a single discussion with a group of workers than there is in making ten speeches in parliament. [...] I hope that from now on our socialist movement in Japan will abandon its commitment to a parliamentary policy and will adopt as its method and policy the direct action of the workers united as one.³¹

At the convention, Kōtoku and his followers did not obtain the majority of the votes. But their twenty-two votes were twenty more than what Tazoe and the parliamentary action received. Sakai and his midway solution won over Kōtoku's direct action by four votes. Nevertheless, supporters of the direct action insisted that the formulation "within the limits of the law" be deleted from the party constitution. Upon publication of the party convention resolution in *Commoners' News*, the Japan Socialist Party was promptly banned by the authorities for inciting to workers' unrest.³²

Kōtoku's anarchism was a response to the increasing conservatism of the Meiji authorities. The corruption of state institutions supposedly representing the will and the interests of the people was the impetus for Kōtoku's deep distrust of the bourgeois-run elections and parliament. Kōtoku's legacy for the leftist movement of Japan is precisely that he placed the movement at odds with the authorities and refused to compromise. The adoption of anarchism in 1907 by Japanese socialists allowed the movement to resist inclusion in the *kokutai* and avoided a premature watering down of their political ideals, at least until 1933.

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³⁰ *Ibid.* 2 (Part 2): 220-221.

³¹ *Ibid.* 2 (Part 2): 222.

³² George M. Beckmann and Genji Okubo, *The Japanese Communist Party, 1922-1945* (Stanford: Stanford University Press, 1969). 6.

Next to hold the rather cumbersome task of leader of the leftist movement was Yamakawa Hitoshi. Revolutionary strategist along Leninist lines more than Marxist theorist, Yamakawa was recognized as the main ideologue of the first Japanese Communist Party (1922-1924). His major contribution to revolutionary theory was the article *Change of Direction in the Proletarian Movement*.³³ The article represents an important ideological step in the evolution of the party strategy in prewar Japan, moving the focus from anarchist direct action, as previously espoused by Kōtoku, to party organization and party as vanguard in a Bolshevik understanding.

Published in the July and August issues of *Vanguard*, *Change of Direction* was later reprinted in the anthology *Musan kaikyū no seiji undō* (The Political Movement of the Proletarian Class, 1924).³⁴ The article came to be considered the cornerstone of what the 1927 Comintern theses coined as *Yamakawaizumu* (Yamakawa-ism)³⁵ and it generated a series of response studies and essays, called *hōkōron* (change of direction theories).³⁶

Change of Direction represented a radical rupture with Yamakawa's previous political position and advocates political action through the formation of a political organization which would take part in parliamentary elections. Known prior to 1922 as an anarcho-syndicalist supporter of Kropotkin's and Kōtoku's direct action course, Yamakawa Hitoshi's ideological change was a surprise for friends and foes alike.

One of the main issues raised by the article was Comintern's role in its writing. In the context of the present research, the question of the Comintern's involvement has to do with the nature of ideological change. If Yamakawa's article was indeed the result of a request from the Comintern, then *Change of Direction* may be regarded as being closer in nature to *tenkō* and not an ideological conversion based solely on the author's experience and adjustment of his ideas to the historical, political, social or personal conditions of the time. The lack of the coercive element, on the other hand, in other words, the author's option to freely deny at any point a request from the Comintern without having to face consequences for his and/or his family's livelihood leaves Yamakawa's contribution outside the boundaries of *tenkō* as defined for the purpose of the current research.

Yamakawa rejected the allegation that the writing of *Change of Direction* was in response to a Comintern directive. According to his wife,

³³ Yamakawa Hitoshi, *Yamakawa Hitoshi Zenshū*, 20 vols. (Tokyo: Keiso shobō, 1966). 4:336-345.

³⁴ *Ibid.* 4:336.

³⁵ Seki Yukio, *Yamakawa-Izumu to Fukumoto-Izumu* (Tokyo: Shin Nihon shuppansha, 1992). 115.

³⁶ Kawaguchi Takehiko, *Yamakawa Hitoshi No Shōgai*, 2 vols. (Tokyo: Shakai shugi kyōkai shuppanyoku, 1986-1987). 1:112.

Yamakawa Kikue (1890-1980), the communist leader had been thinking about the need for a text to lay out a new strategy for the proletarian movement even before the 1922 formation of the JCP.³⁷ Beckmann and Okubo corroborate Yamakawa's claim and add:

[...] the period of time that elapsed between the inaugural meeting of the party (July 15) and the publication of the treatise (July-August *Vanguard*) also tends to support Yamakawa. However, it would be foolhardy to suppose that Yamakawa was not influenced by Comintern declarations, especially those that reinforced his deep concern about the course of development of the Japanese proletarian movement.³⁸

Whether the Comintern influenced or asked Yamakawa to produce *Change of Direction* is important within the larger context of Yamakawa's political and theoretical work. Before the "winter period" of 1911-1918, he had been an extremely active socialist journalist and theorist, especially between 1906 and 1908, when he came in contact with Kōtoku Shūsui's anarcho-syndicalism. Arrested after the Red Flag incident of 1907, Yamakawa spent the next two years in prison, subsequently leaving Tokyo for his hometown of Okayama, where he remained for the duration of the "winter period." He returned to Tokyo in 1916 and resumed an active role in the socialist movement co-founding, with Sakai Toshihiko, the *Shin shakai* (New Society) magazine. Arahata Kanson later joined the publication staff. That is where the 1917 Bolshevik Revolution found Yamakawa. Soon, the Comintern's interest in Japan and the formation of a Japanese communist party became evident, and Yamakawa found himself in the position of writing most of the documents related to the interaction with the Communist International.

Thus, Yamakawa became the natural choice when it came to summarizing a political direction for the new JCP, not because he necessarily had a deeper understanding of Marxist and Bolshevik doctrines than others, but because of his prominence as a political writer and theorist. The major difficulty was that Yamakawa was still a firm believer in anarcho-syndicalism. His political standpoint did not change in any significant way between 1907 and 1918. Only during the interval between the Bolshevik Revolution and the JCP formation Yamakawa begins to show a gradual transformation from anarcho-syndicalism to Bolshevism. In other words, Yamakawa's theoretical contributions prior to the 1922 programmatic article prepared the terrain for the *Change of Direction*.

An important contribution in that direction is represented by the 1919 article *Sovieto seiji no tokushitsu to sono hihan: Puroretarian*

³⁷ Yamakawa Hitoshi, Yamakawa Kikue, and Sakisaka Itsurō, *Yamakawa Hitoshi Jiden: Aru Bonjin No Kiroku Sono Ta* (Tokyo: Iwanami shoten, 1961). 393.

³⁸ Beckmann and Okubo, *The Japanese Communist Party, 1922-1945*. 52-53.

dikutetāshipu to demokurashī (Characteristics of Soviet Politics and Its Criticism: Proletarian Dictatorship and Democracy).³⁹ Yamakawa compared here the Russian and the French revolutions and concluded that the essential distinction between the two is the way we perceive and understand them. Because 100 years have passed since the French revolution, he argued, we are now able to see its effects and consequences: although it leveled classes in many European countries, it led to the unification of the privileged classes into the Holy Alliance and pushed Europe to war. The Bolshevik revolution helped stop a war but created a new one between the new country of the Soviets and the Holy Alliance of the rest of the world. Yamakawa went on to argue that the Soviet Union's different economic system may turn out to be its greatest weakness within the context of contemporary world economy and may keep the country outside the League of Nations for a long time.

Yamakawa addressed the concept of Bolshevism, which he called “the backbone of the Russian revolution.”⁴⁰ He writes that the critics of Bolshevism lack the ability to understand history and are unable to grasp the historic importance of the ideology. “Understanding the Russian revolution and its symbol, Bolshevism, is a must for our times.”⁴¹ The Japanese socialist showed his dissatisfaction with the term “dictatorship of proletariat,” which he believed may have been coined by Lenin and Trotsky. “[...] just as Bolshevism is the symbol of the Russian revolution, the dictatorship of the proletariat is the symbol of Bolshevism.”⁴² It is highly probable that Yamakawa was not aware of Marx's introduction of the concept in his 1875 *Critique of the Gotha Programme*:

Between capitalist and communist society there lies the period of the revolutionary transformation of the one into the other. Corresponding to this there is also a political transition period in which the state can be nothing but revolutionary dictatorship of the proletariat.⁴³

Lenin only engaged with the concept later, after the victory of the 1917 revolution. In his pamphlet *The Dictatorship of the Proletariat*, Lenin explained in great detail the need for this historical stage before the complete achievement of socialism. In a very concise definition, Lenin stated: “The dictatorship of the proletariat is the *continuation* of the class struggle of the proletariat in new forms.”⁴⁴ Written in 1919, Lenin and

³⁹ Yamakawa Hitoshi, *Yamakawa Hitoshi Zenshū*. 2:386-408.

⁴⁰ *Ibid.* 2:387.

⁴¹ *Ibid.* 2:388.

⁴² *Ibid.* 2:389.

⁴³ Karl Marx and Friedrich Engels, *Selected Works*, trans. Paul Sweezy, 3 vols. (Moscow: Progress Publishers, 1969). 3:27.

⁴⁴ Vladimir Ilich Lenin, *Collected Works*, trans. Clemens Dutt, 45 vols. (Moscow: Progress Publishers, 1972). 30:93

Yamakawa's texts are contemporary, but Lenin's text was published a few years later, in 1925.

Yamakawa continued his 1919 article with an inventory of world socialist leaders' positions on the topic of the dictatorship of the proletariat and concluded his article with excerpts from Lenin and Trotsky on one hand, and Karl Kautsky, the leader of the German Socialist Party, on the other. Yamakawa might not have been informed of the intensity of the debate between the two parties, as he is presenting their positions very objectively, without adopting a *pro* or *contra* position.

