Speech and Context

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

JOURNAL TOPICS

- **Overview of signs, speech and communication:** overview of sign; overview of speech; speech aspects; overview of communication and speech act; sense and signification in communication; intention in communication; speech intelligibility;

- **Types of sign, speech and interactional mechanisms in communication:** icons; indexes; symbols; speech act in everyday communication; mimic and gestures in communication; language for specific purposes; sense and signification in media communication; audio-visual language/pictorial language; language of music/language of dance; speech in institutional area; verbal language in cultural context; languages and communication within the European community;

- **(Literary) language and social conditioning:** ideology and language identity; language influences; morals and literary speech; collective mentality and literary image; (auto)biographic writings, between individual and social; voices, texts, reprezentation;

- **Language, context, translation:** role of context in translation; types of translation.

CONTENTS

A SHORT PRESENTATION OF VOLUME MATERIALS

Viktoriya Karpukhina proposes an interpretation of the linguistic reality from the cognitive and discursive aspect. The phenomena under consideration are the objects of the linguistic reality (a text, a discourse, an intertext, a hypertext). The author studies the scientific paradigms viewied through the epistemological "tradition – modern – postmodern"triad. She reveals the most important aspects of studying the objects of the linguistic reality through the scientific paradigms of XXth -XXIst centuries.

In her article **Stella Gorbani** makes an attempt to analyze the structure, meaning and the functions of the parenthetic elements in three different languages, paying attention to the similarities and the differences these structures have in English, Romanian and Russian.

The research of **Gergana Atanassova Petkova** deals with some Moldovan and Romanian feminine proper names of Latin origin which were once canonized by the Catholic Church. The observation is based on a corpus of fifty-three feminine anthroponyms.

Silvia Bogdan analyzes the issue of failed humor in situational English conversations. Since humor is seen as an important socio-pragmatic discursive strategy, it may be assigned a significant role in regulating conversations. The present article addresses the issue of failed humor and aims at analyzing the cases of unperceived as well as rejected humor in verbal interaction. Humor is generally unsuccessful when there is incongruity between the interlocutors' speaking styles, resulting in an opposition between what is meant and how it is perceived.

Luminița Hoarță Cărăușu explores the doctor-pacient communication as a particular type of dialogue. This type of communication implies an institutional setting (for example, a hospital or a clinic). The communication under analysis involves the act of pre-assigning the sender's role. Indeed, the doctor-patient communication evolves taking into consideration the participants'social statuses, whereas, the doctor's social status governs the act of communication imposing the concrete topic of the verbal interaction. The paper analyzes the way in which the topic is interrelated with the institutional setting where the communication unfolds.

Daniela Maria Marțole's paper focuses upon the representation of the body as a constitutive of the self in the play "Macbeth" by W. Shakespeare. Considering some critical perspectives upon the play, the paper insists upon the dissected/mutilated body exterior as the object of knowledge, the main means towards the discovery and understanding of the body interior, a network of energies generally neglected in the early modern culture.

Anamaria Grecu-Gheorghiu studies the occasional sermons (paraenesis) as a separate homiletic genre distinct from the other forms of speech acknowledged in specialized orthodox writings.

The cultural practice of tea drinking played an important part in the Victorian lifestyle. Inside a Victorian house, the roles of husband and wife were clearly established through (un)written rules, and men and women were expected to

behave in certain ways. Organizing and conducting a tea drinking party, as well as coordinating the setting of the table for a private family tea gathering, or just for the purpose of having one or two guests over tea, was the task of Victorian wives. **Ioana Boghian**'s paper attempts to identify the functions of the Victorian cultural practice of tea drinking.

Solomija Buk proposes a quantitative analysis of Ivan Franko's novel "Without Asking a Wade"**.** The statistical features of the novel are obtained on the basis of text corpus. A special attention is paid to quantitative relations between/among parts of speech (the indexes of epithetization, nominalization, and verbal definitions).

Sergey Stroykov reviews E. Ungureanu's book "Dincolo de text: HYPERTEXTUL" which contains a deep linguistic analysis of the conceptual text – intertext – hypertext triad.

Luiza Şoşu proposes a translation of Mihai Eminescu's *Hesperus* in English.

TYPES OF SIGNS, SPEECH AND INTERACTIONAL MECHANISMS IN COMMUNICATION

THE LINGUISTIC REALITY AND THE MODERN ASPECTS OF ITS STUDIES VIEWED THROUGH SCIENTIFIC PARADIGMS

Viktoriya Karpukhina

Abstract

The article considers the interpretation of the linguistic reality from the cognitive and discursive aspect. The phenomena under consideration are the objects of the linguistic reality (the text, the discourse, the intertext, the hypertext). The article deals with the scientific paradigms viewed through the epistemological "tradition – modern – postmodern" triad. The main purpose of the article is to reveal the most important aspects of studying the objects of the linguistic reality through the scientific paradigms of XXth -XXIst centuries.

Keywords: *reality, paradigm, scientific, study, linguistic.*

The linguistic reality in the article is appreciated like the system of three co-ordinates of "space – time – subject", construed or reconstructed by a linguist. There are the objects of this reality existing and functioning inside it (a text, a discourse, an intertext, a hypertext). The linguistic reality might be appreciated in another way. M. Devitt, e.g., thinks the linguistic reality is made of such "outputs/products" as "physical sentence tokens", "the spoken, written, etc., symbols that speakers produce"[1]. The paradoxical thought of M. Yampolskii that "a reality is more or less either a construct or a chaotic indefinite phenomenon which defies any description"[2] is correct when discussing the construed/reconstructed phenomenon of the linguistic reality.

Drastic changes in the linguistic reality can be shown using the examples of translation of children's literature. The evolution of language forms, largely connected to the public conscience changes, may be foreseen by transla-tors in their linguistic work[3]. Appeared in the 1990s, the postmodern translation of A. A. Milne's "Winnie-the-Pooh" by V. Rudnev[4] anticipated the deep changes of the Russian language stylistic standards which can be easily grasped in any Russian contemporary text (especially in mass-media and scientific texts, not only in translated children's literature).

The analytical translation theory, made by V. Rudnev and embodied into the translation of A. A. Milne's stories, has failed from the communication point of view. V. Rudnev fills his target text of "Winnie-the-Pooh" with speech fragments in English (either transcribed or transposed without changes and translation); he keeps to the English syntax constructions, especially standard word order, preserves English punctuation, etc. All these strategies, however, make the target text interesting for different recipients. This new audience is the audience of linguists, philosophers, semioticians, researchers, etc. The main aim of the translation by V. Rudnev was reached, because his new translation of "Winnie-the-Pooh" aimed to broaden the interpretation potential of children's classical books traditionally translated into Russian. The texts of the new translations into Russian of J. Rowling's, J. R. R. Tolkien's, C. Lewis's books, which have appeared in the Internet, show

the stylistic shift in the Russian language which was pointed out in the translations made by V. Rudnev.

Language creolization, hybriding of different languages grammar forms, global usage of English (which turns out to be a kind of "postmodern Latin"), changes in the speech etiquette standard are used now in the language of mass-media and children's literature. It influences, in its turn, the changes of the value system in the contemporary society. Globalization and some cosmopolitism, inherent for the translators in their activity, were appreciated negatively some time before, but now they can be evaluated as the leading trends in language which determine the contemporary society development and the formation of the contemporary linguistic reality.

From the traditional point of view, the linguistic reality should be studied within the so-called "semantic" language paradigm[5]. At that moment the main linguistic reality object under consideration is not a text, but a word, "a name". The characteristics of the word in a fiction world and its imagery would become the object of research of the functional stylistics and the reference theory (though the last one would be developed in postmodern era). The linguistic works in the fields of lexicology and lexicography formed the basis of the paradigmatic aspects in the studies of lexemes when the word is seen as the main systematic unit of the language (cf. the works of Apresyan, Shmelyov, Kuznetsov, Komlev, etc.).

The most widespread pattern of a linguistic reality unit is the "semantic triangle" well-known from C. Ogden's and I. Richards' works. The pattern is considered to be the individual's point of view to the world[6]. Turning to the dynamic cognitive pattern representing both the syntagmatic and paradigmatic characteristics of a lexeme as a sign correlated to some denotation and significance, the pattern appears when the semantic fields were construed to model the linguistic reality[7]. Syntagmatic, semantic and functional fields were the most obvious examples of the alterations to the so-called "modern" stage of the scientific linguistic paradigm.

On this "modern" stage[8] the word is thought of as an object of the linguistic reality existing in the context (in the text, and later – in the discourse). It gives the possibility to research the structures which are more extensive than the word and the sentence. This new, "syntactic" paradigm[9] is oriented to the connections rather than the paradigm units studying. Taking the postulates of structuralism, functionalism, and generative grammar[10] as a basic point, the researchers see the text being the main linguistic reality object. The appearance and development of text linguistics was a fine prerequisite for text grammar studies, and these studies were directed into the formal, but not semantic structure of the text as the linguistic reality object.

Being "the alternative" to the traditional studies, text linguistics emphasized not the systems of a language elements, but the structures of a language objects.

Denoting this linguistic paradigm as the "syntactic" one shows the linguistic turn from lexis to grammar, on the one side. On the other side, the main cognitive pattern considered now by the linguists is the proposition with the verb as a center of it: "The predicates correlate to the connections, not the things, but at the same time the predicates do not denote these connections"[11]. Different "case grammars"[12] developed the ideas of N. Chomsky only in particular ways. The way out was in searching for some "underlying" or sub-text structure which should construct the text itself and could work as a link to global textual and intertextual structures.

The development of the postmodern, then the cognitive-discursive paradigm of linguistic knowledge is marked by two main differences from the previous paradigms (traditional and "modern"). In the postmodern paradigm the basics are anthropocentrism and relativity of the most important concepts used in the language description. The synthesis is made there by the subject (a human being – speaker, listener, interpreter). The situation of the traditional and modern views onto the linguistic reality is obviously changed. The linguistic reality object under consideration is not only the text now, but the discourse preeminently. It is appreciated as the habitat for the text[13]. The forms of the linguistic reality more complicated than a text come into the sphere of interests of the linguists at the moment of considering more and more complicated communication process. The linguists start studying such objects as the intertext[14] and hypertext[15]. More complex forms of the linguistic reality objects demand more complex models to be represented. The cognitive models such as frame, scenario, script are changed now to macroframes, hyperframes in the traditional version of the cognitive-discursive studies or to the models construed in the cross-point of human and natural sciences (e.g. fractal models of a text, discourse, intertext in the psycholinguistic and synergetic linguistics studies[16]). Communication process considered more and more complex nowadays could be appreciated as the most accessible form of the linguistic reality. It leads to the turn from the static cognitive models (proposition, scheme, script) to the dynamic models (frame, scenario, thesaurus). When the linguists use instruments and methods of social and natural sciences, it seems logical in the era of postmodern. It shows the tendency to create integrative theories within the still existing linguistics paradigm. But, on the other side, the demand on the object of linguistic studies and the methods of these studies being not in a conflict is on the agenda in the postmodern stage of the linguistics development. E.g., the study of the physiological response of an individual at the environment surroundings where the data of the autopoiesis theory were used would be the study made in the field of cognitive psychology or the interaction theory rather than in the field of linguistics.

A paradoxical thought of G. Guillaume of the linguistic instruments ("the highest linguistics can open only those cognitive instruments for a researcher which he has already had and which he can use better only in the case he

knows them"[17]) shows the linguistic reality should be studied by using the linguistic methods, preferably, although using the instruments of some other sciences could be very effective in some cases, too. The scientists working out the cognitive-discursive paradigm use the methods and the data of the socio-linguistic, psycholinguistic, philosophical studies in the process of their research to construe the integrative cognitive models of the text, discourse, intertext, hypertext so those models correlate to the most important characteristics of the objects modeled precisely. The so called "interpretationism" of the cognitive-discursive paradigm is the result of the two main characteristics of that paradigm discussed above – anthropocentrism and relativity. The anthropocentric princi-ple on the stage of postmodern takes the interpreter back into the sphere of the linguistic interests. This subject who interprets the linguistic reality is loca-ted on the line of the "near-by horizon"[18]. The relativity principle lets recon-struct another subject – an author – at the line of "the far away horizon". We reconstruct the axiological linguistic strategies of the text and discourse pro-duction which were used by this subject. And the unity of those two processes – text and discourse production and interpretation – is crucial in the cognitive-discursive paradigm while modeling the contemporary linguistic reality.

Notes
[1]Devitt, 2006, p. 483.
[2]Yampolskii, 2010, p. 61.
[3]see Karpukhina, 2012, p. 52.
[4]Rudnev, 2000.
[5]see Stepanov, 1985, p. 5.
[6]see Karpukhina, 2013, p. 49.
[7]see Schur, 1974.
[8]see Parshin, 1998.
[9]Stepanov, 1985, p. 125.
[10]see Kubryakova, 1995.
[11]Stepanov, 1985, p. 127.
[12]see Chafe, Fillmore, etc.
[13]see Arutyunova, 1999; Kubryakova, 2004.
[14]Neubert, 1992; Beaugrand, 1997; Smirnov, 1997; Kuz'mina, 2009; etc.
[15]Chernyak, 2008; Ryazantseva, 2008.
[16]Kuz'mina, 2009.
[17]Giiom, 1992, p. 17.
[18]Giiom, 1992, p. 160.

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A COMPARATIVE STUDY OF PARENTHESES IN ENGLISH, ROMANIAN AND RUSSIAN

Stella Gorbani

Abstract

This article makes an attempt to analyze the structure, meaning and the functions of the parenthetic elements in three different languages, paying attention to the similarities and the differences these structures have in English, Romanian and Russian.

Keywords: *study, comparative, parentheses, structure, language.*

Parentheses have for a long time been the focus of discussions of the linguists of different languages, who analyzed and classified these language units from different points of view: structural, grammatical, and functional. The status of parentheses in English and Russian has been studied by many Russian linguists, such as O. Alexandrova, L. Barhudarov, V. Babaitseva, while the Romanian parenthetic constructions were not given such a thorough analysis. In this article we would like to dwell on the differences and similiarities of these language elements within three languages, different by the type of language they represent and the branch of languages they belong to.

Professor O. Alexandrova, the representative of the Russian school of linguists, defined parenthesis, as "… a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts a syntactic construction without otherwise affecting it, having often a characteristic intonation and marked in written form by commas, brackets or dashes"[1]. O. Alexandrova classifies the parenthetic constructions from two perspectives, from the point of view of structure and meaning. From the structural point of view parentheses are divided into:

(1) one-word parentheses: *indeed, probably, perhaps, so, still, therefore, thereby, first, second, then, moreover, doubtless, anyway, next, nevertheless, though, further, well, thus, thenceforward; pesemne, poate, parcă, cică, fireşte, bineînţeles, desigur, evident, negreşit; может, право, подлинно, кажется, думаю, передают, слышно, напротив, далее, наконец, впрочем, главное, кстати, вообще, вернее, пойми, поймите, поверьте, послушайте, согласитесь, вообразите,* etc.[2];

(2) parenthetical word-combinations: *at any rate, no doubt, in general, for example, after all, in my judgment, in my opinion, in addition, in fact, in a way, no wonder, on the contrary, on the one hand, on the other hand, for example, of course,* etc. (the most common prepositions which are used in English parentheses are: *for, of, with, without, at, to, on,* etc.); *spre nedumerirea mea, din păcate, din (ne)fericire, fără îndoială, cu siguranţă, de altfel, de altminteri, din contra, printre altele, în general, în special, de fapt, în fond etc.; другими словами, иначе говоря, коротко говоря, попросту сказать, мягко выражаясь, если можно так сказать, в общем, в частности, прежде всего, кроме того, сверх того, стало быть, нечего греха таить, странное дело* etc.

So we can notice that this category of parentheses is pretty rich and varied from the point of view of composition in these languages.

V. Babaitseva adds to the list of the English parentheses another category of parentheses and, namely, parentheses which contain one component ending in –*ly* such as: *general**ly** speaking, pretty uncontroversial**ly**, clear**ly** enough, effective**ly** realized, quite hypothetical**ly**, vague**ly** enough, intelligib**ly** enough, more or less persuasive**ly*** etc.[3] No doubt that this is specific only for the English language in which adverbs have such a form.

(3) parenthetical sentences. e.g: *I believe, I suppose, I fancy, I think, it seems to me, one may think, one would say, one would suggest, one may suppose, some would say, we believe, we may agree,* etc.; *paremise, cred eu, mi se pare* etc.

If in English these constructions have undoubtedly the traditional structure of a sentence (subject+predicate), in Russian and Romanian they do not have necessarily such a structure, unless these are insertions, e.g:

«Она выглядела счастливой (*как всегда при виде его*), улыбаясь вышла на порог».

From the point of view of parts of speech which make up parenthetic elements they are pretty much similar in the languages under discussion, with the exception of some of them. Parentheses can be expressed by:

- modal verbs:

"That's what I was about to observe too, *certainly*" (Ch. Dickens). „Pentru întâia oară, *poate*, în zilele mele, mergeam pe un drum de munte în strălucita dimineaţă de vară..." (Hogaş). «Я не знаю, где зарыты Опанаса кости: *может*, под кустом ракиты, *может*, на погосте» (Багрицкий).

- adverbs:

"*Apparently* her brain had been working while her mind was disconnected" (Frank E. Peretti, *Piercing the Darkness*). „*Adevărat*, nu e nici o asemănare între voi amândoi". «*Серьёзно*, можешь что-нибудь откопать про него?» (А. Юрчук).

- prepositional clauses:

"The worthy dame, *to his surprise*, turned very pale and very red" (Ch. Dickens). „Eu intrasem, *în adevăr*, masa lângă pat, pusesem lumânarea pe masă şi scosesem câteva foi de hârtie pentru a scrie" (Hogaş). «*К сожалению*, он всего лишь аббат и проповедник, но…зачем вам потребовалось это?» (Л.М. Леонов).

- infinitive constructions:

"She had broken a precious china and, *to make the things still worse*, she never told anyone about it". «*Сказать правду*, спасённый не понравился Морозке с первого взгляда» (А. Фадеев).

As for Romanian parentheses, they are never expressed by infinitive constructions. The English parentheses, "to make the things still worse", can be translated into Romanian by the parentheses "mai mult decât atât", which is not expressed by an infinitive. Or if we trans-

late into English the Russian parenthesis, «сказать правду», it will sound, "truly speaking", which again is not expressed by an infinitive.

- participial construction:

"*Speaking of fundamentalist problems*, I understand Amber Brandon was in your class?" (Frank E. Peretti). „*La drept vorbind*, nimeni nici nu-şi imagina o astfel de situaţie". «*Собственно говоря*, не касаясь других предметов, я должен выразиться о себе, между прочим, что судьба относится ко мне без сожаления, как буря к небольшому кораблю» (А.П. Чехов).

- additional sentences:

"You are not complaining, *I hope*" (A. Cronin). „Este o criză, *mă-nţelegi*, care, *poţi să zici*, că nu se poate mai oribilă" (I.-L. Caragiale). «Я всякому, *ты знаешь*, рад» (М. Горький).

Analyzing the parenthetic elements from the point of view of their meaning, O. Alexandrova divided them into three large groups:

- parentheses reflecting the category of *references* (these are words and syntactical constructions, sometimes containing more than several words used by the speaker in order to refer to some fact, source, event etc.[4]: *hence, then, too, hence-forward, to my mind, as you say*, etc.):

"*So anyway*, I'm faced with two options: I can be retained by Christians and find out later they can't afford my services, or I can take their case for free or on a reduced basis - usually a drastically reduced basis" (Frank E. Peretti, *Piercing the Darkness*). "Considering his predicament, *therefore,* a lack of feeling was all right" (James Aldridge, *Endurance for Honour*).

- parentheses reflecting the category of *exemplification*, which includes words and word combinations that serve for introducing examples, such as: *for instance, suppose we take, etc.* e.g:

"Suppose that, *for instance*, being struck by the vastly different character of the carvings of some primitive tribe and of contemporary sculptors, I were to conclude that "of course, aesthetic concepts change…" (G. J. Warnock, *The Object of Morality*). "*To look at*, he was quite clean in appearance" (M. Spark, *You Should Have Seen the Mess*). "*In the case right here,* there would be about a zero chance of any contingency recovery" (Frank E. Peretti, *Piercing the Darkness*).

- parentheses reflecting the category of *deliberation*, expressing someone's appreciation, doubt, assertion, etc. Here we may refer to such constructions, as: *probably, perhaps, anyway, in my opinion, of course, I suppose, I believe,* etc.:

"*Anyway,* after Bingo he and his wife asked me if I wouldn't like to join them for a drink. So I did" (J.D. Salinger, *A Perfect Day for Bananafish*). "He would *probably* be dead by the time he got halfway there but it would be better to be dead halfway home than to be living here" (F. O'Connor, *An Exile in the East*).

The Romanian grammarian E. Ionaşcu[5] and the Russian grammarian, V. Babaitseva[6] give another classification of parentheses from the point of view of meaning, such as:

- parentheses expressing the attitude of the speaker towards the message: *din păcate, din (ne)fericire, cu părere de rău, spre marele meu regret, spre nedumerirea mea* etc.; *к счастью, к несчастью, по счастью, по несчастью, к радости, к огорчению, к прискорбию, к досаде, к сожалению, к удивлению, к изумлению, к ужасу, к стыду*:

> „*Din fericire,* rănile primite în urma accidentului de automobil nu erau prea grave" (V. Eftimiu). «Совсем скоро, *безусловно,* птицы улетят на юг».

> > In English such parentheses can be identified, as well. They sound as follows: *fortunately, unfortunately, to his surprise,* etc.

- parentheses expressing the certainty or uncertainty of the speaker towards the related things: *probably, no doubt, naturally, possibly*, etc.; *fireşte, bineînţeles, desigur, evident, negreşit, într-adevăr, fără îndoială, cu siguranţa, fără doar şi poate, natural, de bună seamă, probabil, pesemne, poate, se prea poate, parcă, cică*, etc.; *без всякого сомнения, очевидно, безусловно, разумеется, само собой разумеется, бесспорно, действительно, наверное, возможно, верно, вероятно, по всей вероятности, может, может быть, быть может, должно быть, кажется*, etc.:

> „Era, *poate*, prea târziu" (V. Eftimiu). «На горизонте мы увидели большой корабль, *несомненно*, это были пираты».

- parentheses expressing the sourse of the information: *according to..., to my regret, to my surprise, etc.; după mine, după părerea mea* etc.; *говорят, сообщают, передают, по словам…, по сообщению…, по сведениям…, по мнению…*, etc.:

> „*După parerea mea*, în limba greacă şi germană capacitatea lor de compunere..." (C. Noica). «*Говорят*, у этого человека наблюдалось постоянное и непреодолимое стремление окружить себя оболочкой, создать себе футляр» (А.П. Чехов).

- parentheses expressing the connection between things expressed: *firstly, secondly, finally*, etc.; *în primul rând, în al doilea rând, mai întâi de toate, în sfârşit, la urma urmelor, de altfel, de altminteri, dimpotrivă, din contra, printre altele, apropo, pe de o parte, pe de altă parte* etc.; *итак, следовательно, значит, наоборот, напротив, далее, наконец, впрочем, между прочим, в общем, в частности, прежде всего, кроме того, сверх того, стало быть, например, к примеру, главное, таким образом, кстати*:

> „Cu o dragoste şi cu o admiraţie neclintită, acest frate bandit îi punea totul la îndemână, *la urma urmei*, îl întreţinea" (C. Petrescu). «Вся жизнь Никиты не была постоянным праздником, а, *напротив*, была не перестающей службой».

- parentheses expressing ways of expressing one's thoughts: *truly speaking, in a word, in short, to cut a long story short, actually, as a matter of fact*, etc.; *într-un cuvânt, cu alte cuvinte, altfel spus, mai exact, mai bine zis, în general, în linii mari, în special, la drept vorbind, de fapt, în fond* etc.; *одним словом, иными словами, другими словами, иначе говоря, коротко говоря, попросту сказать, мягко выражаясь, если можно так сказать, если можно так выразиться, с позволения сказать*:

> „Mi-aş face, *cu alte cuvinte*, datoria" (L. Rebreanu). «*Честно говоря*, устал после лекции».

All of the linguists agree upon the fact that the parenthetic constructions are uttered with an intonation that differs from that of the rest of the sentence, being isolated from it by pauses, which are rendered graphically by commas, dashes, brackets in Romanian and Russian. In English sometimes parentheses are not marked by any punctuation marks, depending on the choice of the author. Still, one can hardly find any examples of unmarked parenthetical constructions either in Russian or Romanian texts. The omission of the punctuation marks may bring to certain confusion which will cause misunderstanding of the whole meaning of the utterance:

> „Peste două zile, trebuia să plece, *negreşit,* la post" (Basarabescu).

In case we try to omit the comma before the word, *negreşit*, the meaning of the whole message will change. It will mean that the doer of the action "will leave, by all means". If the comma will be used only before the word *negreşit* it will emphasize the word *post*, meaning that the doer "will go to "post" not to another place". In English the logical stress or certain intonation patterns, characteristic for parentheses, help to emphasize where the parenthetic element belongs. This is another difference between English parentheses one the one hand and Romanian and Russian parentheses on the other hand.

According to L. Barhudarov, parentheses, as a rule, are not linked to the sentence semantically, their place in the sentence is free[7]. Still there are cases when we can't vary the position of a certain parenthesis without breaking the structure of the sentence. One of such cases is when the parenthesis plays a constructive role in the sentence and it should be preserved in its proper place without having any possibility for shifting it. For example:

> "Mr. Crawley, as a diplomatist, was exceedingly proud of his own skill in speaking the French language (*for he was of the world still*), and not a little pleased with the compliments which the governess continually paid him upon his proficiency" (W. M. Thackeray, *Vanity Fair*).

We notice that if we place the parenthetic element, "for he was of the world still", in any other place the meaning of the sentence will be completely deteriorated.

In Romanian we can notice the same thing:

> „Vorbea prea mult, tăcea prea mult, *de netăgăduit*, fazele nebuniei" (Delavrancea).

The part of the sentence following the parenthetic expression, *de netăgă-duit,* is a conclusion, drawn from its first part, which precedes the parenthesis. The parenthesis, *de netăgăduit,* plays here a concluding function and can't be reduced or replaced. The same is characteristic for Russian:

«Давно уже, лет десять, *а может*, и пятнадцать, как он жил в Деканьке» (Н.В. Гоголь).

We can not replace the parenthesis, *а может,* as it refers namely to the word *пятнадцать,* being logically connected to it having the purpose of emphasizing this word, or the doubt of the speaker concerning the period, weather it was ten years or fifteen. Being shifted to any other place within this utterance it will lose its actuality and use.

Having analyzed both the theoretical foundation of the status of parentheses in English, Russian and Romanian and the given examples, it is worth mentioning that the Romanian grammarians distinguish some categories of parentheses which are not included into this group of language elements in Russian and English. For example, the Romanian grammarian V. Şerban, distinguishes the following categories of parentheses which is different from the English and Russian researcher's classifications[8]:

- names of address (in Rom: *vocativele*):

„Scrie-ne, *tată*, când ai să vii?” (Beniuc).

In Russian and English such words, as *tata,* are considered a form of address, not a parentheses. This word *tata*, which means *father*, is very much different semantically from such parenthesis, as: *to my mind, I would say, perhaps, firstly*, *definitely,* etc. The latter have a meaning, expressing some relations, attitudes of the speaker towards the main part of the sentence, being semantically different from the words of address. The Russian linguists did not include words of address into this category of parentheses.

- explanatory apposition (in Rom: *apoziția explicativă*):

„Luca Talabă, *un bărbat cât un munte*, fost primar odinioară, îi adunase pe oameni la sfat” (L. Rebreanu).

The part of the sentence "un bărbat cât un munte", is an apposition, which is not included by any of the Russian linguists in the category of parentheses.

- some adverbs or adverbial phrases, as well as some verbals, that have become phrases, which in Romanian are called, *locuțiuni adverbiale, expresii verbale devenite locuțiuni*. This group of parentheses is subdivided into 6 other subgroups (parentheses expressing appreciation, doubt, speaker's point of view, etc.), which represent classical examples of parentheses*:*

„Am aflat, *cu satisfacție*, de succesele voastre”.

„Problema ortoepiei, *după mine*, are mare importanţă pentru unitatea limbii literare".

The Romanian grammarians attribute the so-called "filling words" (in Rom: *cuvinte de umplutură*) to the class of parentheses, too. They are: *bre, măi, fa, mă rog* etc.):

„Stai, *bă*, să-ţi spun". "No! Numai doamna să spună, *mă rog*, apoi eu sunt gata la comanda, *mă rog*. No!"

It is interesting to note that in each language these words include absolutely different expressions. For example in English they are: *well, so, damn it, I mean, I'd say*.

This comparative study of parentheses in the three languages, English, Romanian and Russian prove that these language elements still require a further study for determining the real functions and criteria of identification and delimitation of parenthesis in each of these languages.

Notes
[1]Alexandrova, 1994, p. 211.
[2]In Romanian such structures are not so numerous as in English and Russian.
[3]Babaitseva *et alii*, 1987, p. 255.
[4]Barhudarov, 1984, p. 425.
[5]Ionaşcu, 1986, p. 279.
[6]Babaitseva *et alii*, 1987, pp. 379-382.
[7]Barhudarov, 1984, p. 478.
[8]Şerban, 1994, p. 453.

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ANALYSIS OF MOLDOVAN AND ROMANIAN FEMININE PROPER NAMES OF LATIN ORIGIN

Gergana Atanassova Petkova

Abstract

The research object of the present article deals with the Moldovan and Romanian feminine proper names of Latin origin which were once canonized by the Catholic Church. The observation is based on a corpus of fifty-three feminine anthroponyms.

Every one of those fifty-three Moldovan and Romanian feminine names is derived from other proper names and therefore, they are classified according to the main characteristics of the anthroponym used as a basis for the process of derivation, i. e. if it is masculine or feminine by gender, if it is Latin or Moldovan/Romanian by origin.

Keywords: *Moldavian/Romanian feminine personal name, Latin origin, canonized.*

The research object of the present text focuses on the analysis of the Moldovan and Romanian feminine proper names of Latin origin which were once canonized by the Catholic Church.

The observation is based on a corpus of fifty-four feminine anthroponyms. "Dicționar onomastic românesc" by N. A. Constantinescu and the sites *www.kurufin.ru* and *www.behindthename.com* are used as the main sources of information. All the other additional sources of information used in order to complete this research and which are presented in this text are given at the very end, in *References*, and are cited in *Endnotes*.

Every one of those fifty-three Moldovan and Romanian feminine proper names is derived from another proper name and that is why they are classified according to the main characteristics of the anthroponym used as a basis during the process of derivation, i. e. whether it is masculine or feminine by gender, or whether it is Latin or Moldovan/Romanian by origin. We distinguish:

(1) Moldovan and Romanian feminine proper names derived from a Roman feminine name: *Agripina* (< *Agrippina* < *Agrippinus* (Roman cognomen)[1]), *Beatrice* (< *Beatrix/Viatrix* < *Viator* (late Latin name)[2]), *Clara* (< *Clara* < *Clarus* (late Latin name)[3]), *Clementina* (< *Clementina* < *Clementinus* (Roman cognomen)[4]), *Diana* (< *Diana* (the name of the Roman goddess of the moon, hunting, woods and birth-giving; meaning unknown[5])[6]), *Flora* (< *Flora* (the name of the Roman goddess of the flowers < *flos, floris*)[7]), *Letiția* (< *Laetitia* (late Latin name < *laetitius* ("happy")[8]), *Lucia* (< *Lucia* < *Lucius* (Roman praenomen)[9]), *Monica* (< *Monica* (late Latin name; meaning unknown[10])[11]), *Natalia* (< *Natalia* (Medieval Latin name < *Natale Domini* ("Christmas Day")[12], from *(dies) Natalis* ("Birthday; connected with the birth-giving")[13], or from the Latin adjective *natalis, e* ("of birth, natal"[14])), *Olivia* (< *Oliva* (late Latin name < *oliva, ae* ("olive")[15]), *Petronela* (< *Petronilla* (a diminutive of the Roman feminine name *Petronia*[16]) < *Petronius* (Roman family name)[17]), *Regina* (< *Regina* (late Latin name < *regina, ae* ("queen")[18]), *Renata* (< *Renata* (late

Latin name < *renatus* ("reborn, born again")[19], *Roza* (< *Rosa* (late Latin name < *rosa, ae* ("rose")[20]), *Rozalia* (< *Rosalia* (late Latin name < *rosa, ae* ("rose")[21]), *Tatiana* (< *Tatiana* < *Tatianus* (Roman cognomen)[22]), *Violeta* (< *Viola* (late Latin name < *viola, ae* ("violete")[23]).