In an article from 1920, *Rōdō undō ni taisuru chishiki kaikyū no chii* (The Position of the Intellectual Class vis-à-vis the Workers' Movement),⁴⁵ Yamakawa expressed his disagreement with the concept of *vanguard*, as defined by Lenin, according to which an enlightened few could and should rule the working masses. Yamakawa showed himself to still be an adept of anarcho-syndicalism arguing that democracy and revolution demanded rule by the people who is never ignorant of the real needs of society. His belief that the class consciousness of the working masses was bound to develop through their struggle with capitalism brought him closer to Kautsky than Lenin, as Fukumoto Kazuo noticed a few years later.⁴⁶ The 1922 *Change of Direction* would also argue that class consciousness was not only for the few with enough erudition to discern it, but it grew inevitably in the mind of every member of the working class, albeit not always at the same rate or to the same degree.⁴⁷

In 1922 Yamakawa called for a transformation of the Japanese proletarian movement from a disorganized group of "ten or twenty enthusiasts" who gather together and "dream about the next day of revolution" into a mass movement, based on industrial workers.⁴⁸ He commented on the split within the Japanese proletarian movement between the socialist and the labor movements, and criticizes them both for being passive and disconnected from the masses. While the socialist movement had to grow in harsh conditions "without parallel in the world" and its separation from the masses had been unavoidable, the labor movement had focused too much of its attention on ideology, commendable to a certain extent, but which made its representatives lose contact not only with the working masses but even with the members of the labor unions.

Yamakawa then proceeds to explain the meaning of the *Taishū e!* (To the masses!), slogan adopted by the Third Congress of the Comintern in 1921:

⁴⁵ Yamakawa Hitoshi, *Yamakawa Hitoshi Zenshū*. 3:26-39.

⁴⁶ Duus and Scheiner, "Socialism, Liberalism, Marxism." 196-97.

⁴⁷ Yamakawa Hitoshi, *Yamakawa Hitoshi Zenshū*. 4:342.

⁴⁸ *Ibid.* 4:339.

We must unmistakably see what the masses actually demand, although we must at the same time keep the final goal of the proletarian movement in sight... Our goal is the destruction of capitalism. We know that any reform short of that can never liberate us. But if the proletarian masses demand the improvement of their immediate life, our present movement must be based on this popular demand... If the proletarian masses now demand only an increase by 10 *sen* a day in their wages instead of control of production, our present movement must be based on this concrete demand.⁴⁹

Yamakawa was thus advocating for a vanguard political organization (the communist party) more attuned to the demands of the workers. But that is not quite what Lenin meant by vanguard. Lenin never argued that the vanguard was to pay exclusive attention to the economic demands of the working masses and build its strategy based on that. To him, the mission of the vanguard was to lead the working class on its path to class consciousness and engage it in political struggle. Lenin's example in *What Is to Be Done?* (1902) is edifying in this sense:

Consequently, *however much we may try* to “lend the economic, struggle itself a political character,” *we shall never be able* to develop the political consciousness of the workers (to the level of Social-Democratic political consciousness) by keeping within the framework of the economic struggle, for *that framework is too narrow*. The Martynov formula has some value for us, not because it illustrates Martynov's aptitude for confusing things, but because it pointedly expresses the basic error that all the Economists commit, namely, their conviction that it is possible to develop the class political consciousness of the workers *from within*, so to speak, from their economic struggle, i.e., by making this struggle the exclusive (or, at least, the main) starting-point, by making it the exclusive (or, at least, the main) basis. Such a view is radically wrong. [...] Class political consciousness can be brought to the workers *only from without*, that is, only from outside the economic struggle, from outside the sphere of relations between workers and employers.⁵⁰

After the October Revolution, Lenin developed the idea of the Bolshevik party as vanguard of the proletariat, as encapsulated in the following account he presented at the Second Congress of The Communist International in 1920.⁵¹

The victory of socialism (as the first stage of communism) over capitalism requires that the proletariat, as the only really revolutionary

⁴⁹ *Ibid.* 4:342. Quoted in English in Beckmann and Okubo, *The Japanese Communist Party, 1922-1945*. 51.

⁵⁰ Lenin, *Collected Works*. 5:393-94.

⁵¹ Lenin, “Theses on Fundamental Tasks of the Second Congress of the Communist International,” in *Ibid.* 35:184-201.

class, shall accomplish the following three tasks. First - overthrow the exploiters, and first and foremost the bourgeoisie, as their principal economic and political representative; utterly rout them; crush their resistance; absolutely preclude any attempt on their part to restore the yoke of capital and wage-slavery. Second - win over and bring under the leadership of the Communist Party, the revolutionary vanguard of the proletariat, not only the entire proletariat, or its vast majority, but all who labor and are exploited by capital; educate, organize, train and discipline them in the actual course of a supremely bold and ruthlessly firm struggle against the exploiters; wrest this vast majority of the population in all the capitalist countries from dependence on the bourgeoisie; imbue it, through its own practical experience, with confidence in the leading role of the proletariat and of its revolutionary vanguard. Third - neutralize, or render harmless, the inevitable vacillation between the bourgeoisie and the proletariat, between bourgeois democracy and Soviet power, to be seen in the class of petty proprietors in agriculture, industry and commerce - a class which is still fairly numerous in nearly all advanced countries, although comprising only a minority of the population - as well as in the stratum of intellectuals, salary earners, etc., which corresponds to this class.⁵²

Yamakawa erred in his understanding of Lenin's concept of vanguard probably because he was still tributary to anarchist ideas. It made more sense to him to interpret the Comintern's slogan "To the masses!" from an anarchist point of view, more familiar not only to him, but probably to most of Japan's leftists who still remained under Kōtoku's ideological influence. In *Change of Direction* Yamakawa argued that the ultimate goal of the Communist Party was to develop a mass base by supporting the workers' demands and imposing its leadership on the proletarian movement gradually, as the working masses' class consciousness grew stronger. The natural culmination of this process would be the revolution, led by the party but based on a solid foundation of mass support. Later in his political career, when he realized what Lenin meant by "party as vanguard," Yamakawa declared that he did not see at the time the necessity of such a political organization in Japan.⁵³ It is probably relevant to point out that Yamakawa would later recall that in 1918 he was still not aware of Lenin and Trotsky's work and that he had first learned of them from books brought from America by a fellow communist, Kondō Eizō (1883-1965), as well as from the proceedings of a

⁵² Lenin, "Theses on Fundamental Tasks of the Second Congress of the Communist International," in *Ibid.* 35:192.

⁵³ Yamakawa Hitoshi, Yamakawa Kikue, and Itsurō, *Yamakawa Hitoshi Jiden: Aru Bonjin No Kiroku Sono Ta.* 204.

conference in Stuttgart, where Lenin's name was mentioned. He would also declare that most of the articles he produced in preparation for the *Change of Direction* were written without much contact with Moscow, as there was no communication channel between the Japanese socialists and Russia at least until 1921.⁵⁴ Yamakawa interpreted on his own the concepts he had heard on various occasions in relation to the Bolshevik revolution, which is reflected in the inconsistencies of the text.

The major difference between Yamakawa's articles above and his 1922 *Change of Direction* is the emphasis on the proletarian movement's need for political organization and political action. Only a few months earlier Yamakawa was warning against the dangers of political action, which makes this article mark a veritable change of direction. In "Change of Direction," however, political action within the framework of bourgeois democracy is presented as a realistic solution for meeting the proletariat's immediate needs. Radically different from anarcho-syndicalism, and in line with the Comintern's theses on Japan, Yamakawa went against his earlier political principles according to which the economic demands of the unions were "politically ineffectual" and makes the following points:⁵⁵

On any front where capitalism expresses authority and control we must move on... to an attitude of positive struggle [...] The political front is the place where the authority and control of the bourgeoisie find their most naked and direct expression [...] To simply reject the existing system of bourgeois politics ideologically cannot bring the slightest injury to it. If the proletariat truly rejects bourgeois politics, it must not be simply passive [...] It must put up proletarian politics against bourgeois politics.⁵⁶

There is an ideological back and forth between anarcho-syndicalism and Bolshevism in *Change of Direction* which probably indicates Yamakawa's own confusion at the time of the writing of the article. Although he believed in the goals of the Bolshevik revolution, the Japanese socialist was not yet properly informed of its revolutionary weapons. Espousing the need for political action as opposed to direct action, immediately after discussing the party as vanguard from an anarchist standpoint must have created more confusion than clarification, as Fukumoto Kazuo pointed out later. Yamakawa's old comrades in the leftist movement, particularly Ōsugi Sakae (1885-1923), were rightfully surprised after reading the "Change of Direction."

That is not to say that Yamakawa was not animated by a true desire to find the best path for the proletariat of Japan to achieve revolution as

⁵⁴ Kawaguchi Takehiko, *Yamakawa Hitoshi No Shōgai*. 114.

⁵⁵ Duus and Scheiner, "Socialism, Liberalism, Marxism." 196.

⁵⁶ Yamakawa Hitoshi, *Yamakawa Hitoshi Zenshū*. 4:343-44. Beckmann and Okubo, *The Japanese Communist Party, 1922-1945*. 52.

their comrades in the Soviet Union had done. He was certainly moved by the victory of the Bolsheviks in 1917 and was definitely trying in earnest to propagate the ideas that led to that victory in Russia. In 1956 Yamakawa answered the survey “Watashi wa shakaishugi o kō kangaeru” (This is How I See Socialism) in the magazine *Shakai shisō kenkyū* (Studies of Social Thought). His answer to the question “How did you receive the Bolshevik revolution?” was “I believe that for something that had until then only a theoretical, conceptual existence, like the socialist revolution, the proletarian revolution in Russia offered for the first time the support of a historical fact. As a socialist, I don’t think there was another more important event that touched my life.”⁵⁷

Yamakawa’s ideas were extremely influential during the years of the first Japanese Communist Party (1922-1924), but his theory took him in a direction that asked for the mission of the party to end once the working masses had come into class consciousness, leading to the Comintern’s withdrawal of its support. Later, Yamakawa came under criticism from other communist theorists, such as Fukumoto Kazuo, and in 1927 his ideas (as well as Fukumoto’s) were labeled dangerous for the Japanese communist movement. He remained faithful to the socialist ideals and in the 1930s his political group, the Worker-Farmer Faction, supported the integration of peasants into the socialist movement. He has been held to be one of the most representative figures of the Japanese Socialist Party,⁵⁸ and his name will forever be associated with the birth of socialist revolutionary theory in Japan.