(2) Moldovan and Romanian feminine proper names derived from a Moldovan/Romanian masculine proper name of Latin origin: *Angela* (< *Angel* (late Latin name)[24]), *Antonina* (< *Antonin* < *Antoninus* (Roman family name, used also as a cognomen)[25]), *Augustina* (< *Augustin* < *Augustinus* (Roman cognomen)[26]), *Aurelia* (< *Aurel* < *Aurelius* (Roman family name)[27]), *Camila* (< *Camil* < *Camillus* (Roman cognomen)[28]), *Cezara* (< *Cezar* < *Caesar* (Roman cognomen)[29]), *Claudia* (< *Claudiu* < *Claudius* (Roman family name)[30]), *Cristiana* (< *Cristian* < *Christianus* (late Latin name)[31]), *Emilia* (< *Emil* < *Aemilius* (Roman family name)[32]), *Flavia* (< *Flaviu* < *Flavius* (Roman family name)[33]), *Flaviana* (< *Flavian* < *Flavianus* (Roman family name)[34]), *Floriana* (< *Florian* < *Florianus* (Roman cognomen)[35]), *Iulia* (< *Iuliu* < *Iulius/Julius* (Roman family name)[36]), *Iuliana* (< *Iulian* < *Iulianus* (Roman cognomen)[37]), *Iustina* (< *Iustin* < *Iustinus/Justinus* (Roman cognomen)[38]), *Laureana* (< *Laurean* < *Laurianus* (late Latin name)[39]), *Lucreția* (< *Lucrețiu* < *Lucretius* (Roman family name)[40]), *Marcela* (< *Marcel* < *Marcellus* (Roman cognomen)[41]), *Mariana* (< *Marian* < *Marianus* (Roman cognomen)[42]), *Marina* (< *Marin* < *Marinus* (Roman cognomen)[43]), *Martina* (< *Martin* < *Martinus* (Roman cognomen)[44]), *Paula* (< *Paul* < *Paullus/Paulus* (Roman praenomen, used also as a cognomen)[45]), *Sabina* (< *Sabin* < *Sabinus* (Roman cognomen)[46]), *Silvia* (< *Silviu* < *Silvius* (Roman family name)[47]), *Valentina* (< *Valentin* (< *Valentinus* (Roman cognomen)[48]), *Valeria* (< *Valeriu* < *Valerius* (Roman family name)[49]), *Viviana* (< *Vivian* < *Vivianus* (late Latin name)[50]).

(3) Moldovan and Romanian feminine proper names derived from a Moldovan/Romanian feminine proper name of Latin origin: *Cristina* (< *Cristiana* < *Cristian* (Moldovan/Romanian masculine properl name of Latin origin) < *Christianus* (late Latin name)[51]).

(4) Moldovan and Romanian feminine proper names derived directly from a Roman masculine name:
    - from a Roman family name: *Cecilia* < *Caecilius*[52];
    - from a Roman cognomen: *Paulina* < *Paulinus*[53];
    - from a Medieval Latin name: *Laura* < *Laurus*[54].

(5) names with more than one origin and etymology: *Constanța* (< (1) from the Roman feminine name *Constntia* (< *Constantius* (Roman cognomen))[55], (2) directly from the Roman masculine names *Constans* and *Constantius* (Roman cognomina)[56]); *Domnica* (< (1) from the Moldovan/Romanian masculine proper name of Latin origin *Dominic* < *Dominicus* (late Latin name)[57], (2) from the Roman feminine name *Domnica* (diminutive of the Roman feminine name *Domna*)[58]); *Felicia* (< (1) from the Moldovan/Ro-

manian masculine proper name of Latin origin *Felix < Felix* (Roman agnomen, i. e. a nickname, used as a second cognomen)[59], (2) from the Roman feminine name *Felicia < Felicius* (Roman cognomen)[60]; *Victoria* (< (1) *Victoria* (the name of the Roman goddess of victory < *victoria, ae* ("victory")[61], (2) directly from the Latin noun *victoria, ae* ("victory")[62], (3) from the Roman cognomen *Victorius < victor* ("winner")[63], (4) from the Roman cognomen *Victor < victor* ("winner")[64]).

Another classification can be done in accordance with the very fact if the name is canonized only by the Catholic Church or if it is included in the list of saint names recognized by the Orthodox Church:

- names canonized only by the Catholic Church: *Angela, Augustina, Aurelia, Beatrice, Camila, Cezara, Clara, Clementina, Constanța, Cristiana, Felicia, Flavia, Flora, Floriana, Iuliana, Laureana, Letiția, Lucreția, Monica, Olivia, Paulina, Regina, Renata, Roza, Rozalia, Silvia, Victoria, Violeta, Viviana;*

- names canonized by both the Catholic and the Orthodox Churches: *Agripina, Antonina, Cecilia, Claudia, Cristina, Diana, Domnica, Emilia, Flaviana, Iulia, Iustina, Laura, Lucia, Narcela, Mariana, Marina, Martina, Natalia, Paula, Petronela, Sabina, Tatiana, Valentina, Valeria.*

The biggest group is the one which consists of the Moldovan and Romanian feminine proper names that are derived from Moldovan and Romanian masculine proper names of Latin origin (27). The least group includes feminine anthroponyms derived from another Moldovan and Romanian feminine proper name – there is only one example (*Cristina < Cristiana*).

The number of names derived from a masculine name (30) is bigger than that derived from a feminine anthroponym (19). Four of the names included in the present research are of uncertain etymology and origin. It is so because of the impossibility to find out the ways those names have entered the Moldovan and Romanian anthroponimic systems.

Twenty-eight of the observed names are derived from another Moldovan or Romanian name, while twenty-one are derived directly from a Roman name (eighteen from a feminine Roman name and three from a masculine one).

All the Moldovan and Romanian feminine proper names of Latin origin under consideration in the present text are canonized: twenty-nine by the Catholic Church, while twenty-four are included in the so-called saints' list by both Churches, i. e. the Orthodox and the Catholic ones.

Notes
[1]Constantinescu, 1963; www.kurufin.ru.
[2]www.kurufin.ru.
[3]www.behindthename.com; www.kurufin.ru.
[4]www.kurufin.ru.
[5]It is possible the name to be derived from pre-Indo-European word *deivos* – "god" (www.kurufin.ru), from an Indo-European root meaning "heavenly, divine" (Voi-

nov *et alii*, 1990; www.behindthename.com), from the Latin *deus, i, m* – "god" (Dzyatkovskaya *et alii;* Knappová, 1986), from the feminine form (, i. e. *diviana*) of the Latin *divianus, 3* – "the one, who is divine" (Kovachev, 1995) or from the Latin *dies, diei, m/f* – "day" (http://slovnik.dovrecka.sk/etymologicky-slovnik-mien).

[6]www.behindthename.com; www.kurufin.ru.

[7]www.kurufin.ru.

[8]*ibidem*.

[9]Constantinescu, 1963; www.behindthename.com; www.kurufin.ru.

[10]It is supposed that the name is probably derived from the Greek *μόνη* – "single" or from the Latin verb *moneo, 2* – "remind; inspire; foretell" (www.kurufin.ru).

[11]www.kurufin.ru.

[12]Doichinovich, 2010; www.behindthename.com; www.kurufin.ru; http://slovnik.dovrecka.sk/etymologicky-slovnik-mien.

[13]Constantinescu, 1963; Garkovich, 1966; Kol *et alii*, 2011; www.ksiegaimion.com; www.leksykony.interia.pl; http://slovnik.dovrecka.sk/etymologicky-slovnik-mien.

[14]Dzyatkovskaya *et alii*, 1986; Ilchev, 1959; Knappová, 1986; Kol *et alii*, 2011; Kovachev, 1995.

[15]www.kurufin.ru.

[16]Ilchev, 1959; www.behindthename.com; www.kurufin.ru.

[17]www.kurufin.ru.

[18]*ibidem*.

[19]*ibidem*.

[20]*ibidem*.

[21]www.behindthename.com; www.kurufin.ru.

[22]*ibidem*.

[23]www.kurufin.ru.

[24]Constantinescu, 1963; www.behindthename.com; www.kurufin.ru.

[25]www.kurufin.ru.

[26]*ibidem*.

[27]www.behindthename.com; www.kurufin.ru.

[28]www.kurufin.ru.

[29]*ibidem*.

[30]www.behindthename.com; www.kurufun.ru.

[31]www.kurufin.ru.

[32]www.behindthename.com; www.kurufun.ru.

[33]*ibidem*.

[34]www.kurufin.ru.

[35]*ibidem*.

[36]www.behindthename.com; www.kurufin.ru.

[37]*ibidem*.

[38]Constantinescu, 1963; www.kurufin.ru.

[39]www.kurufin.ru.

[40]*ibidem*.

[41]www.behindthename.com; www.kurufin.ru.

[42]*ibidem*.

[43]Constantinescu, 1963; www.behindthename.com; www.kurufin.ru.

[44]www.kurufin.ru.

[45]www.behindthename.com; www.kurufun.ru.
[46]*ibidem*.
[47]*ibidem*.
[48]Constantinescu, 1963; www.behindthename.com; www.kurufin.ru.
[49]*ibidem*.
[50]www.kurufin.ru.
[51]www.behindthename.com; www.kurufin.ru.
[52]www.kurufin.ru.
[53]*ibidem*.
[54]www.behindthename.com; www.kurufun.ru.
[55]Constantinescu, 1963; www.behindthename.com.
[56]www.kurufun.ru.
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[63]*ibidem.*
[64]Constantinescu, 1963.

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(LITERARY) LANGUAGE AND SOCIAL CONDITIONING

FAILED HUMOUR AND ITS EFFECTS IN CONVERSATION: A CASE STUDY

Silvia Bogdan

Abstract

Since humor is seen as an important socio-pragmatic discursive strategy, it may be assigned a significant role in regulating conversations. However, humor does not always have positive effects on the on-going conversations and its participants. It may also offend the interlocutors bringing about misunderstanding and confusion in communication, especially, when humor is ill-intended. Such instances of humor are referred to as failed humor, as what seems funny to the speaker may appear very rude to the hearer. The present article addresses the issue of failed humor and aims at analyzing the cases of unperceived as well as rejected humor in verbal interaction. Humor is generally unsuccessful when there is incongruity between the interlocutors' speaking styles, resulting in an opposition between what is meant and how it is perceived.

> "The one who understands [. . .] becomes himself a participant in the dialogue" (Mikhail Bakhtin)

The present article sets out to investigate failed humor in natural conversation settings. It aims at delineating two types of failed humor: unperceived humor, which may literally be taken in as a verbal attack towards the sender and rejected humor, which is perceived but purposely ignored in order to continue the conversation as it has been initially intended. It also attempts to oppose humorous versus failed humorous discourse. The theoretical framework used in the analysis of failed humor in this paper is partially based on P. Brown and S. Levinson's Politeness Theory (1987) and J. Culpeper's Theory of Impoliteness (2003).

Humor is generally viewed as a form of social communication in which an intentionally created language stimulus triggers some aesthetic pleasure in people's minds. It is a rare conversation in which one participant does not attempt to illicit laughter or respond with amusement. It is mostly used in informal speech and writing aiming at entertaining or provoking laughter in the recipients.

Humor can be broadly considered as a "particularly versatile strategy"[1] highly exploited by various senders in discourse to "construct identities"[2] and accomplish their own aims.

As an important socio-pragmatic strategy, humor is assigned a very significant role in regulating communications. Thus, it may be used as an ice-breaker in conversations to help build relationships or group solidarity, share amusing experiences, fill uncomfortable pauses, negotiate requests for favors and, sometimes, persuade.

However, it is not always the case when humor has positive effects on the on-going conversation and its participants. It may also offend and hurt the

participants, bringing about misunderstanding and confusion, especially, when humor is ill-intended. Such instances of humor are referred to as failed or unsuccessful humor, as what seems funny to the sender, may appear very rude and impolite to the recipient and be rejected by him/her, or in some cases it may not be apprehended as such. Humor is generally unsuccessful when there is incongruity between the participants' speaking styles, resulting in an opposition between what is meant and how it is perceived.

Unlike proper humor, failed humor has been seriously understudied by scholars as it is generally conceptualized to disrupt the natural flow of amusing conversation, often leading to communication breakdowns and/or other unpleasant consequences such as: inadequate or rude rejoinders, silence or strain relationships.

Anyway, what makes failed humor studies interesting is based on the following:

1. it is often attested in oral speech;
2. it fulfills a variety of functions;
3. it is always culture-bound and gender-specific.

Current research on unsuccessful humor has identified and focused on two distinct types of failed humor. According to N. Bell, there are cases where "humor is simply not perceived and cases where humor is perceived but rejected by the hearer"[3]. It appears that failed humor in everyday interactions should be investigated only in context, because it entirely depends on the situation, the manner of speaking (spontaneous or planned speech), conversational conventions, shared knowledge and the participants' communicative competence and social role. Hence the precise nature of failed humor is revealed only in interaction, taking into account the particular effect it has on the senders and/or the recipients themselves.

Humor as an interactive phenomenon requires a high level of motivation from the sender and is defined by the following criteria suggested by Richard J. Alexander in his work *Aspects of Verbal Humor in English*[4]:

Intention on part of the sender;

1. consciousness on part of the sender;
2. malevolent or benevolent intent;
3. purpose to amuse people;
4. general light-heartedness;
5. being witty.

In the context of failed humor, it is necessary to draw attention to one important factor related to the above criteria. It concerns the question of intentionality which occurs on a bidirectional basis[5], because humorous utterances are deliberately created by the senders and/or the recipients with an obvious intention to amuse each other. Yet, in case of failed humor interaction, intentionality is seen as unidirectional as it is manifest only either on the part of the sender or the recipient. Consequently, such conversations are disruptive

in nature as the recipients (sometimes the senders) fail to perceive and are unconscious of the sender's humorous malevolent or benevolent intention, or reject it altogether.

It is worth mentioning that failed humor studies also lay special emphasis on the recipient and the perlocutionary effect of humorous acts, focusing explicitly on the linguistic levels of humor in verbal interactions. I. Ermida argues: "The humorous communication is characterized by a reciprocal relation between the intentions of the sender and the expectations of the recipient. In case of lack of receptiveness on the part of the interlocutor, for instance, the illocutionary potential of the message does not bear perlocutionary fruit"[6]. The result of such an interaction is obvious communication failure.

Unsuccessful humorous communication should mostly be regarded as an infraction of the pragmatic principles, especially of P. Grice's (1975) cooperative principle, which governs speech acts and which requires both participants to share truthful, relevant, non-ambiguous and clear information. However, there is no genuine cooperation or mutual constructions between the participants in failed humorous interaction. The sender deliberately encodes the illocutionary force of an utterance, so as to bring the recipient to an adequate presuppositional and interpretative frame. If the recipient is unable to make the necessary inferences from what is being said then there is lack of communication, moreover, the recipient may also become the victim or the very butt of the humorous tale. Consequently, it might be concluded that failed humor is also ruled by its own principles and specificities in communication which are characteristic only of this type of verbal interaction.

Considering failed humor studies, the issue of the social participant role[7] is also very significant for it deals with such relevant factors as the text type of the humorous conversation, the manner of speech, and the role and the contribution of each participant to the creation of humorous utterances. Thus, taking into account that failed humor communication is considered to be unidirectional, one of the participants has the dominant role, structuring the conversations according to his/her rules.

Important observations concerning failed humor are revealed while analyzing samples of unsuccessful conversations showing obvious instances of pragmatic failure. Let us examine a few examples that display the infraction of the cooperative principle that in most of the cases are characterized by the sender's active participation and moves in the dialogue which have a tendency to become sometimes monological and which, in the long run, remain either misunderstood or ignored by the recipient. All the illustrative examples are taken from the movie "Meet the Fockers", an American comedy full of humorous situations among the members of two different families, whose children are going to marry soon. The participants' age ranges from 25 to 63 and they are not very good and intimate friends yet. Most of the conversations take place between two participants; however, there are cases when more people

join the discussion. Out of 18 cases of failed humor found in the movie under analysis only some of the most interesting examples are presented below:

(1) - Oh, yeah. I've heard about this, this baby signing stuff. This is like cutting edge. Like...
- Yeah. Well, at this age, Greg, his mind is like a sponge. Look, when he reaches your age, for example, his mind will be far less capable of absorbing useful information.
- So cute. Hey, can I hold him?

(2) - I like that thing. Hey, do you mind if I, uh, make a little announcement?
- Well...
- Only the captain gets to make an announcement.
- You want to honk the Um...
- Sure.
- Only the captain gets to honk the horn.
- (Silence)...

(3) - Hey!
- Would you like some company, Greg?
- Uh, yeah. If you can't sleep.
- Go on. Have a seat.
- How about a cappuccino?
- Oh, you don't have to do that.
- It's no problem for me.
- Really? Yeah? Okay.
- Dina! Wake up and make Greg a cappuccino! Shake a leg, woman.
- Jesus, Jack, you know, I'm not that tired.
- Really. Relax, Greg. This cockpit's completely soundproofed. You should've seen the look on your face.
- Okay, okay. You got me. That was… That was a good one.
- Yes, it was. Yes.
- It's funny.

(4) - What's that?
- It's you. It's the Wall of Gaylord.
- The Wall of Gaylord?
- Isn't it nice to finally display your accomplishments, Son?
- Honey, look at all your awards.
- That's great.
- He's my champion.
- Oh, I didn't know they made ninth place ribbons.
- Oh, Jack, they got them all the way up to the 10th place. (Silence)…

(5) - This one looks impressive. "Mazel tov, Gaylord M. Focker. World's Greatest Nurse". Very nice.
- We've always tried to instill a sense of self in Gaylord without being too goal-oriented. It's not about winning or losing, it's about passion. We just want him to love what he's doin'. You know what I mean, Jack?