In the evolution of the concept of “change” in Japan’s prewar leftist movement, Yamakawa’s article *The Change of Direction of the Proletariat* is an excellent example of dialectical struggle between anarcho-syndicalism and revolutionary Bolshevism. In the long run, Yamakawa’s search for a unitary political strategy for the newly formed Japanese Communist Party and his inevitable fumbles represented the ideal theoretical background for Fukumoto Kazuo and the next generation of Marxist thinkers to develop a theoretically stable Marxist ideology for underpinning party activities in the mid-1920s.

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Compared to Kōtoku and Yamakawa, Fukumoto Kazuo belongs to a different generation of Japanese Marxists. Educated at the beginning of the 1920s, his dedication to Marxism was more of a given than a search

⁵⁷ In Kawaguchi Takehiko, *Yamakawa Hitoshi No Shōgai*. 112.

⁵⁸ In 1996, the party changed its name to Japan Social Democratic Party (*Nihon Shakai Minshutō*).

for the best formula for the betterment of social inequity. Thus, rather than pinpointing a few articles that best capture his commitment to a theoretical position, as in Kōtoku's or Yamakawa's case, this section offers an overview of Fukumoto's contribution to the studies on the change of direction. The debate was sparked by Yamakawa's 1922 article, but they became over time debates on Marxist-Leninist theories of party strategy and revolutionary action. Fukumoto's contributions spread over two years, between 1925 and 1926, when he concentrated his argument around Yamakawa's thought.

Possessing a rare knowledge of Marxism for the Japanese leftist environment of the time, Fukumoto was bringing to his contemporaries' debates a level of sophistication that was unfamiliar to participants and observers of the movement alike. Born in 1894, Fukumoto was 30 when he was ordered by the Ministry of Education to return home after 2 years spent in Germany and France.⁵⁹ His debut as a Marxist theorist took place shortly after, and for the next three years, until 1927, Fukumoto was the leading Marxist theorist in Japan and the main theorist of the Japanese Communist Party.⁶⁰ During the 1925-1927 period, Fukumoto was an extremely active contributor to the journal *Marukusushugi* (Marxism),⁶¹ and also published his own journal, *Marukishizumu no hata no moto ni* (Under the Banner of Marxism), which was in print from May to November 1926.⁶² During that period, Fukumoto's activity concentrated in three directions: studies of materialism, studies of Marxist economics thought and critique of Kawakami Hajime, and party strategy and critique of Yamakawa Hitoshi (studies on the "change of direction").⁶³ The focus of this section is on the third direction, where Fukumoto's contribution to the *tenkō* phenomenon becomes relevant.⁶⁴

Fukumoto adhered to the idea that Japanese capitalism was already in the imperialist stage. His take on capitalism did differ, however, from that of other Japanese Marxist thinkers of the time such as Aono Suekichi (1890-1961) or Kawakami Hajime (1879-1946) as he was positive that the capitalist order not only in Japan, but in the rest of the world as well was in rapid and imminent decline.⁶⁵ In an article from August 1925,

⁵⁹ Fukumoto Kazuo, *Kakumei Undō Razō: Higōhō Jidai No Omoide* (Tokyo: San'ichi shobō, 1962). 9.

⁶⁰ *Ibid.* 29. Fukumoto commented that his absolute debut was with two Marxist pieces.

⁶¹ *Ibid.* 56-57. Without any false modesty, Fukumoto pointed out that his contributions to *Marxism* between 1924 and 1926 led to an increase the journal's circulation from 1,000 to 3,000 copies.

⁶² *Marukishizumu No Hata No Moto Ni*, 3 vols. (Tokyo: Hakuyosha, 1926).

⁶³ Fukumoto established these three directions in the 1970s when his selected works were published. See *Fukumoto Kazuo Shoki Chosakushū*, 4 vols. (Tokyo: Kobushi shobō, 2000).

⁶⁴ For an informed and detailed reading of Fukumoto's materialism and critique of Kawakami, see Brice Fauconnier, "Le Processus De Formation De "L'espace Discursif Marxiste:" Autour De Yamakawa Hitoshi, Fukumoto Kazuo Et Tosaka Jun" (PhD, Kyoto University, 2008). 136-147.

⁶⁵ *Rōnōseiitō to rōdō kumiai*, in Fukumoto Kazuo, *Fukumoto Kazuo Shoki Chosakushū*. 3:173.

“*Hōkōtenkan*” to “*Shihon no genjitsuteki undō*” (“Change of Direction” and “Capitalist Pragmatism”) Fukumoto also expressed his belief that the proletariat of Japan was ready for the “leap” to “genuine class consciousness.”⁶⁶

In order to achieve the goal of developing class consciousness, Fukumoto designed a method with several steps, which he presented in his articles from 1925 and 1926. The method came to be known as *Fukumotoshugi* or *Fukumotoizumu* (Fukumoto-ism). Fukumoto made sure to draw a clear separation line between him and his Marxist theory predecessors, such as Kawakami Hajime, a Kyōto University professor of economics, whose approach he labeled *keikenhihan* (empiriocriticism),⁶⁷ Yamakawa Hitoshi and Kōno Mitsu (1897-1981). The last two became his main criticism target in the 1926 “*Musan kaikyū no hōkō tenkan*” (The Change of Direction in Proletarian Movement), a series of articles published mainly in *Marxism* in 1925-1926.⁶⁸

Fukumoto dismissed Yamakawa’s 1922 *Change of Direction* as vulgarization of Marxism and, using another Leninist term, calls him an economist, someone who believed that economic struggle alone can bring about political transformation, making the party unnecessary.⁶⁹ In *Setchūshugi no hihan* (A Critique of Eclecticism), Yamakawa’s change is deemed not a change of direction at all, but pure and simple “eclecticism,” a mix of socialism and unionism. Yamakawa’s “basic deficiency” was “the inability to think about the object in totality and to grasp the processes.”⁷⁰ That deficiency in turn led to Yamakawa’s “economism” and to the characteristic of “inertial confusion” or *zuruzurubettari* (sluggishness)⁷¹ in his political position. In other words, instead of pushing the political struggle forward, Yamakawa allowed it to drag behind the economic incentives of the working masses.⁷² As a strategist, Fukumoto claims, Yamakawa lacked the vision of a party as vanguard and of the steps necessary to transform the JCP accordingly. Accusing Yamakawa of lack of perspective and inability to move beyond economic concerns, Fukumoto states:

[Yamakawa] is unable to realize how class consciousness nurtured by economic struggles can be developed into proletarian political

⁶⁶ *Ibid.* 2:142.

⁶⁷ Fukumoto used a term coined by Lenin’s 1908 pamphlet *Materialism and Empirio-Criticism: Critical Comments on a Reactionary Philosophy* (Lenin, *Collected Works*. 14:17-362).

⁶⁸ Fukumoto Kazuo, *Fukumoto Kazuo Shoki Chosakushū*. 3:73-357.

⁶⁹ *Ibid.* 3:250. Also in Duus and Scheiner, “Socialism, Liberalism, Marxism.” 198-199.

⁷⁰ Fukumoto Kazuo, *Fukumoto Kazuo Shoki Chosakushū*. 3:251.

⁷¹ *Zuruzurubettari* is difficult to translate properly. I rendered it as “inertial confusion” or “sluggishness” for convenience’s sake, but its meaning can be paraphrased more or less as “going along with the circumstances, even though you know that something is not quite right.”

⁷² Fukumoto Kazuo, *Fukumoto Kazuo Shoki Chosakushū*. 3:252-253.

consciousness or socialist political consciousness, and what intermediate steps are needed in the process of this development.⁷³

In order to avoid eclecticism himself, Fukumoto proposed yet another Leninist principle: separation-association.⁷⁴ Following on Lenin's *What Is to Be Done?* Fukumoto proposed the establishment of a true vanguard of the proletariat by separating out those elements that have a proper knowledge of Marxism. Once the party is established on the basis of these pure communists, it can then be associated with and guide the working masses to achieve their class consciousness and begin the revolution.

Fukumoto's role in the "change of direction" debates that followed the dissolution of the first communist party in 1924 provided the most important theoretical development and focus of the communist movement. Point by point, Fukumoto deconstructed positions held prior to him by Marxist theorists such as Sakai Toshihiko, Aono Suekichi and, of course, Yamakawa Hitoshi and Kōno Mitsu. They all became targets of his critique and their lack of proper knowledge of classical Marxism and of Leninist strategy was ridiculed and their theories dismissed.

Fukumoto advocated the creation of the party as a vanguard animated only by "leftist spirit," a formula he had borrowed from Sano Manabu,⁷⁵ the only spirit that could lead to the growth of the movement through the dialectical process of separation and unity.⁷⁶ In order to achieve the purity of the vanguard, two dialectical processes were necessary in Fukumoto's vision: on one hand, the already mentioned separation and unity, and on the other, "individual movement," a formula borrowed this time from Hegel's *Subjective Mind*. The individual movement is a dialectical process through which the object evolves/changes according to external conditions.⁷⁷

By 1926, the Comintern pressure to reorganize the party was more and more present, and Fukumoto's contribution to the debate constituted the theoretical basis for the reorganization of December 1926. Fukumoto became a member of the Central Committee. The new party leadership emerged on the theoretical background of the "change of direction" debates, and Fukumoto's Leninist position on the theoretical purity of the

⁷³ "We Must Begin from the Change of Mr. Yamakawa's 'Change of Direction'" ("Yamakawa shi no 'hōkō tenkan ron' no tenkan yori hajimezaru bekarazu"). In *Marxism*, February and May 1926. In Beckmann and Okubo, *The Japanese Communist Party, 1922-1945*. 110.