- Not really, Bernard. I think a competitive drive is the essential key that makes America the only remaining superpower in the world today.
- (Silence)… Well, whatever works. Mmm-hmm.

(6) - Mom, didn't you just take Little Jack back to the room?
- I'm monitoring him from a high-powered multidirectional microphone planted in his crib.
- Oh, baby monitors. Hidden cameras.
- Whatever happened to a little thing called privacy?
- Bernie, surveillance technology has helped protect a lot of the freedoms that we as Americans - take advantage of today.
- He's right. It has been good.
- S- son that is bullcrap in a chef's salad. Jack, tell me one smart thing the CLIA has done and I'll give you the deed to her house.
- The CLIA?
- The Central Lack of Intelligence Agency.
(Silence)…

(7) - No, Dina, come on, you and I will take on Jack and Roz. Come on, Jack, it'll be fun, we'll swap wives.
- (Angry look, silence, no smile)…
- Don't worry; you'll get her back after the game.
- (Silence)… (Laughter from others).

As is documented above, all the examples contain conspicuous witty remarks or twists made by the senders which are expressed in a direct or indirect way mostly in the form of wisecracks, as in: (1) "Look, when he reaches your age, for example, his mind will be far less capable of absorbing useful information"; (6) "The Central Lack of Intelligence Agency", sarcastic remarks, for instance: (4) "Oh, Jack, they got them all the way up to the 10th place"; (5) "Not really, Bernard. I think a competitive drive is the essential key that makes America the only remaining superpower in the world today"; (7) "No, Dina, come on, you and I will take on Jack and Roz. Come on, Jack, it'll be fun, we'll swap wives", or punch lines, as in: (2) "Only the captain gets to honk the horn"; (3) "Dina! Wake up and make Greg a cappuccino! Shake a leg, woman".

It is absolutely evident that in Examples (1), (2), (3), (6), (7) the sender's attempts at being witty are more obvious, while in Examples (4), (5) the sender's intention to ridicule and make fun of the other participant is rather interpretative, depending on the context in which the conversation takes place. As far as the type of the text is concerned, wisecracks and sarcastic utterances are spontaneous, context bound, ongoing, linear and temporally limited. They become meaningless out of context. Jokes, on the other hand, are regarded as context–free, time-independent, structured and complete texts.

Given the fact that some instances of humor may fail to generate any humor support from the recipients, the sender's humorous utterances can be

classified according to the 5-point model[8] suggested by J. Culpeper, while referring to the issue of impoliteness in language. A close analysis of the senders' humorous attempts shows that bold on record impoliteness strategies are used in Examples (2), (3), (5), (6); there is one case of negative impoliteness strategy in Example (7); off-record impoliteness strategies are found in Examples (1), (4), (5). In P. Brown and S. Levinson's terms[9], the sender provides no effort to reduce the threats to the other's face in all these examples. Thus, from the provided context it is possible to assume that these funny situations involving humor of words are intentionally provoked by the senders.

Another worthy observation relates to the facts that in all the examples under consideration the sender's obvious humorous utterances do not have broad appeal. The recipient's reaction to the humorous discourse is rather unordinary due to a different understanding of the referents involved. Contrary to all the expectations concerning humorous communication, which is constructed, according to P. Brown and S. Levinson (1987), on shared understanding in order to maintain each other's faces and make the participants feel good while interacting, in Examples (1) – (7) humor somehow fails to spark. As a result, the recipients do not find the ongoing discourse amusing and they shape their subsequent responses and behaviors accordingly. Thus in this context, R. Ames notes: "the need to "explain" a joke is a symptom of a failure in communication, and it as it were cuts the flow of current that makes it funny"[10].

Analyzing how the recipients react to all the humorous challenges framed by the senders, it becomes clear that there is mostly positive impolite response in return and the sender's interactional goals are not fully accomplished. According to J. Culpeper, positive impoliteness means "the use of strategies designed to damage the addressee's positive face wants"[11] by ignoring, snubbing, excluding the other participant from the speaking activity, by employing "inappropriate identity markers or obscure secretive language"[12] which leads to discord in conversations. Thus, the recipients' rejoinders illustrated above include nonverbal reactions (laughter, silence, averting or maintaining eye-contact), metalinguistic comments and comments that assess the situation of failed humor as a whole. Obviously, such misunderstandings between the participants do not lead to increased productivity in conversation; on the contrary, it increases the social distance between both parties, emphasizing one of the possible negative effects of failed humor.

In Examples (2), (4), (6), (7) the recipients fail to recognize the sender's humorous intentions altogether resorting to such discourse strategy as silence. As a rule, silence is viewed as being very meaningful and N.D. Bell states that in case of failed humor communication "silence can be used to indicate lack of amusement"[13] (Bell 2009: 148). From the perspective of impoliteness theory, such conversational moves are considered offensive and impolite because there is no output from the recipients; moreover, they take no efforts to reduce the face threatening acts for the sender.

Example (7) seems to be of special interest for analysis here as it has to do with a double case of unperceived humor which is well integrated into one sample conversation between two males approximately of the same age, who take great pains to find common language. Obviously, the sender (Bernard) challenges the recipient (Jack) by uttering a sarcastic remark which is meant to tease him and minimize the tense relationship that exists between them: "No, Dina, come on, you and I will take on Jack and Roz. Come on, Jack, it'll be fun, we'll swap wives". The result of such a humorous instigation is rather unexpected for the sender. The recipient does not perceive the joke and consequently, does not reply anything in return. He is not aware of the sender's cunning plan and this is very well conveyed by his body language, namely, his facial expression which bears a stern look of sudden concern for his "property", that is, wife. However, the sender is not happy with such a turn and his follow-up move has a double-fold meaning: it works to soften the negative assessment of his own face by using a defensive strategy and, on the other hand, it is again directed to challenge and attack the recipient's lack of humor by applying a negative politeness strategy: "Don't worry; you'll get her back after the game".

Following A. Zajdman's (1995) and N. D. Bell's (2009) views regarding failed humor, it is worthy to consider the question of whether joking is face threatening for the sender's or the recipient's own face. According to N. D. Bell, it is the speaker who is subject to verbal attacks and face threatening acts due to the fact that his/her humorous attempts are unperceived or rejected. Moreover, from the researcher's perspective, it appears to be a dual failure for the simple reasons that the sender "has not only disrupted the ongoing talk, but has also failed to entertain"[14]. A. Zajdman assumes that humor may be face threatening for the recipient as well, especially, if he/she responds positively and agrees with the sender's humorous remarks expressed either on-record or off-record[15]. Yet, in Examples (2), (4), (6), (7) the senders threaten their own face in a joking manner, because of the fact that the recipients fail to grasp the senders' subtle humorous undertones.

In a related vein, rejection of humor is displayed in Examples (1), (3), (5) where the recipients' strategy is to deliberately ignore the senders' clear attempts at humor and go on with the conversation. As a result, commonly attested rejections in the movie "Meet the Fockers" run as follows:

(1) - So cute.
(3) - Okay, okay. You got me. That was-- That was a good one (smiling). […] It is funny (pretending to laugh).
(5) – (Silence)…Well, whatever works. Mmm-hmm.

It has been interesting to observe that in Examples (1), (5), the recipients' rejoinders to humor are rather positive, conveying agreement by resorting to positive impoliteness strategies conveyed via such language means as com-

plementing "so cute" made with the help of the intensifier "so", and the pragmatic marker "Well, whatever works. Mmm-hmm". However, given the fact that they apprehend the senders' humorous intentions, they still choose to ignore them completely by continuing talking. In such a way, the recipients not only reject the sender's attempt at humor, but also threaten their own identities, that is, face claims.

According to Richard J. Alexander, various forms of rejections or the "metalanguage" of failed humor are considered to be useful "means of testing the intentions of the collocutors"[16]. In the situation described in the movie there is no close relationship between the participants in failed humor conversations, more than this, they are enemies, therefore it is not surprising at all that such misunderstanding in communication occurs. The participants' efforts to establish some sort of friendly rapport by means of humor is completely blocked. In several cases the senders and recipients have malevolent intentions aiming at mocking openly at each other. This is especially obvious in Examples (3), where one deals with an instance of strong sarcasm or "mock politeness"[17]: "Okay, okay. You got me. That was-- That was a good one". It is an off-record response to failed humor viewed as a negative impoliteness strategy which basically aims at highlighting the power difference and social distance between the participants, and namely, between would-be father-in-law and son-in-law.

Some other forms of rejections encountered in the same movie are:

- That's a good icebreaker (patting father on the shoulder).
- That was a good one (accompanied by the other participants' laughter).
- Of course, I'm... Yes.
- Honey, your father thought that it'd be fun to share stories about our first time. Really? That sounds like fun. That's... (Silence, sudden change of topic).
- No, it's okay.
- That was just a joke. I'm sorry. I was-- I was just trying to help you, Gay.
- Thanks for that, Greg (avoiding eye-contact).
- That is great (maintaining eye-contact).
- They wouldn't (maintaining eye-contact).
- (Laughter)…

Having a sense of humor is an essential characteristic of many human beings, regardless of the cultures they belong to. It gives them confidence and ease in maintaining a conversation and social rapport or group identity with other recipients. Lack of sense of humor is usually treated as disparaging and negative, conveying the idea that an individual is not able to perceive things from a different perspective and therefore, he/she does not associate well with the group he/she belongs to.

A close examination of failed humor conversations depicted in the popular comedy "Meet the Fockers" has revealed the following data: out of 18 instances of unsuccessful humor only 6 conversation samples are classified as unperceived humor and 12 conversation samples are labeled as rejected humor.

The most common responses to failed humor run as follows:

Unperceived humor responses (6):
Silence = 4.
Silence + sender's defensive strategies to mitigate the loss of his own face = 2.
Rejected humor responses (12):
Comments or laughter = 8.
Sarcastic or mock politeness (accompanied by laughter or minimal response) = 4.

In terms of strategies used by the participants in their rejoinders, the overall data includes:

Positive impolite strategies = 40, involving: silence (8), ignoring the other participant (7), looking disinterested, unsympathetic (concerned) (4), maintaining or averting eye-contact (3), making the other participant feel uncomfortable (13), snubbing the other (2), laughter (3).
Negative polite strategies = 6, encompassing: invading the other participant's space (1), challenging the recipient (1), mock politeness (4).

Summing up, it is noteworthy to point out the idea that the number of strategies always exceeds the number of responses involved in failed humorous conversations, as each rejoinder may be made of several different, non-exclusive strategies such as gestures and/or metalanguage. They acquire meaning only by being considered together in conversation.

In conclusion, this paper has argued that there are two types of failed humor which are the result of an unsuccessful communication between two or more participants. Both unperceived humor and rejected humor are produced in joint interactions and its consequences and effects only emphasize the social distance, the power difference and the participants' degree of imposition in conversation.

The study has used the concept of face and impoliteness to analyze the sender's humorous instigations and the recipient's rejoinders in failed humor conversations. It has been found that failed humor defies the expectations of the participants in conversations, especially, when there is no congruity of perceptions, points of reference and values concerning common issues. The strategies used in such-like conversations rely heavily on the participants' level of politeness and face concern. The results of the study have shown that face-threatening acts in failed humor conversations employ mostly bold on record, off-record and negative impoliteness strategies with the general aim to attack the recipient's face by acting in opposition to the wants and desires of the other. In their turn, the responses to failed humor have displayed a range of positive impoliteness strategies which have been intended to damage the recipient's positive face wants by impeding the humorous conversation to unfold.

In close, it is worth mentioning that failed humor is a relatively fragile topic and failed humor studies are still open to much research and interpretation.

Notes

[1]Bell, 2009, p. 12.
[2]*idem*, p. 159.
[3]*idem*, p. 14.
[4]Alexander, 1997, p. 10.
[5]Norrick, 2009, p. 151.
[6]Ermida, 2008, p. 133.
[7]Alexander, 1997, p. 11.
[8]Bousfield, 2008, p. 134.
[9]Brown, 1987, p. 70.
[10]Ames, 1991, p. 101.
[11]Culpeper, 2003, p. 1555.
[12]*idem*, p. 1555.
[13]Bell, 2009, p. 148.
[14]*idem*, p. 158.
[15]Zajdman, 1995, p. 326.
[16]Alexander, 1997, p. 13.
[17]Culpeper, 2011, p. 215.

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DOCTOR-PATIENT COMMUNICATION.
PRAGMATIC IMPLICATIONS

Luminița Hoarță Cărăuşu

Abstract

The article explores the doctor-pacient communication as a particular type of dialogue. This type of communication implies an institutional setting (for example, a hospital or a clinic). The communication under analysis involves the act of pre-assigning the sender's role. Indeed, the doctor-patient communication evolves taking into consideration the participants'social statuses, whereas, the doctor's social status governs the act of communication imposing the concrete topic of the verbal interaction. The paper analyzes the way in which the topic is interrelated with the institutional setting where the communication unfolds. The present paper analyzes doctor-patient verbal interaction in three different speech situations taken from 'The Corpus of Spoken Non-Dialectal Romanian Language' coordinator Luminița Hoarță Cărăuşu. Iaşi: Editura Universității „Alexandru Ioan Cuza", 2013. P. 198-203 (see Appendix).

This paper relies on three verbal doctor-patient interactions, in three distinct communication instances. The three verbal interactions occurring in various communication instances are excerpted in the „Corpusul de limbă română vorbită actuală nedialectală" (*CLRVAN*), coordinated by Luminița Hoarță Cărăuşu, Iaşi: Alexandru Ioan Cuza University Publishing House, 2013, pp. 198-203 (see appendix).

During the three verbal doctor-patient interactions, which occur in different communication instances, the conversational exchange of replies materializes in two-member sequences called *adjacency pairs* of the question-answer type. According to J. Meibauer, adjacency pairs are of *dialogic nature* and they are placed under the label of *incumbency*; therefore, the aforementioned linguist reckons that "the fact that a question will receive an answer may be considered a social duty" (t. n.)[1]. As far as the verbal doctor-patient exchange is concerned, it is obvious that the answer given by the patient to the doctor's question is placed under the label of a *genuine social incumbency*, related by a *predictable pattern of the order of the thematic sequences* in a speech. In close connection with the latter, we should also point out other relevant characteristics of the doctor-patient communication, which are similar to those specific to *discussion* (as compared to those specific to *conversation*)[2]: the doctor-patient communication requires an *institutional framework* (hospital, outpatient clinic, etc.); the type of communication under survey requires the *pre-assignment of the role of the sender*, as the doctor-patient communication relies on the *social status* of the communicating actors and, especially, on the doctor's social role, whose *specific social role* imposes a *specific topic* to the type of verbal interaction analyzed here. This specific topic is closely connected with the data of the institutional framework where this type of communication takes place. In other words, the doctor-patient communication is

a particular type of discourse, which takes the form of a dialogue, but which should not be mistaken for the type of verbal interaction called *spontaneous conversation*, which does not require any special institutional framework, or pre-assignment of the role of sender from the viewpoint of the protagonists' social status or the limitations of the topics dealt with.

In the doctor-patient communication that we intend to analyze, which is related to the correct diagnosing of a disease, some of the doctor's lines include explanations in the manner in which the patient will be examined:

„B: *trageți aer adânc ↓ vă rog ↑ și_l țineți . + când nu mai puteți ↑ îl dați afară . ++ îl puteți da afară.*
A: (*pacienta expiră*)" (*CLRVAN*, p. 199).
„B: *pi_o parti ↓ vă_ntoarceți ↑ cu spatili la mini ↑ cu fața la pereti . + și_mâna dreaptî ↑ o puneți deasupra capului . +++ da'_n iași s_o_ntâmplat asta ↑ sau undi?*
A: <L la sfântu' petru și pavel [în tătărași> ." (*CLRVAN*, p. 199).
„B: *din nou aer adânc ↑ și_l <Î țineți>. +++ respirați ↑ normal.*
(tăcere +++)
B: *din nou aer adânc ↓ și_l țineți? +++ respirați normal?*
(tăcere +++)
B: *întindeți picioarele vă rog. + <S așa>?*
(tăcere ++)
B: *din <F nou> aer adânc și-l țineți? ++ înapoi cu fața_n sus? respirați? ++ și_acuma pentru ce_ați venit la spital? pentru lovitura aia de la cap ↑ sau ↓ =*
A: = o spus ↓ la două zili ↑ sî mă duc sî_mi pui ↑ altî compresî" (*CLRVAN*, p. 199).
„B: *trageți din nou aer ADÂNC ↑ și_l țineți . ++ respirați normal? vă_ntoarceți spre mini un pic <Î acuma>? invers. spri mini.*
A: sî văd cum pot sî stau ↓ pi partea asta? [pi partea asta ↑ am =
B: = *puteți țini un pic capu' <Î ridicat> ↑ dar sî fiți întoarsî spri mini . <S asta_i ideea>.*
A: capu' =" (*CLRVAN*, p. 200).
„B: *mhm. trageți aer adânc ↑ și-l țineți . +++ respirați ↓ normal? vă întoarceți pi-o parti ↑ cu spatili <Î la mini> ↓ cu fața spri pereti ? ++ mâna dreaptî ↓ deasupra <Î capului>? + veniți un pic mai spri mijlocul mesii . <S sânteți prea în lateral>.*
A: așa?" (*CLRVAN*, p. 203).