⁷⁴ "What are the Processes of the 'Change of Direction'?" ("Hōkō tenkan" wa ikanaru sho katei wo toru ka") in Fukumoto Kazuo, *Fukumoto Kazuo Shoki Chosakushū*. 3:152.

⁷⁵ *Ibid.* 3:177.

⁷⁶ *Ibid.* 3:180-190.

⁷⁷ *Ibid.* 3:174.

vanguard and its determinant role in building the whole of the movement shaped the political consciousness of the party leaders.

Fukumoto's role in shaping the consciousness of the communist party leaders who would find themselves imprisoned in 1933 was undoubtedly major. His theories about the formation of the vanguard and of the individual subjects that form it must have influenced the way the JCP leaders of the time thought of themselves. That they were indeed acting according to Fukumoto's idea of "dialectical change" (*tenka*) in committing *tenkō* is, however, harder to prove and Fujita Shōzō's argument leaves unexplained Fukumoto's own *hitenkō* (non-*tenkō*) attitude, Sano's evolution to National Socialism and the psychological trauma that so many of the *tenkōsha* underwent, a trauma expressed best in some of the best works of *tenkō* literature.

Conclusion

In light of the ideological trajectory examined above, I find it is rather simplistic to take the JCP cadre Sano and Nabeyama's claim that their act of political conversion was yet another dialectical adjustment to the historical and social conditions of modern Japan. Not only that claim makes it seem as if Japan was inherently prone to turn into an imperialistic power dominating the Asia Pacific region, but it also dismisses the intellectual genealogy above and it diminishes the relevance of physical and psychological pressure that members or the leftist movement and all anti-establishment activists had to undergo in the years after the enactment of the 1925 draconian *Peace Preservation Law*. With it, Japan had become a *de facto* bi-cephalous dictatorship, with the military and the imperial regime at the helm.

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PLAYFULNESS IN THE WORK OF HEINRICH HEINE

Mihaela HRISTEA¹

Abstract. *Playfulness is a fundamental human attitude in life; in Heinrich Heine's work, the concept of play appears in several forms, belonging not only to folklore, but also to Romanticism and Realism. Play takes the following forms in the work of the German writer: childish games, folk incantations, the dance of the fay, seduction (magical exchanges of looks and the siren's song), the exuberance or ecstasy of the frenzied dance (as a way of passing beyond the veil), theatre plays, the humour associated with certain situations and characters, jest, and romantic irony. There is also a sort of game in the structure of Heine's volume Book of Songs, many of his poems being designed as mini dramas. A special effect is achieved by combining witty wordplay with subtle irony, giving a touch of humour to Heine's lyrical creation. The purpose of jest and irony is to destroy the romantic reverie; they exist both in the author's poetry (Book of Songs, Return Home) and in his prose: The Journey to the Harz, The Baths of Lucca, From the Memoirs of Herr Von Schnabelewopski, The Gods in Exile, and Florentine nights.*

Keywords: Intercultural Communication; Interculturalism; Ethnocentrism; Egocentrism; Homogenous Culture.

The sources and meanings of playfulness, as a fundamental human attitude, have been outlined and decoded from the most diverse perspectives, from psychology and sociology to philosophy and aesthetics. Playfulness concentrates the main features of play in relation to human activities as a whole.

The most frequent form of playfulness is play and its most simple facets are: music, dance, poetry, jest and irony, theatre, etc.

Playing is a pleasant activity that is characterised by spontaneity, inventiveness, and freedom of movement. It can be seen as fictional world revolving around appearance and illusion, with its own dimensions of time and space, governed by freely accepted rules and manifesting itself in a state of being that is between exuberance and ecstasy.

Play can be seen as music that entertains and brings joy or as a means of expressing a superior beauty that delights people. Music is intimately linked to a function that is playful par excellence, dancing, a pure and consummate form of play. Through its unparalleled tones, music started off as improvisation and was immediately followed by dance,

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people's desire to express through movement what they feel when they hear music.

Romanticism was what made our aesthetic appreciation conscious in so many ways, it helped more and more people realise music's remarkable artistry and its immense value in our lives.

As regards this current, one can observe that writers' rhetoric is amended by a lively critical spirit that is foreshadowed in Romanticism (especially in Germany) by the irony and jest that are valued by Fr. Schlegel, Novalis, Jean Paul, and Heine.

In the 19th century, play was present in the exaltation, jest, and irony of Romanticism. Realism and naturalism highlighted forms of expression that are farther from the concept of play than anything that had preceded them in the realm of culture.

Ironic play can be seen as acting one's own part, a derisory position of the art and artist. In the atmosphere of the 19th century, circuses and fairs are small islands of shimmering miracles, untainted spaces from the realm of childhood, where spontaneity, illusion, skill, or clumsiness blend together, providing a stark contrast to the tiresome show of everyday monotony.

Thus, the romantic starts to see his own creation as a lucid game. Theatre, due to its remanent quality of being in action, remains closely tied to play. Masks are one of the ways in which the poet often expresses his playfulness – he takes on the appearance of a circus performer or a buffoon – in contrast to his position of misunderstood poet, whose facial expressions reveal his rebellion and disgust with the insensitive bourgeoisie. The clown, the circus performer, the buffoon are masks that hide the poet's outraged face in a moment of 'debasement of the game' – the costume does not only ridicule his apparent pact with the readers, but it is also a reference to the precarious position of the creator (Ion Pop: *Jocul poeziei*, p.16).

Coming down from the pedestal of genius, the superior man takes on the appearance of the common man that is held prisoner by life's spectacle and must play his part or pretend to play it, though he starts to doubt the quality of his own role and discourse.

From a thematic point of view, poetry is part of the game first and foremost as a gateway to the universe of childhood. The analysis of the relationship between poetry and play on this level cannot omit a few aspects of the lyricism of roles and masks, where the old theme of the 'world as a stage' is integrated into the poetic sensibility. Thus, the game takes on a metaphysical dimension – more often than not, it is an allegory and revolves around the old theme of the universal human comedy.

As an element of early culture, poetry also arises as a game. It can be seen as one of the forms of the ever-repeating game of attraction and

rejection, expressed in words. Improvisation, repetitions, new rhythms of poetry are all forms under which playfulness manifests itself.

Heine's lyrical experiences employ playfulness more or less in his verses. The very attempt of clarifying the specific features of his poetic language touches on the concept of play. Play is a gateway to a long-lost childish candour, amazement at the modern spectacle of life, the joy of inventing and reshaping words.

In Heinrich Heine's work, the concept of play appears in several forms, belonging not only to folklore, but also to Romanticism and Realism. Play takes on the following forms in the German writer's work: childish games, folk incantations, the dance of the fay, seduction (magical exchanges of looks and the siren's song), the exuberance or ecstasy of frenzied dance (as a way of passing beyond the veil), theatre plays, the humour associated with certain situations and characters, jest, romantic irony, and witty wordplay.

Childish games are especially present in the poem *We have felt for each other emotions soft / Wir haben viel füreinander gefühlt*, where the two lovers first play 'man and wife' to get to know each other, followed by 'hide and seek', where they roam far and wide and end up losing each other forever; they never see each other again. This image appears in the following lines: 'We have felt for each other emotions soft,/And yet our tempers always were matching,/At 'man and wife' we have play'd full oft,/And yet ne'er took to fighting and scratching.//(...) At last we play'd in forest and dell,/At hide and seek, like sister and brother./And managed to hide ourselves so well,/That never since have we seen each other./'² (*Lyrisches Intermezzo* 26).

The universe of childhood is clearly depicted in the poem *My child, we once were children/Mein Kind, wir waren Kinder*. Here, childhood is evoked nostalgically from the perspective of an adult who yearns for the past, when he used to play in his parents' yard, without a care in the world. This reminiscence is illustrated in the following lines: 'My child, we once were children,/Two children, little and gay;/We crawl'd inside the henhouse,/And hid in the straw in play.'³ (*Die Heimkehr* 38). At the end of the poem, the idyllic atmosphere is shattered by the cruel reality of the poet's everyday life – he is alone, oppressed by poverty, and no longer trusts anyone.

In the poem *A dream both strange and sad to see*, death appears to the poet in his dream. The fair maiden is washing a white garment for him and tells him to prepare for death. Afterwards, the maiden hews his coffin and digs his grave. Death comes in the form of a beautiful maiden that

² Delphi Complete Poetical Works of Heinrich Heine.

³ Delphi Complete Poetical Works of Heinrich Heine.

appears to the poet in his dream and makes preparations for his funeral. Each step of these preparations is preceded by a folk incantation or by a magical song, such as: 'Water, water, quickly run,/Let the washing soon be done.'⁴ or 'Silent be!/A cold, cold grave I dig for thee.'⁵ (Heine: 1972, p.17 -18). The German poet wakes from his dream just as the man is falling headlong into the coffin, having thus experienced his own death.

The poem *King Harold Harfagar/König Harold Harfagar* revolves around the theme of the Scandinavian hero who is no longer the master of his own destiny because of the influence of magical elements. The inspiration for the poem was Uhland's ballad with a very similar title, *Harold*. The warrior is seduced by otherworldly beings and, despite his efforts to stand up to the fay, he is held prisoner by the dances and spells of the mysterious creatures (the water sprites) and grows old as the years flit over him. The poem *Through the forest, in the moonlight/Durch den Wald, im Mondenscheinen* from the *Neuer Frühling (New Spring)* cycle also depicts the fay who, as is often the case in German folklore, are a sign that death is drawing near.