In the three verbal interactions included in our analysis, the doctor and the patient take on the role of the sender in turns and exchange the speaker-interlocutor role during their conversation. Thus, among the *pragmatic tags* used by the *speaker*, we should first emphasize the *pragmatic tags* that Liana Pop calls *agreement and (or) confirmation request tags*, which include discursive signals of the type: *right? true? isn't that true? isn't it? is it?* etc.; the aforementioned author argues that speakers use them only when "they seek confirmation for what they say, which they may achieve by various tags, more or less explicitly"[3]. In Peter Collett's opinion, these tags are part of the so-called *tag questions* of the type "isn't it?" „is it?", which are added at the end of the speaker's statement and which "invites the interlocutor to continue the conversation"[4]. We identified the *confirmation request tag* or the *tag question* "*did you?*" in the three instances of doctor-patient communication:

„B: nici pi la coasti ↑ pi <F undeva>? + nu v_ați lovit ↓ <S *nu*>?
A: nu știu. aici așa parcî m_a ↑ ⊥ dureri fizicî ↓ știți ↑ nu: interioarî" (*CLRVAN*, p. 199).

„A: = o spus ↓ la două zili ↑ sî mă duc sî_mi pui ↑ altî compresî.
B: <S aha>. da'_ți mai fost acu' douî zili ↓ nu?
A: <F nu ↑ doamnî. astăzi> am venit cu salvarea ↑ [di la cimitir" (*CLRVAN*, p. 199).

„A: să vă rupeți vreo <F mână> ↑ vreun <picior> ↑ ceva? *nu*?
B: nu. nu. dureri am avut la mâna dreaptî ↓ dupî operații . ++ acuma am o dureri mari în partea asta ↓ aicișa ↓ la + la coaste. (xxx) altceva n-am avut ↓ <F doamna> doctor. și dureri mari aicișa ↓ (*arată cu mâna*) undi_am avut tuburili ↓ știți?" (*CLRVAN*, p. 201).

Among the pragmatic tags used by the interlocutor in the doctor-patient communication in the three cases analyzed here, we identified the agreement tags, by means of which the interlocutor adheres to what the speaker says. The adverb *yes*, the sentence *got it*, meaning "OK, I understand" and *I see*, meaning "OK, I understand" act as agreement tags in the verbal doctor-patient interaction discussed here:

„B: și_apăs un pic coastili ↑ di încî vă doari_un pic.
A: *da da*.
(tăcere ++)" (*CLRVAN*, p. 199).
„B: nu. se-ntâmplî. o iau <zâmbet pe rând>. ++ și îi prima oarî când vă doari așa?
A: <S *da*>. am mai avut ↑ ă: odată ↑ ă: o dureri ↑ tot aici ↑ în apendicită ↑ CRED ↑ ă: la fel ↓ mă înțepa foarti tari ↑ dar mi-o trecut ↓ am ⊥ mi-am pus o sticlî cu apî reci ↑ și mi-o trecut. [nu am
B: apendicita] doari o datî și bini . <râs și aia când doari> ↑"(*CLRVAN*, p. 203).
„A: imediat ↓ o alunecat ↑ mai tari. și am ajuns cu ↑ partea asta di cap ↑ di bordurî.
B: *așa*. da' prin burtî v_ați lovit pi <Î undeva> ↑ sau [numai la cap.
A: nu. abso-] ↑ absolut diloc" (*CLRVAN*, p. 198).
„B: la parhon m-am operat ↓ aici ↓ la ă: domnul doctor pintilii.
A: <S *așa*>. da' spuneți-mi ↑ ă: cu gușa? + de când?" (*CLRVAN*, p. 202);
„A: = o spus ↓ la două zili ↑ sî mă duc sî_mi pui ↑ altî compresî.
B: <S *aha*>. da'_ți mai fost acu' douî zili ↓ nu ?" (*CLRVAN*, p. 199).

Another type of tag, belonging to the interlocutor's **tags class, that we** detected in the analyzed oral speech, is the *disagreement tag*, by means of which the interlocutor expresses her disagreement with some of the speaker's previous statement. In the verbal doctor-patient interaction analyzed here, this statement occurs from a pragmatic point of view. The adverb *no* acts as *a pragmatic disagreement tag* in the three communication instances chosen for illustration purposes:

„B: așa. da' prin burtî v_ați lovit pi <Î undeva> ↑ sau [numai la cap.
A: *nu* . abso-] ↑ absolut diloc.
B: nicăieri ↑ [nici un fel ↓ n_ați căzut?
A: <R *nu nu nu nu nu*>]" (*CLRVAN*, p. 198).

„B: <S aha>. da'_ţi mai fost acu' douî zili ↓ nu?

A: <F *nu* ↑ doamnî. astăzi> am venit cu salvarea ↑ [di la cimitir" (*CLRVAN*, p. 199).

„B: da' aţi leşinat?

A: *nu* <ÎF doamnî>? […]"(*CLRVAN*, p. 200).

„A: s-o rupt vreun os ↑ ceva ↑ vreodată?

B: [*nu. nu.*

A: aţi avut][vreo ↑

B: *nu. nu.*]

A: n-aţi avut nici o [fractură ↑ niciodată?

B: *nu. nu.*]

A: deci nici un os nu l-aţi avut rupt?

B: *nu* . aşa ↓ pi la mână ↑ un pic di dureri ↑ [da' nu rupt.

A: <R *nu nu nu nu*>] ↓ da' aţi căzut vriodată ↑

B: (xxx)] *nu. nu.*

A: [<F aţi căzut vriodată> ↑

B: *nu. nu.* asta nu.]" (CLRVAN, p. 201).

„B: = mhm . ++ şi n-aţi avut greţuri sau vărsături ↓ atunci?

A: *nu.* a fost ceva pe moment ↑ + m-o ţinut câteva minute." (CLRVAN, p. 203).

In the verbal doctor-patient exchange that we have analyzed, the interlocutor uses some pragmatic tags called "listening cues" ("régulateurs")[5]; these tags materialize differently in the three verbal interactions corresponding to the three communication instances: *vocalic* (for instance, *mhm*) or *verbal* (*aşa – got it*):

„A: şi am pus piciorul ↑ ⊥ nu am cimitir ↓ stil secolul patruzeci ↑ [şi ↑

B: *mhm*]." (CLRVAN, p. 198).

„A: şi_am pus picioru_n:↑ cimi- acolo_n mormânt ca sî pot ↑ pi mormânt acolo ↑

B: *mhm*.

A: ca sî pot s_aprind lumânarea ↑

B: s_ajungeţi ↓ la aşa? da?" (*CLRVAN*, p. 198).

„A: şi am alunecat într_o ↑ într_o vitezî ↓ cî era ↑ ⊥ plouase aseară ↓ de asta ↓ şi cu ↑ şi cu cizmeli astea chinezeşti ↑

B: *mhm*." (*CLRVAN*, p. 198).

„A: mi-o fost rău în urmî cu o săptămânî douî ↓ şi acuma ↑ =

B: = *mhm* . ++ şi n-aţi avut greţuri sau vărsături ↓ atunci?

A: nu. a fost ceva pe moment ↑ + m-o ţinut câteva minute" (*CLRVAN*, p. 203).

As for the pragmatic tag *got it*, Liana Pop thinks that it expresses confirmation "at a purely phatic level, in which case *got it* proves that the interlocutor is "with the speaker""[6]; from this point of view, the phatic *got it* is a synonym of the phatic *yes*. The interlocutor, in our case the doctor, often uses the phatic tag *got it*, when listening to the patient's explanations:

„A: doamnă ↑ am intrat în ↑ + în cimitir ↓ am încercat ca să mă duc la ↑ ⊥ să aprind o lumânari ↓ [la mormânt ↑

B: *aşa.*]" (*CLRVAN*, p. 198).

„A: di ↑ di ↑ adicî_i crucea aia din ciment ↑ şi bordurî.

B: *aşa*.

A: şi_am pus picioru_n:↑ cimi- acolo_n mormânt ca sî pot ↑ pi mormânt acolo ↑" (*CLRVAN*, p. 198).

„B: da. ieu eutirol. am fost la <F cluj> ↓ mi-o făcut <F iradierea> ↑

A: *aşa*.

B: şi-acuma ieu eutirol. ceva cu ↑ <F paratiroida ↑ calcemia ↑> nu mă pricep eu prea ↑ ⊥ mai bine acuma.

A: *aşa* .

B: trebuia să mă operez ↓" (*CLRVAN*, p. 201).

Another type of pragmatic tag used by the interlocutor in the doctor-patient communication that we have analyzed is represented by the so-called "signals used to take the floor"[7] (t. n.), the pragmatic function of which consists in the listener's taking the floor. Therefore, the pragmatic tag is used *so* by the doctor in the verbal doctor-patient interaction under survey here:

„A: n-aţi avut nici o [fractură ↑ niciodatăţ ?

B: nu . nu.]

A: *deci* nici un os nu l-aţi avut rupt ?

B: nu . aşa ↓ pi la mână ↑ un pic di dureri ↑ [da' nu rupt" (*CLRVAN*, p. 201)

„A: <S nu . a trecut menstruaţia .>

B: când o <Î fost> ?

A: <S treizeci> .

B: *deci* sânteţi acuma: ↑ în: ↑ a cinşpea zi." (*CLRVAN*, p. 203).

In the doctor-patient communication of the three verbal interactions we have chosen, we have detected various *tags of negative politeness*[8], of keeping the distance, in order not to threaten, in any way, the "social face" of the conversation partner. Therefore, among the *negative politeness tags*, we identified various such tags in the three verbal exchanges occurring in three distinct communication instances:

1) certain *forms of address* are used, which E. N. Goody calls "in-group identity markers", and which materialize in particular identity markers used within a specific social group; these markers may include "generic names and terms of address"[9] (t.n.). In the three verbal doctor-patient interactions analyzed here, we have identified forms of address of the patient to the doctor like *madam*, with its variant *ma'am*:

„B: haideţi . burta <Î goală> să fie . mai jos daţi . spuneţi-mi ci s_o_ntâmplat ↑ cum v_aţi lovit ?

A: *doamnă* ↑ am intrat în ↑ + în cimitir ↓ am încercat ca să mă duc la ↑ ⊥ să aprind o lumânari ↓ [la mormânt ↑" (*CLRVAN*, p. 198);

„B: <S aha> . da'_ţi mai fost acu' douî zili ↓ nu ?

A: <F nu ↑ *doamnî*. astăzi> am venit cu salvarea ↑ [di la cimitir .

B: şi v_o spus] sî: ↑ <R au spus sî veniţi pisti douî zili> ↑ sau cum .

A: da . <F ei> au spus sî vin pisti douî zili . DIMINEAŢÎ m_o luat cu salvarea." (*CLRVAN*, p. 199);

„B: da' ați leşinat ?
A: nu <ÎF *doamnî*> ? […]"(*CLRVAN*, p. 200).

2) when the doctor speaks to the patient, she uses *the second person plural form of the main verb or of the auxiliary verb*:

„A: *ați avut*][vreo ↑
B: nu . nu .]
A: n-*ați avut* nici o [fractură ↑ niciodată ?
B: nu . nu.]
A: deci nici un os nu l-*ați avut* rupt ?" (*CLRVAN*, p. 201);
„B: câți ani <Î *aveți*> ?
A: optsprezece .
B: *ridicați* mai sus . […] şi *arătați*-mi cu mâna undi vî doari." (*CLRVAN*, p. 202);
„B: (*râde*) da' *ați avut* greţuri ↑ vărsături ?
A: am avut greţuri da' (xxx) am controlat .
B: mhm ? ++ *trageți* aer ADÂNC ↑ şî-l *țineți* . ++ ceva analizi sânt ?" (*CLRVAN*, p. 202).

3) in the doctor-patient communication, the doctor uses the *accusative form of the polite pronoun, you, your*:

„B: ați_fost_şi_la neuro ?
A: păi da' <F ACOLO> ↑ doamnî ↓ dacî_s lovitî la <F CAP> ?
B: eu am înţeles . da' de obicei *v*_aduci_ntâi aici ↑ şi de_aici *vă* duci la neuro . <S de asta >." (*CLRVAN*, p. 200);
„A: am să *vă* ↑ rog ↓ să puneți ↑ ⊥ aţ' fost operată ?
B: da." (*CLRVAN*, p. 200);
„B: ridicați mai sus . […] şi arătați-mi cu mâna undi *vî* doari .
A: aici . (*semn indicial cu mâna*)" (*CLRVAN*, p. 202);
„B: *vă* ştiţi cu problemi ginecologici ?
A: chisturi pi ovari . se observă ?
B: nu . se-ntâmplî . o iau <zâmbet pe rând> . ++ şi îi prima oarî când *vă* doari aşa?" (*CLRVAN*, p. 202-203).

Conclusions

The doctor-patient communication is a specific type of discourse which unfolds as a dialogue. This type of communication requires an *institutional framework* (hospital, outpatient clinic, etc); the type of communication under survey requires the *pre-assignment of the role of sender*, as the doctor-patient communication relies on the *social status* of the communicating actors and, especially, on the doctor's social role, whose *specific social role* imposes a *specific topic* to the type of verbal interaction analyzed here. This specific topic is closely connected with the data of the institutional framework where this type of communication takes place.

This paper relies on three verbal doctor-patient interactions, in three distinct communication instances. The three verbal interactions occurring in

various communication instances are excerpted in the *Corpus de limbă română vorbită actuală nedialectală*, coordinated by Luminița Hoarță Cărăușu. Iași: Alexandru Ioan Cuza University Publishing House, 2013. P. 198-203 (*CLRVAN*) (see the appendix).

Notes

[1]Meibauer, 1999, p. 134.

[2]For further details on conversation defined as opposed to *discussion*, see Ionescu Ruxăndoiu, 1999, p. 39.

[3]Pop, 2003, p. 254.

[4]Collett, 2005, p. 90.

[5]Kerbrat-Orecchioni, 1996, p. 4.

[6]Pop, 2003, p. 257.

[7]Bazzanella, 1995, p. 232.

[8]Liliana Ionescu Ruxăndoiu argues that *negative politeness* is based on "keeping (and even emphasizing) on the distance between individuals" [Ionescu Ruxăndoiu, 1999, p. 108].

[9]Goody, 1988, p. 113.

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III.3.1. At the hospital *(1)*
Speech situation
Recording date: April 14th, 2013
Recording person: Roxana Vieru.
Recording duration: 12'06''.
Recording place: a hospital room.
Participants: A – f, 56 years old, retired, born in Iaşi; B – f, 31 years old, doctor,
born in Iaşi.
Transcribed by: Roxana Vieru.
Total duration of the transcribed passages : 5'25''.
**Notes: only the doctor knew about the recording (the patient was told at the
end and she consented on condition that her identity is not revieled).**

B: haideţi . burta <Î goală> să fie . mai jos daţi . spuneţi-mi ci s_o_ntâmplat ↑ cum
v_aţi lovit ?
A: doamnă ↑ am intrat în ↑ + în cimitir ↓ am încercat ca să mă duc la ↑ ⊥ să
aprind o lumânari ↓ [la mormânt ↑
B: aşa .]
A: şi am pus piciorul ↑ ⊥ nu am cimitir ↓ stil secolul patruzeci ↑ [şi ↑
B: mhm] .
A: adicî_i numai cu: ↑ cu di_astea ↑ di pi ↑ di pi ↑ di_astea ↑ cum sî vî spun ?
B: <F gărduţ> ↑ sau [cum aveţi .
A: <F gărduţ> ↓ de ăla] ↑
B: nu_i monument .
A: di ↑ di ↑ adicî_i crucea aia din ciment ↑ şi bordurî .
B: aşa .
A: şi_am pus picioru_n:↑ cimi- acolo_n mormânt ca sî pot ↑ pi mormânt acolo ↑
B: mhm .
A: ca sî pot s_aprind lumânarea ↑
B: s_ajungeşi ↓ la aşa ? da ?
A: şi am alunecat într_o ↑ într_o vitezî ↓ cî era ↑ ⊥ plouase aseară ↓ de asta ↓ şi cu
↑ şi cu cizmeli astea chinezeşti ↑
B: mhm .
A: imediat ↓ o alunecat ↑ mai tari . şi am ajuns cu ↑ partea asta di cap ↑ di
bordurî.
B: aşa . da' prin burtî v_aţi lovit pi <Î undeva> ↑ sau [numai la cap .
A: nu . abso-] ↑ absolut diloc .
B: nicăieri ↑ [nici un fel ↓ n_aţi căzut ?
A: <R nu nu nu nu nu>].
B: trageţi aer adânc ↓ vă rog ↑ şi_l ţineţi . + când nu mai puteţi ↑ îl daţi afară . ++
îl puteţi da afară .
A: (*pacienta expiră*)
B: nici pi la coasti ↑ pi <F undeva> ? + nu v_aţi lovit ↓ <S nu> ?
A: nu ştiu . aici aşa parcî m_a ↑ ⊥ dureri fizicî ↓ ştiţi ↑ nu: interioarî .
B: bine d'_aici aşa_apăs_eu tari . [da' vă doari ↑
A: a ↑ de la asta] .
B: di la ↑ =

A: = poati di la asta .