In Heine's poem *In vain would I seek to discover (Ich weiss nicht was soll es bedeuten; the well-known ballad Lorelei)* from the *Return Home (Heimkehr)* cycle, we witness the game of seduction that is played out through exchanged looks and through the mirage of the song of the fair maiden that lures all of her lovers to their death. The woman's face is not described in detail, but we can guess what she looks like: a beautiful girl with long golden hair and blue eyes. The maiden's facial and physical features are reminiscent of Northern Europe and she has magical powers. She is depicted as a witch, a siren that lures sailors to their death by using her powerful magic to make them sail down the Rhine, oblivious of the rocky shore ahead.

The poet's later volume, *Romanzero*, includes, in addition to historical and religious poems, a few love poems that, just like his earlier poems, describe a platonic love that is mixed up with death. In Heine's poems, love and death are intertwined; a shift in perspective is needed for the lovers to live the love story that cannot exist in real life. In the poem *Asra (The Asra)*, the poet playfully depicts the looks exchanged between the two lovers, that are playing a game of seduction. In his verses, Heine explores the restrictive attitude of the nobility of his time with regard to different social classes mixing together, as well as the theme of star-crossed lovers, highlighting the financial barriers that stand between the Asra slave and the sultan's daughter. This image is illustrated in the following lines: 'Daily at the hour of evening/ Stood the young slave at the

⁴ Delphi Complete Poetical Works of Heinrich Heine.

⁵ Delphi Complete Poetical Works of Heinrich Heine.

fountain/Where the waters white were plashing,/Daily grew he pale and paler./⁶ (*Romanzero. Historien: Der Asra*).

Dance plays a more central part in the ballad *Don Ramiro*, where the woman, Dona Clara, though deeply affected by her breakup with her former lover, invites him to her wedding with Don Fernando. Don Ramiro dances with the bride until, feeling dizzy, she faints, and, when she wakes up, she finds out that her former lover, incapable of dealing with the situation, put an end to his life. In this poem, the heartbreak and sorrow that Don Ramiro feels when he attends the wedding overshadow Dona Clara's feelings. The ecstatic and frenzied dance of the two lovers is more than just a farewell dance since Don Ramiro takes his own life and passes beyond the veil. In Heine's vision that is influenced by German folklore dance signifies death. Don Ramiro tries to take the woman with him beyond the veil, so that they can be together again and live their love story in a world without social, financial, or religious restrictions. The motif of the death of two lovers is frequently seen in Heine's work – death is often seen as a way of fulfilling the couple's dream of a loving relationship that can only come true after death; beyond the veil, the lovers are unencumbered by limitations, barriers, restrictions imposed by their families, or by religious or financial differences.

In terms of staging and directing, play is also reflected in the structure of Heine's poems, that are designed as mini-dramas in the *Book of Songs*. Heine concentrates the plot into a few stanzas by only depicting that which is essential. A brief overview of the plot is followed by a sudden and tragic outcome. The ending of the poems is surprising and captures the entire concept transposed into the verses, like a coup de théâtre. One example of this type of dramatic ending is: 'My heart, my heart is mournful,/(...)/I would that he'd shoot me dead/'⁷ ('Mein Herz, mein Herz ist traurig/(...)/ Ich wollte, er schösse mich tot./' (*Die Heimkehr* 3).

Neue Gedichte can be seen a transition to the lyrical expression overflowing with dramatic movement and lively colours that is specific to the last years of the poets' life. His verses from this period still maintain some of the lyrical form of his youth, but their content is light, bubbly, full of irony and lucid scepticism. This is the period when the narrative aspect of Heine's genius emerges – it is original and takes the form of an admirable balance between prose and poetry. Heine's art of concentrating the plot, his sense for the dramatic, the lyrical tone that the story is enveloped in, the structure (build-up - climax – resolution of the conflict) prove the poet's attachment to the poetic values of folklore. Such poems are: *There was once an emperor*, *Celebration of spring*, and others.

⁶ Delphi Complete Poetical Works of Heinrich Heine.

⁷ Delphi Complete Poetical Works of Heinrich Heine.

The image of the world as a theatre and of people as actors is presented in a poem from *Traumbilder - In midnight vision I myself have spied* (*Im nächtigen Traum hab ich mich selbst geschaut*), where the man hides his sorrow under a mask of politeness when he attends the wedding of his former lover: 'In midnight vision I myself have spied,/As for some festival, in ruffles dress'd,/In a black gala-coat and silken vest; – /My sweet and trusting love with scorn I eyed;//And bow'd low down, and said 'Art thou a bride?'/I wish thee joy, dear Madam, I protest!'/ And yet my lips reluctantly express'd/The words so cold and tauntingly applied./'⁸, as well as in the poem *In black coats and silken stockings* (*Prolog: Schwarze Röcke, seidne Strümpfe*): 'In black coats and silken stockings,/White and courtly frills they hide them,/Gentle speeches and embraces -/Had they only hearts inside them!/ Hearts within the breast, and love, too,/In the heart, yea, love all-burning;/Ah! I'm sick of their false prating/ Of love's sorrows and love's yearning.'⁹

A new poetic propensity, that shall dominate Heine's work from this point forward, is just arising – romantic irony – it takes the form of self-deprecation and of mocking the aristocracy, clergy, and bourgeoisie that was on the rise at the time. These verses are characterised by a bitter irony, sometimes with regard to the poet's own feelings, since he wants to shatter the ideal picture that he had painted in his soul. This will dispel the poet's illusions and temper and even stifle the expression of the high tones of his feelings. The sarcastic undertones of some of the poems from *Return home* can be seen as a repudiation of late Romanticism and an unravelling of its myths. These poems lack the melodic tones seen in *Lyrical Intermezzo*, they are bolder and more ironic. The one that stands out amongst them is *Lorelei*, one of the most popular German ballads.

From the *Miscellanies* (*Verschiedene*) cycle, a suggestive poem is *The maid stood by the ocean* (*Das Fräulein stand am Meere*), that shows the world as a theatrical play that is performed over and over, remaining unchanged. The poet paints a picture of a young girl who is in love and is admiring the sunset melancholically. The author breaks from this romantic atmosphere through his extreme sarcasm, telling the girl that life is just a game, a cliché, and that there's nothing special or personal about it. The irony that is present in the second stanza helps us understand that in his new cycle of poems, that the author has titled *New poems* (*Neue Gedichte*), the poet is no longer interested in writing romantic poetry. This ironic attitude can therefore be seen as critical of the Romantic era. Through this poem, Heine attempted to put an end to

⁸ Delphi Complete Poetical Works of Heinrich Heine.

⁹ Delphi Complete Poetical Works of Heinrich Heine.

his romantic creation. Despite this desire, the romantic undertones of his creation can be seen throughout his entire work.

Heine distances himself from Romanticism by employing irony, sarcasm, and satire in his poems, mocking the sentimental romanticism that characterised literature at the time. In addition to satire (*The emperor of China - Der Kaiser von China; The new Jewish hospital at Hamburg - Das neue israelitische Hospital zu Hamburg, etc.*), the volume *New Poems* also contains lyrical undertones where the vibration of feelings is often intertwined with nostalgic reflections, for example in *Sweet chimes are softly filling my soul (Leise zieht durch mein Gemüt), The Runic stone 'mongst the waves stands high (Es ragt ins Meer der Runenstein)* or *Anno 1839 (Anno 1839)*. In many political poems from the *Poems for the times* cycle, the writer ridicules the incompetence of the monarch, the division of Germany into small states, the political backwardness of his country, the servility of the German citizens and the mediocrity of the bourgeoisie.

Heine achieves a special effect by combining intelligent wordplay with ironic undertones that give his poems a touch of humour. Jest and irony are meant to shatter the romantic reverie – they are especially present in the poems from the volume *Book of Songs*, written when the poet was young.

In order to achieve the satirical effect, the author uses various means in the *Book of Songs*, for example, the metre and situations that emphasize a stark contrast, such as: "There lies the glow of summer/Upon thy cheek confess'd,/And in thine heart cold winter/Has made its place of rest.//All this will soon be alter'd,/My dearest love and best,/The winter on thy cheek be,/And summer in thy breast!/"¹⁰ (*Lyrisches Intermezzo* 48).

In some poems, the poet's sarcasm ends up revealing imprecations. This is the case in *Den König Wiswamitra (The monarch Wiswamitra)*: "The monarch Wiswamitra,/Is restlessly striving now;/He must needs, by fighting and penance,/Obtain Wasischta's cow.//O monarch Wiswamitra,/O what an ox art thou,/To have all this fighting and penance,/And all for nought but a cow!/"¹¹ (*Die Heimkehr* 45).

The same contrast can be seen in the poem *Art thou then indeed so hostile (Bist du mir wirklich so feindlich)*: "Art thou then indeed so hostile,/Art thou tow'rds me changed so sadly?/I by all means shall lament it,/Thou hast treated me so badly.//O ungrateful lips, how could ye/Speak with malice cruel-hearted/Of the man who oft-times kiss'd you/Lovingly, in days departed?"¹².

¹⁰ Delphi Complete Poetical Works of Heinrich Heine.

¹¹ Delphi Complete Poetical Works of Heinrich Heine.

¹² Delphi Complete Poetical Works of Heinrich Heine.

The same effect is amplified in the poem *Thou lov'st me not, thou tellest me/Du liebst mich nicht, du liebst mich nicht* (Lyrisches Intermezzo 12), as can be seen in the following lines: 'Thou lov'st me not, thou tellest me. - /It troubles me but slightly;/But when thy beauteous face I see,/No king's heart beats more lightly.'¹³ and in the poem *Thy letter, sent to prove me/Der Brief, den du geschrieben hast* (Neuer Frühling 34).