B: v_o durut înainti s_apăs eu ↑ sau numai ↑ =

A: = nu nu nu .

B: acuma eu apăs ↑ ca sî văd .

A: da da da .

B: şi_apăs un pic coastili ↑ di încî vă doari_un pic .

A: da da.

(tăcere ++)

B: pi_o parti ↓ vă_ntoarceţi ↑ cu spatili la mini ↑ cu faţa la pereti . + şi_mâna dreaptî ↑ o puneţi deasupra capului . +++ da'_n iaşi s_o_ntâmplat asta ↑ sau undi?

A: <L la sfântu' petru şi pavel [în tătăraşi> .

B: <Î a:> am înţeles ↓ + <S acum> . + moara di: ↑

A: [moara di vânt .

B: <S vânt ↑ sau] cum sî mai cheamî> .

A: (xxx) l_am avut pi fratili meu ↑ acuma ↑ zeci ani o murit el ↑ şi m_am dus s_aprind lumânari . ++ (xxx) acuma sî- ↑ acuma m_ajutî pi mini .

B: din nou aer adânc ↑ şi_l <Î ţineţi>. +++ respiraţi ↑ normal .

(tăcere +++)

B: din nou aer adânc ↓şi_l ţineţi ? +++ respiraţi normal ?

(tăcere +++)

B: întindeţi picioarele vă rog . + <S aşa> ?

(tăcere ++)

B: din <F nou> aer adânc şi-l ţineţi ? ++ înapoi cu faţa_n sus ? respiraţi ? ++ şi_acuma pentru ce_aţi venit la spital ? pentru lovitura aia de la cap ↑ sau ↓ =

A: = o spus ↓ la două zili ↑ sî mă duc sî_mi pui ↑ altî compresî .

B: <S aha> . da'_ţi mai fost acu' douî zili ↓ nu ?

A: <F nu ↑ doamnî . astăzi> am venit cu salvarea ↑ [di la cimitir .

B: şi v_o spus] sî: ↑ <R au spus sî veniţi pisti douî zili> ↑ sau cum .

A: da . <F ei> au spus sî vin pisti douî zili . DIMINEAŢÎ m_o luat cu salvarea .

B: [mhm .

A: di la cimitir] . +++ di la ora zeci_s ↑ numai prin spital . ++ <S neurochirurgii şi_aici> .

B: aţi_fost_şi_la neuro ?

A: păi da' <F ACOLO> ↑ doamnî ↓ dacî_s lovitî la <F CAP> ?

B: eu am înţeles . da' de obicei v_aduci_ntâi aici ↑ şi de_aici vă duci la neuro . <S de asta > .

A: <F nu> . undi te_ai lovit mai tari . ++ am crezut cî mi_o pocnit capu' . + când s_o auzit o pocniturî ↑ di am zis cî_s <F gata> cu capu'.

B: da' aţi leşinat ?

A: nu <ÎF doamnî> ? […]

B: trageţi din nou aer ADÂNC ↑ şi_l ţineţi . ++ respiraţi normal ? vă_ntoarceţi spre mini un pic <Î acuma>? invers . spri mini .

A: sî văd cum pot sî stau ↓ pi partea asta ? [pi partea asta ↑ am =

B: = puteţi ţini un pic capu' <Î ridicat> ↑ dar sî fiţi întoarsî spri mini . <S asta_i ideea> .

A: capu' =

B: = capu'_l țineți ↑ cum vreți .
A: da da da .

III.3.2. At the hospital *(2)*

Speech situation
Recording date: April 14th, 2013
Recording person: Roxana Vieru.
Recording duration: 2'12''.
Recording place: a hospital room.
Participants: A – f, 59 years old, nurse, born in Vaslui district (rural area); B – f, 58 years old, retired, born in Iaşi district (rural area).
Transcribed by: Roxana Vieru.
Total duration of the transcribed passages: 1'59''.
Notes: the nurse knew about the recording (the patient was told at the end and she consented on condition that her identity is not revieled).

A: am să vă ↑ rog ↓ să puneți ↑ ⊥ aț' fost operată ?
B: da .
A: operată ↑ de ce .
B: pe ↑ =
A: = cord deschis ?
B: cord deschis ↓ da .
A: da' ce-o fost ?
B: două bai_pasuri ↑ şi valva .
A: <F două> ↑ ⊥ ci-o fost ?
B: două <F bai_pasuri> ↑ şi <F valva> .
A: valvă mitrală ↓ v-o pus ?
B: da .
A: mhm . şi când o fost operaţia ?
B: acu' duminicî am avut douî săptămâni . ++ <F doamni> ↓ doi ANI .
A: doi ANI ? mă gândeam şi eu ↓ că nu prea arată a ↑ + operaţie de [două săptămâni asta .
B: [(<râs xxx>) nu ↓ doi ani ↓ doi ani ↓ da .
A: doi ani . şi ↑
B: la parhon m-am operat ↓ aici ↓ la ă: domnul doctor pintilii .
A: <S aşa> . da' spuneți-mi ↑ ă: cu guşa ? + de când ?
B: în: ↑ două mii opt ↓ + am fost operată ↓ di douî ori .
A: faceți tratament ?
B: da . ieu eutirol . am fost la <F cluj> ↓ mi-o făcut <F iradierea> ↑
A: aşa .
B: şi-acuma ieu eutirol . ceva cu ↑ <F paratiroida ↑ calcemia ↑> nu mă pricep eu prea ↑ ⊥ mai bine acuma .
A: aşa .
B: trebuia să mă operez ↓
A: s-o rupt vreun os ↑ ceva ↑ vreodată ?
B: [nu . nu .
A: aţi avut][vreo ↑

B: nu . nu .]

A: n-aţi avut nici o [fractură ↑ niciodată ?

B: nu . nu.]

A: deci nici un os nu l-aţi avut rupt ?

B: nu . aşa ↓ pi la mână ↑ un pic di dureri ↑ [da' nu rupt .

A: <R nu nu nu nu>] ↓ da' aţi căzut vriodată ↑

B: (xxx)] nu . nu .

A: [<F aţi căzut vriodată> ↑

B: nu . nu . asta nu .]

A: să vă rupeţi vreo <F mână> ↑ vreun <picior> ↑ ceva ? nu ?

B: nu . nu . dureri am avut la mâna dreaptî ↓ dupî operaţii . ++ acuma am o dureri mari în partea asta ↓ aicişa ↓ la + la coaste . (xxx) altceva n-am avut ↓ <F doamna> doctor . şi dureri mari aicişa ↓ (*arată cu mâna*) undi_am avut tuburili ↓ ştiţi ?

A: tuburile de dren ↑ undi-o <F fost > ?

B: aici mă doari ↓ (*susţine pacienta la palpare*) şi-n altî parti nu .

A: da ↑ păi astea au fost pe cartilagiu ↓

B: da .

A: şi din cauza asta ↑ vă doari aicia .

B: şi di asta aici mă doari câteodatî ↑ di nu mai pot ? (xxx)

A: şi durerea ↑ [cum este ?

B: aici] ?

A: da . este durere intensă ↑ sau e continuă: .

B: nu ↓ nu ↓ pi moment aşa ↓ da' durere aşa ↑ dacă ↑ ⊥ că nu ↑ nu ştiu ↑ dacă ↑ + stau cumva aşa ↓ parcă izbucneşte ceva aici ↓ ştiţi ? bini mă simt numai pi spati .

A: atât . e singuru: ↑ =

B: = atât ↓ da .

A: e singura poziţie în care vă simţiţi bine .

III.3.3. At the hospital *(3)*

Speech situation
Recording date: April 14th, 2013
Recording person: Roxana Vieru.
Recording duration: 16'33''.
Recording place: a hospital room.
Participants: A – f, 18 years old, pupil, born in Vaslui; B – f, 31 years old, doctor, born in Iaşi; C – m, 26 years old, resident physician, born in Iaşi.
Transcribed by: Roxana Vieru.
Total duration of the transcribed passages : 6'09''.
Notes : all the people knew about the recording (the patient was asked to give her consent beforehand).

B: câţi ani <Î aveţi> ?

A: optsprezece .

B: ridicaţi mai sus . […] şi arătaţi-mi cu mâna undi vî doari .

A: aici . (*semn indicial cu mâna*)

B: când o-nceput ?

A: m: patru zili ?

B: în urmî cu patru zili ↑ şi s-o ⊥ a- devenit mai inTENsî ↑ sau cum .

A: nu . în urmî cu patru zili ↑ <R mă-nţăpa [foarti tari burta:> ↑

B: aşa] .

A: acuma doar mi-o amorţit partea asta . bini ↑ <R acuma am şi uitat ↑ dacî mă mai doari sau nu ↓ di emoţii <râs şi di> ↑> ⊥

B: (*râde*) da' aţi avut greţuri ↑ vărsături ?

A: am avut greţuri da' (xxx) am controlat .

B: mhm ? ++ trageţi aer ADÂNC ↑ şî-l ţineţi . ++ ceva analizi sânt ?

C: asta mă uit . (*citeşte hârtiile pe care le are în faţă*)

B: respiraţi ↓ normal ? şî durerea o-nceput acolo jos ↑ sau o-nceput în altî parti ↑ şi-o coborât dupî aia .

A: în jos . în jos .

B: vă ştiţi cu problemi ginecologici ?

A: chisturi pi ovari . se observă ?

B: nu . se-ntâmplî . o iau <zâmbet pe rând> . ++ şi îi prima oarî când vă doari aşa?

A: <S da> . am mai avut ↑ ă: odată ↑ ă: o dureri ↑ tot aici ↑ în apendicită ↑ CRED ↑ ă: la fel ↓ mă înţepa foarti tari ↑ dar mi-o trecut ↓ am ⊥ mi-am pus o sticlî cu apî reci ↑ şi mi-o trecut . [nu am

B: apendicita] doari o datî şi bini . <râs şi aia când doari> ↑

A: <râs şi-o reluat acuma> .

B: <râs o daţi afarî ↑ şi gata> . ++ nu prea se calmeazî şi reapari . deci când apari: ↑=

A: = [<S da> .

B: siluetî] .

A: mi-o fost rău în urmî cu o săptămânî douî ↓ şi acuma ↑ =

B: = mhm . ++ şi n-aţi avut greţuri sau vărsături ↓ atunci ?

A: nu . a fost ceva pe moment ↑ + m-o ţinut câteva minute .

B: mhm . trageţi aer adânc ↑ şi-l ţineţi . +++ respiraţi ↓ normal ? vă întoarceţi pi-o parti ↑ cu spatili <Î la mini> ↓ cu faţa spri pereti ? ++ mâna dreaptî ↓ deasupra <Î capului> ? + veniţi un pic mai spri mijlocul mesii . <S sânteţi prea în lateral> .

A: aşa ?

B: mhm . +++ din nou aer adânc ↓ şi-l <Î ţineţi> ? […] din nou aer adânc ↓ şi-l ţineţi ? ++ […] vezica-i <Î plinî> ↑ sau aţi dat urinî .

A: am dat urinî .

B: daţi un pic mai jos pantalonii . desfaceţi-i . ++ <S atât>. +++ sânteţi aproapi di menstruaţii ↓ <Î acum> ?

A: <S nu . a trecut menstruaţia .>

B: când o <Î fost> ?

A: <S treizeci> .

B: deci sânteţi acuma: ↑ în: ↑ a cinşpea zi.

MUTILATED BODIES: MAIMING ENERGIES IN *MACBETH*

Daniela Maria Marțole

Abstract

This paper focuses upon the representation of the body as a constitutive of the self in the play "Macbeth" by W. Shakespeare. Considering some critical perspectives upon the play, the paper insists upon the dissected/mutilated body exterior as the object of knowledge and the main means towards the discovery and understanding of the body interior, which is a network of energies generally neglected in the early modern culture. The often conflictual critical interpretations are both the result of the textual ambiguity and of the critical subjectivity motivated/mutiladed by a certain propensity that is historically and socially conditioned.

Keywords: *body, representation, play, exterior, mutilated.*

Recent decades have witnessed an increasing concern with the body as a constitutive of the self. The decline of the spiritual certainties that shaped the life of an individual has been concurrent with an attention shift towards the body as a depository of human value. At the level of critical discourse in general, and for Shakespeare criticism in particular, as a reaction to the oversanitising linguistic model, the body became the focal point of the critical lens, in what Keir Elam came to name the *corporeal turn*, "which has shifted attention from the word to the flesh, from the semantic to the somatic; or rather insisted on the *priority* of the somatic over the semantic"[1]. The primary concern of this paper is *Macbeth's dissected/mutilated bodies* which is a small piece of a much larger structure of the critical corps assemblage. According to Sawday, Renaissance developed a 'culture of dissection' mainly "devoted to the gathering of information and the dissemination of knowledge of the 'mistery' of the human body"[2]. The primary concern was the discovery and understanding of the *body interior*, the network of energies generally neglected by the researchers and artists of the early modern culture.

Macbeth displays mutilating textual energies that seem to have transgressed both the page and the stage. In "Shakespeare's Ghost Writers. Literature as Uncanny Causality", Marjorie Garber answers the question of the play's strange distructive power: „the answer is not hard to locate, for the play is itself continually, even obsessively concerned with taboo, with things that sholuld not be heard, and things that should not be seen, boundaries and should not be crossed - and are. One of the principal themes in Macbeth is the forbidden, the interdicted, that which a man may not safely see, or do"[3]. Witnesses to this stand, the partition stories that surround the stage history of the play, such as the prompter, dying in his prompt box, still cluching at the script, the leading actress falling fifteen feet in the orchestra pit, the rainstorm destroying the theater tent at the very beginning of the theatrical season or Lawrence Olivier narrowly escaping death when a heavy weight demolished a chair in which he had just been sitting[4]. Apart from being convenient marketing coincidences, such stories can be read as the triumph

of the word over the flesh. The act of seeing is the unauthorised unravelling of the taboo, and its being spoken out loud in front of an audience (the act of doing) results in the annihilation of „the unrepentant physicality of the performer's being and doing on stage"[5].

In the spirit of *Macbeth*'s ambivalent energies, the vulnerability of the performer's body transtextually reduplicates the play's insistence upon the frailty of people's/the characters' *body exterior* by the overuse of the image of *bodies dissected.* Piling bodies in, for instance, the bleeding captain's description of the battlefield might not have been distressing for the sensitivity of Shakespeare's contemporary audience. The plague epidemics that devastated London in the second half of the 16th century and that delayed king James coronation in 1603 must have altered people's perception and turned death into a common, daily spectacle. As Arthur Kinney notes: „day and night during such times, the playgoers who first saw *Macbeth* would have seen lurching through the streets charnel wagons crammed wityh the body of the dead heaped upon one another, bellmen ringing their bells and crying, ‚Cast out your dead'…"[6]. Commodification of death in the past decades certainly had the same effect on modern readers/audience but at the same time generated an opposing discourse reinterrogating the human body. A subsequently emerging question would be whether there is a *body interior* in the play, or we just speak of countless carcasses that inform the main character's unquenched thirst for power. There are some instances where *soul* seems to be the incorporeal essence but Shaklespeare does not have, in *Macbeth*, a coherent treatment of the *body-soul* dichotomy. The play abounds in Christian allusions to the immortality/damnation of the soul after death. Macbeth begins the meeting with Banqo's murderers with a retrospective contemplation of the benefits of Duncan's murder: „For Banquo's issue have I fil'd my mind,/For them, the gracious Duncan have I murther'd,/Put rancours in the vessel of my peace/Only for them, and mine eternal jewel/Given to the common Enemy of man,/ To make them Kings…" (III.1. 66-71). The metaphor of body as vessel is common in patristic literature; the following exemples are from King James's Bible: „I am forgotten as a dead man out of mind: I am like a broken *vessel*" (Psalms 31:12); „Nebuchadrezzar the King of Babylon hath devoured me, he hath crushed me, he hath made me an empty *vessel*"(Jeremiah 51:34)[7]. The *eternal jewel* is clearly a metaphor for the soul and Macbeth laments the futility of the deed that is the cause of his doom. Act three, and the meeting with Banquo's murderers, ends with Macbeth's prospective contemplation of his friend's forthcoming, potentially rewarding death: „…Banquo, thy soul's flight,/If it finds heaven, must find it out to-night"(III.1.140-141). There are other instances in the play where Shakespeare is closer to Aristotel's materialist idea that the soul, form of the body, cannot be separated from the body and as a consequence must perish with it. When Macduff is told about the death of his family he comments: „Not for their own demerits, but for mine/Fell slaughter on their souls…"(IV.3.229-230).

Closely related to the metaphor of the body as a vessel is Donald Freeman's stimulating cognitive reading of *Macbeth,* drawn upon Lakoff's metaphor of the body as container: „a CONTAINER schema, on a standard cognitive science account, consist[s] of a boundary distinguishing an *interior* from an *exterior*. The CONTAINER schema defines the most basic distinction between IN and OUT"[8]. The characters' essential quality is basically given by the fluid that their container bodies accomodate: „Macbeth's [milk of] human kindness is an abstraction, a character trait." and a radical transformation would only be posssible by replacing the contents of the recipient with another fluid. Thus the IN and OUT distinction turns into a more restrictive drainage-replenishment model. The most important contained is ‚nourishment'/'anti-nourishment'(as Freeman calls it), either in the form of milk/gall (Macbeth, Lady Macbeth) or in the form of the divine 'king-becoming'graces that Duncan possesses, Malcolm claims not to in order to test Macduff's loialty (IV.3.91) and Macbeth fails to contain as he has „supped full with horrors"(V.5.13). Freeman argues that Lady Macbeth is aware that her container body accomodates the same fluid as her husband's and therefore her plea towards the "Spirits that tend on mortal thoughts" to unsex her is only justified as she is as susceptible to give in to such influences that prevent the accomplishment of the plan as Macbeth is: "She would close all the orifices of her body-container, in particular the orifice that, open, implicates both her gender – her kindness, her soft-heartedness, her prototypical woman's weakness – and her sexuality, the blood that she would now 'make thick'[…]the potentiality of sexual penetration, and the possibility of that penetration's natural consequence, the child that is the ultimate sign of her gender and her sexuality"[9].

Beautiful as such an explanation might stand other critics consider that things are just not as clear-cut. Marjorie Garber says that "gender undecidability and anxiety about gender identification and gender roles are at the center of *Macbeth* – and of Macbeth"[10]. Janet Adelman speaks, for instance, of Duncan's androgyny, threatening to both male and female energies in the play, that is responsible for his violent death: "idealized for his nurturing paternity, he is nonetheless killed for his womanish softness"[11]. Adelman sees Duncan's murder as a violent rape, "an act of male sexual aggression against a passive female victim"[12]. Following the same pattern of reduplication that Shakespeare uses and abuses in the play, the murder/rape scene is symbolically foreshadowed in the first act, by Lady Macbeth's pouring her spirits in Macbeth's ear with the "valour of her tongue" (I.5.24-25).

Lady Macbeth's invocation of the spirits to endow her with the defining characteristics of the other sex is the 17th century equivalent of modern plastic surgery as she seems determined to erase all the information inscribed in her body that has to do with her femininity. Time compression in the play makes this act of voluntary mutilation even more brutal. There is no period

of adjustment, the alien energies cannot be fully appropriated and it is only her will that upholds her unrestrained determination. Today, as Liz Frost argues, "being able to come close to the current ideas of what is beautiful can be the basis on which a woman is valued and awarded status and success"[13]. For Lady Macbeth it is not beauty that grants fulfillment, but power, which she does not, and cannot, have unless she is able to find a tool to help her "screw [her husband's] courage to the sticking place". Screwing back the courage hints at a potential previous dismemberment, an episode of castration that would unreservedly expose Lady Macbeth as witch. "In psychoanalytic theory, the woman as witch is positioned as a phallic woman and as an oral sadistic mother […]. In terms of patriarchal discourse, she is defined as abject by being antithetical to the symbolic order"[14]. Some critics see her as the witches' accomplice, others consider the 'weird sisters' are just misleading characters staggering on the verge of the comic, while the real demonic character is Lady Macbeth.

Her character is further vilified because of the faulty interpretation of her persuasive speech meant to convince Macbeth of the expediency of Duncan's murder, as the critics seem to ignore the conditional in her "infamous lines": "I would, while it was smiling in my face,/Have plucked my nipple from his boneless gums/And dashed the brains out, had I so sworn/As you have done to this" (I.7. 56-9). For Lisa Hopkins this is "a picture of monstrous motherhood"[15] that emanates both ferocity and masochism and not at all a rhetorical device targeted at the husband's weakness, insecurities and unmanliness.

This view of Lady Macbeth as the root of all evil readily shared by male and female critics alike should come as no surprise, as motherhood is, at the very least, a dicey subject. As pointed out in a collection of papers edited and written by 'maternal scholars', "mothers unmask themselves when they speak truthfully and authentically about their experiences of mothering. […]because no mother can live the idealized perfection of the mask of motherhood…"[16]. The strange case of Lady Macbeth is somewhat different because she only betrays her maternity to bring an irrefutable argument against her husband's vacillation. As a wife and a mother she deserts the domestic sphere that would traditionally be ascribed to her and invades the phallocentric order, disturbing it with 'the valour of her tongue'. Outside the text, this trespassing reflects the waves of negative criticism against Lady Macbeth and the fact that a great deal of it dwells upon her maternity only shows once again that "whenever a woman is represented as monstruous it is almost always in relation to her mothering and reproductive function"[17]. Inside the text it results in her confinement in the solitude of her own room/mind. Having fulfilled her part she can now play the textual scapegoat, resting silently/muted together with the other mothers in the text, the disposable Lady Macduff or the carcass womb from which Macduff was untimely ripped off.

The shortest and one of the most atypical of Shakespeare's plays, *Macbeth* has been a fertile ground for constant rereadings and interpretations. At times, critical energies gather and find new ways to reconfigured/maimed Shakespeare's texts/bodies. As John Drakakis puts it, "the protean values which subsequent generations of critics have discovered in the texts themselves can be demonstrated to be in large the projection of their own externally applied values"[18].

Notes
[1]Elam, 2005, p. 144.
[2]Sawday, 1996, p. 4.
[3]Garber, 2004, p. 90.
[4]*idem*, p. 90.
[5]Elam, 2005, p. 144.
[6]Kinney, 2006, p. 95.
[7]King James Bible, italics mine.
[8]George Lakoff, 1987, *Women, Fire and Dangerous Things*, p. 271, *apud* Freeman, 1998, p. 97.
[9]Freeman, 1998, p. 99.
[10]Garber, 2004, p. 97.
[11]Adelman, 1992, p. 131.
[12]*idem*, p. 133.
[13]Frost, 2001, p. 31.
[14]Daniel, 2006, p. 117.
[15]Hopkins, 2004, p. 262.
[16]Podnieks, 2010, p. 3.
[17]Daniel, 2006, p. 118.
[18]Drakakis, 2005, p. 25.

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PECULIAR PRAGMATIC ASPECTS OF CONTEXT AND ARGUMENTATIVE STRATEGIES IN CURRENT OCCASIONAL RELIGIOUS DISCOURSE: PARAENESIS (APPLIED STUDY)

Anamaria Grecu-Gheorghiu

Abstract

While considering occasional sermons (paraenesis) as a separate homiletic genre, distinct from other forms of speech acknowledged in specialized orthodox writings, we will point out, in this paper, a series of its particular aspects related to: the situational context in which the speeches are delivered; the preacher's purposes, his status and attitude towards his audience and towards the orthodox cult in general; the type of audience it is intended for. These elements, which actually make up the contextual parameters of the whole communication event, require certain qualities of the preacher, especially during these (occasional) "circumstances", namely, increased rhetoric sensitivity and pragmatic competence. Therefore, as paraenesis is a discourse of performance, with an argumentative component, the preacher will use both specific speech contracts and special argumentative strategies, some of which are described hereunder. Our analysis will include two topical paraeneses which will be enclosed at the end of this paper; the transcription from the audio-video tapes are complied with the standards required by the current spoken Romanian corpora.

Keywords: *pragmatic, aspect, context, strategy, argumentative, current occasional religious discourse.*

Most of the homiletic works of the orthodox literature[1] have tried, over the time, to underline the importance of the act of the sermon and, through it, of the believers' formation process to redemption through discourse. The beginning of the 20th century brings with it theological works that elaborate a consciousness process of the sacerdotal mission through discourse and, most important, of the update need through new discursive methods of the *formative* message: "...predicatorul nu trebuie să se plaseze într-un conservatorism păgubos"[2]; he must care for the *effect* that his discourse has on the audience (even if the audience has already embraced the faith in the orthodox values) because: "predicatorul, prin orice cuvânt rostit, nu doar evocă niște adevăruri, ci trebuie mereu să-i *re-convingă* pe ascultători asupra lor, așa încât *persuasiunea* niciodată nu poate lipsi... una dintre definițiile acceptate date predicii sună așa: *Predica este arta vorbirii frumoase și convingătoare*"[3]. The worry for the form of the religious discourse (which is strongly influenced by the classical rhetoric[4]) and the current discursive techniques, used by valuing some concepts specific to modern rhetoric in order to stimulate the enthusiasm of the Christian audience, captivated both the interest of the pragmalinguists[5] and of the semioticians[6]; in this way, valuable ideas and approaches regarding the *entropic* dimension that the religious discourse implies were born. Despite all these aspects, the sermon is yet insufficiently exploited from the pragmatic point of view and remains a current and resourceful subject because each discursive act, which is free for the audience and which is sometimes homogenous from the confessional point of view,

implies a *hic et nunc* interpretation of the argumentation and, therefore, a permanent "reconfiguration" of the *strategies that are used*. As any other discourse, the religious discursive practice won its status of *event*[7], it is an act of enunciation, the manifest itself of the language in action through the mediation of its individual act: "langagemis en action"[8].

In this work, we will concentrate our attention on some of the contextual elements that define a specific genre of the orthodox sermon, the sermon which in literature is called *paraenesis* or *occasional sermon*. This element is defined in most of orthodox homiletic books, but one book pays a special attention to this concept and emphasizes a series of particularities, highlighting the special role that it has from the *formative* point of view and the responsibility which should characterize the preachers in order to adapt to the situation and to the audience while uttering it. Consequently, we have this definition: "pareneza este o cuvântare bisericească simplă ce se rosteşte la momente liturgice speciale, fie de bucurie (botez, cununie, sfinţirea Bisericii, instalarea preotului în parohie, ş.a.), fie de întristare (înmormântare, parastase, calamităţi naturale)"[9].

Taking into account this definition, the present work will describe, in a concisely manner and with reference to the religious discourse in general, the specific elements of this particular homiletic genre, *theparaenesis*, and will continue with the punctual description of each observation, based on the corpus of this analysis.

"The circumstance"[10] sermon entails a series of specific characteristics regarding the *situational context* (unlike the other homiletic genres, the paraenesis can take place inside the church, but also outside; the content of the paraenesis and its form depend on the occasion or the background circumstance which impose the *generaltonus: wedding, funeral, baptism, etc.*), *theaudiencetype* and especially the "context of reception"[11] (the ensemble of opinions, values, judgments that a "circumstance" audience has, which are prior to the argumentation act and which will play an essential role in the reception of the argument and, consequently, in the acceptance, rejection or variable adherence process), the argumentation being done, most of the times, by *severalpreachers* who give the floor one to another, because the previous service is made by priests in synod, as *the message and the form have profound moral valences.*

These characteristics, shortly described for the time being, draw the attention from a pragmatic point of view, because, through the paraenetic discourse, we will renounce at the redundancy imposed by the conventionality of the religious discourse, being interested in the aspects that define the rather entropic character of this homiletic genre. We will make observations about the *situational context* in which the discourse takes place, *the preacher's intentions*, his *status* and *his attitude towards the audience*, and also towards the orthodox cult in general, *the type of audience* whom the message is addressed to, insisting especially upon the forms of the communication of the message and upon the *effect* of the paraenetic religious speech on the audience (through

the illustration of the most important argumentation strategies used by the preacher, in this *occasional* context). From the *situational context* point of view, the paraeneses which are analyzed have a character which is imposed by the moment, by the *circumstance*. *The spatio-temporal* placing is special too: unlike the other great genres of the sermon, speeches which are held only in the church, for the interior services, the paraenesis can be held inside and outside the church, remaining connected to a liturgical act (the Holy Sacrament or Hierurgy). We selected two paraeneses which are uttered after two different religious services: the first one exactly after the consecration of the painting from the interior of the Monument Church of Hadâmbu Monastery of Iaşi, during a hierurgy par excellence (*consecrationes*), uttered therefore after a service through which „...anumite persoane sau lucruri nu numai că sunt binecuvântate, ci în plus-sunt consacrate, afierosite sau închinate unor sco-puri sau întrebuinţări sfinte (în cultul divin)"[12]. This paraenesis is a simple one (A1). The second paraenesis (A2) is complex, uttered at the same event, outside the church, but at a different ceremonial moment, after the liturgical act itself, being very generous in *didactic episodes* from this point of view: „...predica este cea care va face inteligibile actele liturgice, prin explicarea simbolismelor şi prin sfaturile practice care se pot da şi care sunt aşteptate cu mare interes de participanţi"[13]. The discourse, in general, and the parae-nesis, in particular, depend very much on the *situation of the interaction* and on *the social context*, and its analysis implies a special attention regarding the reincorporation of the social, cultural and situational factors which help at the outlining of the complete significance of the discursive sequence. *The contextual effect,* which is linked to the pertinence theory, is a key concept in the pragmatic approach of the discourse: a piece of information must have increased contextual effects in order to be pertinent. We cannot neglect the fact that, more than any other type of discourse, the religious discourse is not „for its own sake" pentru propria-i glorie; dimpotrivă... el este animat în toate uzajele sale, de dorinţa aducerii în limbaj a unei experienţe, a unui mod de a locui şi de a fi în lume care îl precede şi care îi cere rostirea"[14]. Being different from this point of view, the paraenetic speech is imposed by the *substance* that characterizes it: an occasional and special ceremony[15]; therefore, the speech has to be adapted to the occasion. Subsequently, we should under-line the fact that the above mentioned paraeneses are uttered after specific ri-tual scenarios, different from dominical services and, consequently, they suppose a greater degree of formalism[16], a certain order and state; to this purpose, a special attention is given to the spacial organization itself through specific exposure techiques: the complex paraenesis is uttered respecting the public distance towards the audience, this distance being preserved through the presence of a so called „ritual device" (this is the specialstage setting): „...dispozitivul ritualic acordă un alt statut fiinţelor, gesturilor, obiectelor [...] el semiotizează spaţiul, îl constituie ca un continuum care vizează operativi-

tatea… acest dispozitiv operează o delimitare…"[17]. This „mise en scène" doubles the verbal argumentative sequence: the increased display and visibility allows the audience to endorse the spectacular dimension that the religious and, in these circumstances, the argumentative discourse, achieve. These kinds of services become real *social moments* (in goffmanian terms), involving simbolic transformations by creating special bonds with the Divinity. The sanctification service pragmatically represents „un rite de passage"[18] and, in Fiske's terms, the paraenetic speech can represent „un ritual de graniță"[19]. The discourses that come against this *rite* should be even better argumented, taking into account that in the orthodox cult the conviction which characterizes the participation to these rituals and the conviction that assumes these passages influence their „efficiency": „...efectul ierurgiilor depinde şi de credinţa şi de vrednicia primitorului sau de a celor pentru care se săvârşesc sau care beneficiază de ele"[20]. Being aware of all these aspects, the preacher's mission is even more important, as *the efficiency* of the ritual depends on the speech, the skillfulness and the faith that the audience receives it. The hierarchy of the sanctification imposes a special condition: it can be performed only by the bishop; in terms of *the address ritual*, we should specify that the order is established by the bishop too (or for re-sanctification, by the protopope) depending on the roles, in ascending order. From this pre-established schema of the address ritual, it is shaped the formality of the direct speech, which becomes specific to occasional discourses:

> "…preasfinţiile voastre ↑ (ridicând capul şi privirea) preacuvioase părinte sta:reţ ↑ (înclinând capul spre dreapta şi revenind) cuvioşi_părinţi_cucernici_părinţi ↑ + (lăsând privirea în jos) iubită frăţime (privire panoptică) <zâmbet> a acestei sfinte mânăstiri ↑ + stimate autorităţi_dragi copii ↑ + drept_măritori creştini"(A2, p. 1).