Many of Heine's poems use contrast and antithesis as a premise for irony. This is a remnant of Romanticism. The contrast can be easily observed in the poem *Im Traum sah ich ein Männchen klein und putzig* (In dream I saw a tiny manikin).

In the *Book of Songs*, the satirical effect is often achieved using various means, for example, the metre and situations that emphasize a stark contrast, such as: 'Great Rinaldo Rinaldini,/Schinderhanno, Orlandini,/And Charles Moor especially,/Were my patterns made by me.//Like those mighty heroes, I/Fell in love, I'll not deny,/And the fairest woman most/Haunted me like any ghost.'¹⁴ (*Traumbilder* 8).

Satire reaches its peak in Heine's second great poem, *Atta Troll. A summer-night's dream* (*Atta Troll. Ein Sommernachtstraum*), a new anti-romantic manifesto that also expresses the poet's political ideology at the time. The poet started writing it in 1841, after a trip to the Pyrenees. The poem is satirical and takes aim at poets with radical views, especially Freiligrath. The legend of the bear that runs away from his owner who makes him dance and returns to his home in the Pyrenees, where he is finally shot, combines literary polemic with fairy tales and the romantic illusion in a eulogy to the author's fantasy, while also taking a stand against the sterility and pathos of certain literary notions from that time. This allegory that depicts the old bear of the German forest enables the poet to voice his opinions about the German bourgeoisie and to evoke the cruelty and avarice of the locals.

Humour is sometimes achieved through euphemism: 'In right merry chorus the spirits then laughed;/A third, all-berouged and bedizen'd, stepp'd aft:/'¹⁵ and, other times, through the colloquial tone of the verses: 'Yet I see thy heart's fierce glow/Through thy waistcoat hotly burning/'¹⁶ (*Die Heimkehr* 41).

In the following context, jest or irony prevail, amplifying the humour in the lines: 'In Lapland, the people are dirty,/Flat-headed, broad-mouthed, and small;/They squat round the fire, bake fishes,/And squeak, and speak shrilly, and squall'¹⁷ (*Heimkehr* 7).

¹³ Delphi Complete Poetical Works of Heinrich Heine.

¹⁴ Delphi Complete Poetical Works of Heinrich Heine.

¹⁵ Delphi Complete Poetical Works of Heinrich Heine.

¹⁶ Delphi Complete Poetical Works of Heinrich Heine.

¹⁷ Delphi Complete Poetical Works of Heinrich Heine.

Irony can also be observed in the poem *Counsel they gave me, and good instruction* (*Gaben mir Rat und gute Lehren*) from the *Return home* (*Die Heimkehr*) cycle, where the poet confesses that, when he fell on hard times, all of his acquaintances gave him advice, they all wanted to help him, but, in the end, no one gave him money, or food, or any actual help: 'Spite the protection they bid me hold cherish'd,/I before long should of hunger have perish'd,/Had I not happen'd a good man to see,/Who took an interest kindly in me.//Good man indeed! for he gives me my food;/Never can I forget conduct so good./Pity I cannot with kisses reply,/For the good man is no other than – I!'¹⁸. We can see the same Heinian attitude in the poem *I dreamt that I was Lord of all* (*Mir traumt': ich bin der liebe Gott*): 'Thou long-legg'd Angel, Gabriel, go,/And hasten downward thither,/And find my worthy friend Eugene,/And bring him to me hither.//Within the College seek him not,/But o'er a glass of brandy;/Seek for him not in Hedwig's Church/But at Miss Meyer's so handy.'¹⁹

Heine achieves a special effect by combining intelligent wordplay with ironic undertones that give Heinian verses a personal touch. In order to achieve a humorous effect, the author writes the following lines: 'The gates, however, they suffer'd/ My darling to slip through them straight;/A gate is ever found willing/ To let a fool 'gang her ain gait''²⁰ (*Heimkehr* 18) or 'And were I not the Lord of all,/I'd fain have been the devil.'²¹ (*Die Heimkehr* 68).

Irony is present in many of the poems from this volume, such as: *Upon my mistress's eyes so clear* (*Auf meiner Herzliebsten Äuglein*), *The world's an ass, the world can't see* (*Die Welt ist dumm, die Welt ist blind*), *I dreamt that I was Lord of all* (*Mir träumt': Ich bin der liebe Gott*), *On the walls of Salamanca* (*Auf die Wällen Salamankas*), etc.

Heine's prose also contains lyrical passages and expressions; it's often packed with jest, subtle irony, and linguistic or situational comedy. Therefore, this essay will also discuss the forms of play that are present in the German writer's narrative works.

Humour can especially be found in the following narrations: *The Journey to the Harz, Atta Troll. A summer-night's dream* (the dance of the bear Atta Troll), *The Baths of Lucca* (the comical characters Lazarus Gumpel and Hirsch Hyazinth), *Ideas. The Book Le Grand, From the Memoirs of Herr Von Schnabelewopski, The Gods in Exile and Florentine nights* (the dance of the harpist).

¹⁸ Delphi Complete Poetical Works of Heinrich Heine.

¹⁹ Delphi Complete Poetical Works of Heinrich Heine.

²⁰ Delphi Complete Poetical Works of Heinrich Heine.

²¹ Delphi Complete Poetical Works of Heinrich Heine.

In *Travel Impressions (Reisebilder)*, Heine observes the society of his time in depth and projects his political attitude in the background. This prose evokes Heine's journey through Thuringia and the Harz Mountains. The memories from this trip are the source of the romantic undertones of the Heinian lyricism that can be observed in this type of prose. In Heine's narration, nature's beauty is depicted in a variety of shades and colours. Sometimes, the narrative is sincere, other times it is ironic or jocular. In *The Journey to the Harz*, the writer seems to reveal the wealth of his talent; his phrases combine lyricism and prose against the backdrop of youthful romantic exaltation and of the desire to flaunt the vast academic knowledge that the writer had at the time, when he was still a student.

In *Journey to the Harz*, the writer recalls the impressions left by his trip through the Harz Mountains, that started in Göttingen. The author paints a grim picture of the town and the professors and students from the local university. The narrative becomes a violent satire aimed at the aristocracy and clergy of his time.

The author's travel impressions are combined with philosophical reflections about life and with various evocations reflected in Heine's autobiographical memory, with a predilection for childhood memories. The author remembers an experience that he had at the catholic school in Düsseldorf, where he had to sit unmoving at a wooden desk and learn Latin and French and was often beaten when he made mistakes.

The author's imaginative memory creates grotesque images, like that of the ghost of Doctor Saul Ascher. The professor's image is sinister, but comical at the same time. While talking about reason, the doctor takes a handful of worms from his pocket, then puts them back, 'with a ridiculous but terrified haste'²². (Heinrich Heine, *Werke und Briefe*, vol. 3, p.44).

Another book entitled *Ideas. The book Le Grand* contains witty digressions, humorous observations, and accusations against German censorship. It presents the political changes that took place during the writer's childhood and youth in the Rhine region, where he was born, expressing his opinions and political concepts. In this narrative, the author evokes the triumphal entry of Napoleon into Düsseldorf in 1811. Chapters 14 to 20 contain the account of the Drummer Le Grand, that are famous due to the special attention given to him by Heine. In certain sections of chapter 7 from the German text *Ideas. The book Le Grand*, the author talks about how he learned French from the Drummer Le Grand by playing a game. (*Heine: vol.3, 1972, p.170*).

²² Delphi Complete Poetical Works of Heinrich Heine.

Journey from Munich to Genoa offers a realistic and satirical depiction of Italian society, referring especially to the feudal and capitalist system. Heine highlights the despotism of the Austrian rule through its main support, Catholicism, while also painting a picture of the life of the simple people from Tirol and northern Italy, who were being exploited. The chapter *The baths of Lucca* introduces the humorous characters Lazarus Gumpel and Hirsch Hyazinth. Here, the author objectively analyses the events of his childhood and acknowledges the fact that Napoleon betrayed the causes of the French Revolution. This humorous episode presents the actions of the two characters, the marquis Gumpelino and his servant, Hyazinth. The banker Lazarus Gumpel from Hamburg, who had bought his noble title from Italy, becomes a fierce defender of the feudal way of life and of the reactionary Catholic Church, while his servant, Hyazinth, who used to work for the Hamburg lottery, now works for the marquis. The two reveal the modern aspect of society, being reminiscent of Cervantes' well-known characters from the age of chivalry. Don Quijote and Sancho Panza are embodied in Heine's characters for the purpose of ridiculing the aristocracy and clergy, as well as the miserly bourgeoisie that is arising.

In the novel *From the Memoirs of Herr Von Schnabelewopski*, the author reminisces about his life, especially about his years as a student, remembering both his friends from back then and his love affairs. He presents his impressions of his trips to Hamburg and Amsterdam, along with memories from his childhood. Here and there, the narrative becomes captivating as a result of the small 'Intermezzos' and the comical digressions about the women and food from England, France, Holland, and Germany; the telling of the story of the flying Dutchman is especially gripping.

Heine's essays entitled *Die Götter im Exil* are especially enlightening in terms of the writer's opinion of religious faith. In these essays, Heine blends sequences from Germanic legends with elements of Greek mythology and of the Christian faith, revealing a new facet of his faith – pantheism. The first essay from *The Gods in exile* satirises the clergy and proclaims the pantheist faith. The author depicts the debauchery of three monks who, throwing aside their cowls, stand stark naked and enjoy themselves amongst the people who are drunk on wine. (*Heine: vol.4, 1972, p. 573*).

In *Florentine Nights (Florentinische Nächte)*, the subjective memory of the character finally evokes an image where the dead accompany the living in a dance that is impossible to understand, a grotesque picture that shows a fantastic, otherworldly dimension of death. (*Heine: vol. 4, 1972, p. 108*). In addition, in this novel, Heine

describes Paganini's music in a way that is extremely evocative: 'O, what melodies were those! Like the nightingale's notes, when the fragrance of the rose intoxicates her yearning young heart with desire, they floated in the evening twilight! O, what melting, languid delight was that! The sounds kissed each other, then fled away pouting, and then, laughing, clasped each other and became one, and died away in intoxicated harmony.'²³ (*Heine: vol.4, 1972, p.70*).

Heine's prose is innovative, far ahead of the writer's times; it is still current today. He replaces the long, analytical phrases that were common in the prose of the time with short phrases containing imagery and witty wordplay, sometimes irony or imprecations. This style perfectly fit the political message of his prose – it was the appropriate form, conditioned by the era of oppression in his native country. His prose generally contains a political message communicated against a thematic backdrop that was specific to his time. As a prose writer, Heine stands out in German literature through portraiture, current chronicles, and polemics. His narration, that is sprinkled with lyrical effusions, witty jests, and subtle irony, captivates the reader even when the writer analyses ideas or outlines current trends from his era.

Playfulness is present in almost all of Heine's work – both poetry and prose. Heine's poetry is mostly characterised by new rhythms, brevity, structure, jest, irony, and witty wordplay, which makes it original. His prose stands out through phrases that are shorter than those used by his predecessors – it sometimes feels like poetry, since the author's digressions are usually lyrical effusions, bursting with humour and irony.

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THE ENGLISH AND AMERICAN NOVEL DURING ENLIGHTENMENT, ROMANTICISM AND REALISM: A CHRISTIAN SOCIETY

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Abstract. *The present article is highlighting the British and American society between the 18th and 19th century, as it is seen from the most popular novels written in those times. It will reveal us a society oriented towards original Christian practices, mentalities, especially Puritanism as a mark of the English Christianity and Methodism. It will unravel situations in which characters are bound to use Christian judgments, the human tragedy engulfed in a religious purpose or reason. Famous characters like Robinson Crusoe, Tess of the D'Urbervilles, Victor Frankenstein and his creature, Dorian Gray, Moll Flanders, Arthur Dimmesdale and Hester Prynne are struggling to follow a good path in their uneasy quests.*

Keywords: Christianity; Puritanism; Romanticism; Realism; Enlightenment.

Reading English and American literature written between the 18th and the 19th century brought me into a society impregnated with Christian practices, mentalities, struggles and prejudices. The Christian conscience was the backbone of a society forced to face many difficulties, a society full of people who struggle in their daily life, people with high ideals, moral values and dramatic experiences, people who were seeking an answer to their questions. In the following pages I have extracted examples from some well-known novels written in this period. (Anon, *Portrait of a Puritan Lady*, 1638)



Enlightenment:

During this period, the consecrated moral and esthetic ideals belonging to aristocrats are replaced by the new ideals belonging to the *petit bourgeois*, inhabitants of new urban area.

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In *Pamela*, Richardson Samuel shows us this new moral ideal, which is a puritan ideal. In short, the novel presents a young poor girl (15 years old) who resists the temptations of her seducer. Through her virtue and her purity, she exerts a beneficial influence upon the young man who was trying to seduce her. The young man is also converted to a higher moral existence, because, in the end, they will marry.

Unlike Pamela's story, Richardson Samuel shows the other face of the puritan morals in *Clarissa*. This is a tragic novel in which a young lady is forced to marry a man whom she does not love. She is helped to get out from this situation by Lovelace, but she is seduced by him. The sacrifice is here a price for these new ideals. Characters' deeds are interpreted and judged in the name of the severe puritan morals.

Daniel Defoe, considered by many literary critics to have written the 'first English novel', *Robinson Crusoe*, has a particular inclination towards Christian values. In every novel he has written, the repentance of a character has a special place. In *Robinson Crusoe*, the main character has a moment of deep piety when he gets a cold, after he stood in a rain, neglecting himself. His last hope was God, Bible and his pray. This gave him strength to fight with his disease. Once he decided to fight, he gets the saving idea: to use tobacco to treat his disease. This plant acted like an analgesic and antiseptic.

Daniel Defoe gets even deeper into Christian theology. He uses the discussion between Friday and Robinson to reveal his own ideas and beliefs. In these discussions, Robinson tries to convert Friday to Christianity, but it seems that the savage man does not find Christianity very clever. He even went into theological dispute, asking why God does not destroy the evil if He is stronger. Robinson found himself at impasse. He took some time to think about this issue, but finally he remembered that the answer was love.

In *Moll Flanders*, we have a subtle reference to what a deep confession can bring. While other prisoners refused to have a sincere confession, Moll Flanders finds herself stricken by remorse. The other prisoners condemned to death find no escape, while Moll finds freedom. In the later part of her story, she says that her freedom and prosperity is something too much for her decadent past life. Only because she decided not to follow those evil paths again, the providence grants her much more than she expected from life.

In Daniel Defoe's novels the Christian moral values represent an absolute reference, a foundation for society. In *A Journal from the Plague year*, we find ourselves in an apocalyptic landscape, sufferance, fear and pain. People, as well as the narrator, are convinced that this is a punishment for their unlawful deeds. If John Locke, one of the leading

philosophers of Enlightenment, brings us rational arguments on existence of God, Daniel Defoe reveals the supernatural cause of this unforgiving plague, exposing many unlawful deeds and a decadent society. But he also describes the physical cause of this disease, exposing many events and situations, in hope of finding more about how it behaves, how can it be avoided or how it can be cured. On his supernatural cause of this disease, he adds comprehensive information about the situation, using numbers, calculations and logic. He tries to deduce why some people could be cured, or others were totally immune, even if they were in the middle of an infected environment. He describes a case when a patient was cured after he has left his hospital bed and jumped into a cold river, as well as many other cases in great detail.

Combining rational arguments with supernatural causes and coincidences is Daniel Defoe's way to express his own beliefs and moral values through his novels.

Romanticism and Realism

As a reaction to Classicism, Romanticism is focused on the historical events of a nation, on the individual, local aspects of the society, countryside life, concrete and particular facts. It is considered to be an initiative developed by the protestant countries, England and Germany. The Catholic Europe was focused on Greek and Latin literary and philosophical models, while in England, philosophers are more oriented towards rational aspects. The British Romanticism has been supported by many philosophers, including John Locke, and their vision is opposing the old Cartesian rationalism. This new orientation is based on experiences, information provided by our senses and our feelings.

In the English novel, romantic traits are often combined with realistic elements, and they coexist in a single novel. These realistic elements offer us even more precise information about how the society was in a close connection with various Christian practices and mentalities.

The Scarlet Letter is yet another example of a strong Christianized society at its beginnings. Set in the harsh Puritan community of seventeenth-century Boston, this tale of an adulterous entanglement that results in an illegitimate birth reveals Nathaniel Hawthorne's concerns with the tension between the public and the private selves. Publicly disgraced and ostracized, Hester Prynne draws on her inner strength and certainty of spirit to emerge as the first true heroine of American fiction. Arthur Dimmesdale, trapped by the rules of society, stands as a classic study of a self divided. Although puritans started as a more free and idealistic Christianity, condemning Inquisition and other Catholic drastic and brutal behavior, colonists of the New England found themselves in

front of an austere environment, which asked for austere and drastic measures. Nathaniel Hawthorne speaks many times about witch hunts and he describes historical events which involved capital punishments for witchcraft. The author himself was descendant from a famous witch hunter and he feels guilty for his ancestors' deeds. The *Scarlet Letter* views all this religious and superstitious society with a cold critic eye, exposing existential tragedies resulted from these prejudices. The moment Arthur Dimmesdale decides to throw away all his old concepts and to leave the country with his beloved Hester, he feels a deep joy, an energy which gives him strength. But this burst of energy caused by this sudden freedom of thought is not enough, for he is deeply rooted in artificial prejudices and superstitions. The fact that Roger Chillingworth finds out about their plans and interferes makes Dimmesdale lose his hope for freedom. He considers this obstacle a sign, a divine punishment which he cannot escape. The faint rational glimpse is again suffocated by his superstitious roots and his conscience shaped by a society inclined to believe in supernatural more than the authentic Christian moral values, which is fatal for Dimmesdale.

In *Frankenstein*, Mary Shelley puts the creator and his creature face to face. Frankenstein's creature learns about how a creator should be and accuses Frankenstein for not taking care of his own creation. He even associates the biblical Adam with his situation. "I am thy creature: I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed." If Adam sinned against his Creator, in Shelley's story the creator is the one who sins against his creation. Frankenstein's monster is initially an innocent and helpless creature. Even from his early life, he takes part on events and situations which fills him with sorrow and a deep hate against human race, and thus, his own creator. Frankenstein persuades the Romantic concept which asserts that humans are born good, but society and other external factors create an evil man.

Thomas Hardy is yet another writer who reveals in *Tess of the d'Urbervilles*, indirectly and with a subtle implication, the weaknesses of a Christianized social environment. He describes the Methodist movement, placing one of his most important characters of the story into this new religious orientation. After we have seen the true nature of Alec, which is a man without scruples, we meet him again as a wondering preacher. The force of destiny brings Alec and Tess to face their past once more. Alec, who has become a fervent preacher with many adepts, is ready to throw away all his beliefs the moment he meets Tess again. He suddenly reveals one more time his malicious nature, forcing Tess to give up on Angel and to marry him.

Another problematic issue highlighted by Thomas Hardy was the *Parson Tringham's* attitude when Tess comes to bury her child. Rather

than a refugee for all miserable people, the religious institution becomes a rigid and punishing element of society. But, as we can all realize, Parson Tringham was the main cause of Tess's tragedy, because he created the intrigue in this novel by telling Tess's father about his noble ancestors, the d'Urbervilles.

In *The Picture of Dorian Gray*, Oscar Wilde proposes us to imagine a life of luxury, immorality and vice, without its natural finality. Such life would eventually lead to the degradation of human's inner and outer aspect. But all this malicious poison caused by Dorian's bad deeds is reflected only on a portrait. Essentially, the narrator accepts that Dorian's deeds are immoral. This can be possible only in a society with a Christian background. Dorian, even if his body is perfect, his conscience is always there to remind him about his past deeds. The portrait itself represents his conscience, a remainder of what is bad and good, and an absolute reference of moral values. We can deduce from this novel that, a life without the just punishment for bad deeds, a life without the natural cause and effect would be outside the existence. Human life would lose its finality: to learn from his own mistakes. Dorian's final act is to destroy his hideous portrait, which is, in fact, his own conscience. This eventually leads to his death. Psychology asserted that, if the conscience is absent, the discernment is absent too, and the subject loses his ability to think and to make decisions.

The literature is in a constant change, which reflects a dynamic society. The novel evolved with the society, with its customs, orientations, philosophy and way of life. When the omniscient narrator is dead, as we can see in the postmodern literature, God's is no more an important reference in society. But things were not always this way. In older times, Christian morals and values were the absolute reference of good and bad. If in the classical literature, biblical themes had a special place, as we can see in Milton's "Paradise Lost," Christian elements are in a slow, but certain road towards degeneration, until they are totally absent. The novel is the image of a society which gradually moved farther and farther away from its Christian roots. Thus, we can conclude that the literature has always been a mirror of the society in which a novel has been created.

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Source: <http://www.bbc.in>

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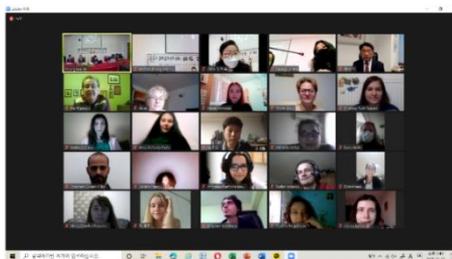
*Prof.Dr. Won Yousuk
Ha Youngsun (Helen Ha)
Ju Jieun (Grace Ju)*

On 30th of June 2020, Rector Prof. univ. Dr. Cristiana Cristureanu of Dimitrie Cantemir Christian University and Kang Hyounhwa, President of King Sejong Institute Foundation, signed the Agreement on Entrustment for Operation of King Sejong Institute from Bucharest in Romania. King Sejong Institute Foundation is a national institution under the Ministry of Culture, Sports and Tourism from South of Korea.

We held the opening ceremony on the 1st of September. 163 students have registered in Bucharest King Sejong Institute: 144 students for Korean language classes and 19 students for Korean culture classes, Taekwondo, and Hangeul calligraphy courses.



[Bucharest King Sejong opening ceremony 1th of September]



[Korean Culture Academy completion ceremony 20th of November]

Especially we start 9 classes of Korean language courses on the 1st of September; 5 classes of 1A, 2 classes of 1B and 1 class of 2B which are on the beginner level and 1 class of intermediate, 1A. Each for one level course is kept 4 hours for a week, 15 weeks, total of 60 hours. Three Korean native teachers teach students in those classes. The course is held on-line caused by pandemic circumstances. After 15 weeks of courses, almost every student has done the final scholastic achievement test. 4 kinds of level tests; reading, writing, hearing, and speaking for the Korean language course and performance tests for Taekwondo and Hangeul Calligraphy. Total 112 students obtained the certification of completion after achievement test, who are up to the standard over 70% attendance and 60% grade of the test.



[Course posters which are held by Bucharest King Sejong Institute in 2020]

The YouTube link through which you can quickly see our King Sejong institute completion ceremony which is held on the 17th of December, https://www.youtube.com/watch?v=zitOnL_Tu2o&t=162s

Bucharest King Sejong Institute also held Korean Culture Academy in periods on the 16th of October till 20. November. 2020 in that, are kept three culture courses: Korean food, Korean history, and K-Music.

Korean culture Academy completion ceremony which is held on the 20th of November can be watched here: <https://www.youtube.com/watch?v=ZS4fu2kACkw&t=39s>

Bucharest King Sejong Institute's operation vision is to be the No. 1 institution in Romania for Korean language education and Korean culture distribution.

- ✓ To train excellent teachers.
- ✓ High-quality Korean language education for students.
- ✓ To organize various Korean cultural events to provide opportunities for anyone easily is experienced in the Korean language/cultural education.

- ✓ To cooperate with the Korean Embassy in Romania, Korean Universities, and cultural education institutions and sharing the vision of education with them.

As a leading Korean language/cultural education institution in Romania, it has established itself as the King Sejong Institute, a venue for Korean language classes, qualifications and hobbies, and cultural experiences for Romanian Korean learners.

1) 2021-2023 plan

- Fall semester (new semester) Korean language course established
- Hosting the Korean Language Proficiency Test (TOPIK)
- Support for Korean language cultural events organized by the embassy
- Speaking contest held / Sejong Academy Cultural Event
- Activation of online classes for learners in rural areas where there are no formal learning institutions
- Bucharest Institute held regular cultural festivals (speaking contest, Korean food experience, various cultural lectures, and performances)
- Regular lectures on Korean culture (ex. Samulnori, K-pop, Korean calligraphy/calligraphy, etc.)
- Sejong Language Institute summer camp held.
- New Year's Day, Chuseok events (holiday food, wearing hanbok, tea ceremony, learning Korean etiquette)
- Translation support for KOTRA Korean business meetings.

2) After 2024

- Training excellent learners into teachers and cultural teachers
- Dispatch Korean language teachers to universities in Romania that require Korean language classes
- Korean language and culture training for local Romanian employees



Prof. Dr. Won Yousuk,
Administrator of Bucharest King Sejong Institute



Ha Youngsun (Helen Ha)
Professor of Bucharest King Sejong Institute

My name is Ha Youngsun, and I am a professor at Bucharest King Sejong Institute. I have stayed in Romania for 14 years now, 12 of which I have taught Korean. My educational background consists of a major in food nutrition and a major in Korean language education for foreigners. I have also acquired a master degree in Korean studies. While I was teaching Korean, I had the great privilege of meeting and interacting with Romanian students at different levels. I always had high hopes for a better education system of Korean studies in Romania. Last year, we were able to open the Bucharest King Sejong Institute, where I would continue to teach Korean. King Sejong Institute offers more systematic education methods for teachers and students and stands as the world's leading Korean Institute in Korean language education. Not only do they have a systematic approach to Korean language education, they also offer diverse experiences and opportunities to learn about Korean culture. Although we could not meet with students in person this past year due to the pandemic situation, our students' passion and online class participation showed us that they were able to progress and succeed. They did not let this bad circumstances limit their passion for Korean.

Last October we established the Sejong Culture Academy where I taught about Korean food. Despite our courses being online, we had a surprising number of 70 participants joining our Korean food course. Through this course, I was able to teach about Korean food culture including Kimchi culture, Spoon culture, Rice culture and table manners, etc. Moreover, we shared Korean foods recipes and instructional videos to

make foods such as Kimchi, Japchae, Kimbap, Bibimbap, Kujeolpan, and many students who participated were able to recreate these foods from their homes. We could experience the traditional and delicious Korean foods by sharing visuals. It was an enriching time for me and the students.



In 2021 I will work to promote the Korean language and culture in Romania with Bucharest King Sejong Institute because I know, through my 12 years of teaching experience, how much Romanian fans are interested in Korea and love the Korean language and culture. This motivation encourages me to teach better and work harder. Thank you for the many interests about Korea and about Bucharest King Sejong Institute. Please keep encouraging our teachers and staffs continually. Thank you!



Ju Jieun (Grace Ju)
Profesor of Bucharest King Sejong Institute

It has been a year since I came to Romania; at first, I was impressed by Romania, with its beautiful nature and friendly people. Together with the opening of Sejong Academy and Sejong Culture Academy last year, they would become blessings for me. Now I have finished the first semester of the academic year. My Korean and Korean history classes with Romanian students have been a wonderful experience for me. I have found that more people are interested in Korea, Korean culture, and content than I had thought. I was happy to meet people who are interested in the Korean Wave, that travelled so far from Korea, in Romania and parts of Europe. It was not only just a time to teach language, history, but

also to understand and get to know a different culture and language. The academy teachers and I were worried about how the lessons could be conducted because of COVID-19, but we were able to do well with the help of the Internet, which opened the possibility for students in Bucharest as well as other parts of Romania and surrounding countries to join those classes. When I asked the question “Why you want to learn Korean?” to students in classes, I was able to hear a variety of answers. Some of the answers they gave we were they wanted to understand Korean songs, Korean dreams, and movies, and that they loved Korean food. Some were interested in Korean clothes and makeup. Some students knew Korean songs and singers more than I did, and I was surprised to see them making Korean food made by hand, uploading photos, and showing various craft activities. It was also a time for Koreans to understand the difference between the lifestyles of the Eastern and Western parts of the world, through learning about different national treasures such as the gymnast Nadia Comaneci, being able to visit beautiful nature and great castles such as Dracula Castle, as well as old houses built in different ways than in Korea. The world is now called a global village: different racial characteristics, languages, cultures coming together, but also understanding and respecting each other in a single, connected, and communicative phenomenon. I think being able to have a heart that makes a big difference. Many students here in Romania have a desire in their minds to understand Korea, and Sejong Academy will be used as a place to play an important role in solving and understanding that cultural thirst. We look forward to seeing Romania, a beautiful Eastern European country, which was called “The Little Paris” or “The European Granary”, and South Korea, which was called “The Lantern of the East”, be a wonderful companion to each other, with a beautiful cultural union between east and west through the Sejong Academy in Bucharest.