The legitimacy of the person who makes the speech is a very important element in the conviction process of the audience. Since Aristotle, the discursive influence relationship is organized on the triptych: *ethos*, *logos* and *pathos*[21]. The first dimension refers to the person who organizes the speech, to his (her) qualities, to the authority over the audience, the second dimension aims at the manner in which the discourse is constructed, while the third dimension is related to the psychological experiences of the audience. The conviction is directly connected to the person who makes the speech; therefore, the means in which (s)he will react are: *ethos* and *logos*. Through discourse, rational arguments and emotional messages, the conviction is completed by the conviction through *ethos*. The conviction can be achieved by personal qualities (authority, prestige, even by physical qualities, the dialogue availability and the type of address) and by the manner in which the discourse is organized. A distinction between *the ethos itself* or *the pre-existent ethos* is made in literature (what the audience already knows or thinks about the speaker), and the *discursive* one, created during the speech (through style and attitude,

the quality of the argumentation and the relation with the audience): "Cele două tipuri de *ethos* pot fi convergente sau divergente, în măsura în care construcția discursivă a unei imagini confirmă sau infirmă ceea ce publicul știa dinainte. Imaginea pe care locutorul și-o (re)construiește pe măsură ce își desfășoară discursul are anumite dimensiuni psihologice sau strategice reflectate în alegerile lingvistice: siguranță sau nesiguranță (indicate în special de modalizatorii epistemici), politețe sau agresivitate, egocentrism sau modestie, ordine sau dezordine, conformism sau nonconformism etc."[22]. *The ethos itself* influences the interception of the religious discourse in a particular manner. This type of *ethos* is also an influential one, the bishop addresses to the audience with the authority of his role in the church, by virtue of his deontic authority[23]: the preacher is one of the most important bishops of the Romanian Orthodox Church; he is the Metropolitan of Moldavia and Bukovina. His *epistemicauthority* is certified by his discourse and argumentation: by the manner in which he succeeds in emphasizing the role of the hierurgies and their importance in Christian's religious life, in explaining the significance of different acts during the service, in efficiently imposing his own discursive schematizations to his audience, etc. In this situation, we refer to the definition given by literature to *discursive ethos*: „construit în discurs prin stil și atitudine, prin calitatea argumentării și raportarea la public [...] Imaginea pe care locutorul și-o (re)construiește pe măsură ce își desfășoară discursul are anumite dimensiuni psihologice sau strategice, reflectate în alegerile lingvistice"[24]. In this case, the selection represents the conformation to what can be accepted by an heterogeneous audience. Therefore, an attention to the involvement of the *self* can be observed: the thematic self is not exploited, not even the metalinguistic self; instead, several constructions at first person plural, which imply that „generic *us*"[25], can be identified:

> „...crezului ↑ (palma stângă rămâne deschisă, arătătorul mâinii drepte este îndreptat în sus) pe care noi începem să-l CUNOAȘTEM ↑ DAR + MULȚI DINTRE NOI + (arătătorul este mișcat circular pe axa de adâncime) nu pătrundem adânc ↑ (unind și celelalte degete în manunchi, mișcări scurte sus-jos, sacadat) în cuvintele „CRED + în dumnezeu Tatăl + + (repetă gestul, marcând silaba) cred_în_dumnezeu: FIUL sau cred_în_dumnezeu duhul sfânt ↑..."(A2, p. 3).

A symmetric position towards the audience, which denotes empathy and which invites to participation by asuming the collective memory and membership, an invitation made in an imperative manner by the apostolic voice:

> „...trebuie să fim ca el (mișcând circular degetele arătător exterior-interior) care a zis (unind mâinile strânse) nu mai trăiesc EU (pumnii alăturați de piept și revine) ci hristos trăieşte'n mine_căci în hristos domnul ↓ (pumnii în aer) ne mișcăm ↑ + (aceeași poziție a mâinilor apoi plecaciune către auditoriu și revenire) viem ↑ + (repetarea gestului) și sîntem"(A2, p. 2).

We can also identify a „generic *you*", if it can be called in this way, which becomes responsible through an explicative-argumentative presentation:

„…SĂ CUNOŞTI ÎN-VĂ-ŢĂ-TURA DE CREDINŢĂ+TU+creştin dreptslăvitor ↓ + tu ↑ + creştin ortodox ↑ + (gest de segmentare pe axa verticală cu ambele palme deschise, ţinute paralel) că nu este un ⊥ mai ⊥ mai mare izvor ↑ (degetele arătător îndreptate în sus) al răutăţilor ↓ spun sfinţii părinţi (gest al corpului pe axa orizontală dreapta-stânga şi revenire pe centru) decât NECUNOAŞTEREA CUVÂNTULUI + lui dumnezeu…"(A2, p. 3),

and which prevails on moralizing formulas of the necessity and certainty that describe it:

„„…că luaţi aminte <F>VOI PĂSTORI_ (gest al braţelor deschise larg, către soborul aflat în stânga şi în dreapta sa) [adică NOI (gest indicial către sine cu arătătorul ambelor mâini) şi dumneavoastră (acelaşi gest către auditoriu) cei care faceţi parte din preoţia împărătească ↑ din neamul cel sfânt ↑] (mâinile ridicate uşor în sus unind arătătorul celor două mâini într-un punct fix) luaţi aminte la voi ÎNŞIVĂ…"(A2, p. 3).

The interaction ritual from religious manifestations, in general, and from orthodox ones, in particular, is very well know by the participants. A common *communication platform* is born as the result of the circumstance which holds them together, in our case: „fiecare cunoaşte schemele interpretative ale partenerului; se stabileşte un consens cu privire la locul fiecăruia; la expresiile şi impresiile revendicate de fiecare"[26]. As in any other discursive interaction, the audience of the paraenesis *coordinates*, *inspires* and *controls* the communication process, while the preacher has to adapt to the requirements and the expectations of the audience, mainly through reference to the *situational context* which generates the discourse, in our case. This aspect is stated out because the audience of the paraenesis is special: most of the time it is *heterogeneous* from two points of view: *socio-cultural* and *psycho-social*. The bishop should be aware of this diversity and should empathise with them, depending on their common element: „the circumstance". Regarding the paraeneses analysed in this work, the happiness generated by the event shows through at verbal, vocal and kinesthetic level. What becomes more special is that *heterogeneousness can also be confessional* (we mention this aspect because, at some „social" events, such as Te Deum services, funerals, baptisms, those who participate are not all orthodox: „Predicatorul se găseşte în situaţia aceasta: are *un public pentru o temă, nu o temă pentru un public*"[27]. Especially in these particular situations, the dialogical implications of the argumentative discourse are analysed in this manner: „Argumentarea presupune de fapt un dublu dialog: cu adversarul şi cu destinatarul, figuri care se pot suprapune sau nu"[28]. Consequently, besides the *vertical* character of the religious discourse, from the *horizontal* point of view, the paraenesis implies a *double intentionality* because of the missionary conception.

More than any other homiletic genres, the paraenesis represents a discourse with a *moral predominant* content and with a special formative character (it has to be „touching", „advising", the promotion of *values* should be emphasized, *eulogizing dignified facts*, *which* become *examples*, being thus pro-

foundly persuasive: „scopul special al parenezei este să extindă binefacerile propovăduirii şi la alte momente liturgice, în afară de Sfânta Liturghie cum ar fi Săvârşirea Sfintelor Taine şi a Ierurgiillor, în Biserică, la casele credincioşilor, în ţarine sau alte locuri. Parenezele pot produce uneori *efecte* mai mari decât în cazul celorlalte forme ale predicii din cauza scurtimii şi zborului înalt retoric care le este propriu"[29]).

Punctual argumentative strategies in the „occasional" context

Taking into consideration the aspects mentioned above, we consider that all contextual elements determine the preacher's discursive and extra-discursive choices. Depending on all these aspects, the sermon act becomes an argumentative discourse. As this work does not try to make an exhaustive approach of the argumentative process in the religious „circumstance" discourse, we will analyse, based on the corpus, the following punctual strategies[30]: the *rhetorical interrogation,* the *denial* and the *quotation*.

The rhetorical interrogation

If the first paraenesis is more approbatory and appreciative, without involving too much the audience from an *intelectual* perspective, but from an *affective* one, the second paraenesis makes use of the rhetorical interrogation, becoming, in this way, the base for the argumentation. The intrinsic value of the religious discourse allows the use of these procedures, offering the audience the chance to interfere: a „silent participation"[31] which advises the audience to create its own senses, to find significations or simply to accepta certain point: „There is no doubt about it: communicative preaching is dialogical and always has been. It is characterized by the preacher's concern for the attitudes, experiences, and needs of his people. In every aspect of his ministry he must listen to them and respond appropriately to their needs and feelings"[32]. The bishop succeeds in creating this dialogism with the heterogenous audience, fully exploiting the event information and making sure, in this way, that those persons who participated in such a special ritual understand, assume and trully live the sanctification ceremonial:

„…ce este viaţa creştină? nu este altceva decât CUNOAŞTEREA lui dumnezeu tatăl ↑ prin hristos în duhul sfânt. + de ce oare: + am venit noi astăzi (inclină corpul spre dreapta, privire panoptică) la sfânta mânăstire? + lăsându-ne: preocupările noastre ↓ de aproape sau de departe ↑ ++ pentru ca să-l cunoaştem pe dumnezeu tatăl ↑ + prin cristos în duhul sfânt. ++ (mişcare sacadată a capului pe axa verticală) de ce? + s-a aşezat pictura pe biserici: ce ⊥ mânăstirii acesteia biserica cea veche ↑ pentru_ca prin intermediul ei ↑ + noi să-l cunoaştem pe dumnezeu_tatăl ↑ prin CRISTOS în duhul sfânt. + de ce oare săvârşim sfânta şi dumnezeiasca liturghie: ? (schimbând poziţia de pe un picior pe altul şi ridicându-se uşor pe vârfuri) şi ne împărtăşim noi: preoţii acum (îndreptând privirea spre stânga şi revenind) dumneavoastră (privire panoptică) peste_câteva_clipe ↑ + cei care aţi primit binecuvântare de la preotul duhovnic? ne_împărtăşim pentru ca să cunoaştem ↓ (privind spre dreapta şi revenind) pe hristos în duhul sfânt. pentru că nu este un alt ŢEL al vieţii creştine (repetă gestul) decât acesta iubiţi credincioşi ↓ (mişcare

scurtă a capului pe axa verticală) să-l cunoaştem pe dumnezeu TATĂL prin hristos ↓ în duhul sfânt. şi ce_înseamnă oare ↑ (ridicând braţele cu palmele orientate în sus) această cunoaştere? + (lăsându-se uşor pe călcâie) ne-o spune şi ne răspunde HRISTOS (braţele încă ridicate în sus, degetele sunt unite mănunchi, sacadat) ne răspund sfinţii apostoli ↑ + (repetă gestul) şi sfinţii părinţi ↑ + (repetă gestul) duminica viitoare ↑ (aceeaşi poziţie a braţelor, palma stângă deschisă spre sine, gest indicial cu arătătorul mâinii stângi) la sfânta liturghie ↑ vom asculta cuvântul evangheliei (acelaşi gest cu ambele mâini) care spune ++ „cei care sunt însetaţi ↑ să vi-nă_la mi-ne şi_să bea"↑ (gest indicial ambele mâini ridicate cu palmele deschise spre sine) ce să bea? să bea apa cea vie ↓ (înclinare uşoară spre stânga şi revenire) adică cunoaşterea lui dumnezeu prin hristos ↑ în duhul sfânt" (A2, p. 2).

This is a series of rhetorical interrogations that astound through simplicity and it is especially in this manner that the audience learnes how to assume its presence at a sacred ritual, and it is aware that the efficiency depends on the faith that this blessing receives, on the assumption of these sacred moments. The interrogations become more and more complex and profound, and the answer, the same all the time, becomes refrain and message („…pentru ca să-l cunoaştem pe dumnezeu tatăl ↑ + prin cristos în duhul sfânt"); the audience is free to meditate on the transformations that „the knowledge" implies: „În cazul întrebărilor retorice, informarea este doar instrumentul prin care se îndeplineşte un scop, iar scopul este acţiunea, comportamentul, atitudinea, etc. Prin urmare, întrebările retorice, îndeplinesc acelaşi scop ca şi comenzile, promisiunile, imperativele. Valoarea lor performativă este mult mai evidentă"[33].

The denial and its performative role

The rhetorical interrogation and the denial represent argumentative strategies which, in the paraeneses analysed in this work, depend one on another, come one after another and transform the audience in a *dialogue partner*: „Pentru discursul retorico-argumentativ, prezenţa negaţiei este simptomatică, poate chiar mai importantă decât decât operaţia logică aplicată enunţurilor elementare. Ea este simbolul unei adversităţi şi punctul de pornire al unei *bătălii discursive*"[34]. The three types of denial proposed by Oswald Ducrot[35] are identified and illustrated in the present work:

(1) the *metalinguistic denial* (this type contradics an uttered statement in order to offer an effect of intensity, rather than infirming its credibility):

„pentru că mulţi lu ⊥ LUPI (acelaşi gest, doar cu ridicarea sacadată a arătătorului ambelor mâini) răpitori <F> (privind spre stânga şi revenind) erau în vremea sfântului pavel <S> ++ în vremea sfinţilor_părinţi + şi NU mai puţini ↓ şi NU mai vicleni ↓şi nu mai puţin RĂZBOINICI sunt lupii răpitori ↓ care doresc cu ORICE preţ ↓ să zmulgă părţi (degetele mîinilor strânse în pumni, mişcări sacadate pe axa verticală sus-jos) din sufletul: bisericii_drept_slăvitoare+din sufletul bisericii_celei una ↑ + sfântă ↓…" (A2, p. 4).

This type of denial is marked linguistically and paralinguistically, the discourse becoming powerfully hortative, and with a performative explicit role, through the use of the bestiary[36] register.

(2) the *descriptive denial* (it is, in fact, the denial itself and represents the uttering of a negative content, offering a pseudo-property to a subject):

„MULŢI DINTRE NOI + (arătătorul este mişcat circular pe axa de adâncime) nu pătrundem adânc ↑ (unind şi celelalte degete în manunchi, mişcări scurte sus-jos, sacadat) în cuvintele „CRED + în dumnezeu Tatăl ++ (repetă gestul, marcând silaba) cred_în_dumnezeu: FIUL sau cred_în_dumnezeu duhul sfânt ↑" (A2, p. 3).

The descriptive denial is introduced in the discourse in order to clearly make the difference between *what is advisable* and *what is not advisable*. We can find an interesting illustration of descriptive denial in the following example:

„prin smerenie ↑ despre care ↓ nu trebuie să mai vorbim ↑ pentru că NU ↓ este un veşmânt care să atragă (ridicând mâna dreaptă în sus) asupra omului mai ↑ puternic decât haina smereniei…" (A2, p. 5).

We can observe a method in which the preacher invites the audience to cooperate, appealing to an argument of the authority of the value, the humbleness. The audience will assimilate the value and will accept the advice. The following example illustrates another case of descriptive denial:

„OMUL nepocăit ↓ (acelaşi gest, sacadat) nu va primi niciodată: + puterea duhului sfânt. şi viclenia din om_mai ales din ++ noi_cei adulţi ↓ [copiii (repetă gestul, indicând către auditoriu şi revine) nu sunt vicleni]<R><J> NOI_cei adulţi ↑…" (A2, p. 4).

Both types of denial are descriptive par excellence, the second one being uttered using the technique which is called „luarea înainte a adversarului"[37], offering, in this way, a „model" of purity to the audience, which should be always reported to.

(3) the *polemic denial* (it takes shape in a replicative manner and as an objector answer to an anterior statement, obtaining a polyphonic character):
„…nu mai trăiesc EU (pumnii alăturaţi de piept şi revine) ci hristos trăieşte'n mine_căci în hristos domnul ↓ (pumnii în aer) ne mişcăm ↑ + (aceeaşi poziţie a mâinilor apoi plecaciune către auditoriu şi revenire) viem ↑ + (repetarea gestului)şi sîntem…" (A2, p. 2).

or

„…trebuie (repetă gestul) să cunoaştem încă din această lume ↓ taina_împărăţiei ↑ SALE (mâinile ridicate pe verticală, privirea îndreptată în sus) pe care n'o ↑ găsim aiurea ↑ (gest indicial cu arătătorul ambelor mâini şi revenire a mâinilor la nivelul pieptului „pumn în pumn") o găsim ↓ (depărtarea braţelor în lateral)spun sfinţii (reunirea braţelor) CHIAR în_noi ↓…" (A2, p. 3).

The three types of denial illustrated above appear as answers of the interrogative sequences and, furthemore, they are in relationship with the hortative sequences of the discourse, stimulating the audience and shaping conclusions, answering thus to the three types of questions „…organizate pe axele gândire-acţiune-credinţă: «Ce trebuie să credem?», «Ce trebuie să facem?», «Ce trebuie să gândim?»"[38]. On this line we offer the following two examples:

„…NOI creştinii ↓ ^(degetele îndreptate către auditoriu) trebuie să fim ca el…" (A2, p. 2).

„„…SĂ CUNOŞTI ÎN-VĂ-ȚĂ-TURA DE CREDINȚĂ + TU + creştin dreptslăvitor ↓ + tu ↑ + creştin ortodox…" (A2, p. 3).

The quotation

The quotation represents a general characteristic of any homiletic genre because the religious discourse is based, in general, on the scripture, becoming the essence of the argumentation. In fact, the quotation is one of the extrinsic arguments used generally by the preacher when creating the argument and can be considered part of the authority arguments: The Saint Scripture, the patristic texts invoque the authority of the person whose statements are rendered directly or inclusively through paraphrase. In the complex paraenesis analysed in this work, the organisation itself of the discourse is based on scriptural statements; the argumentation begins from quotations which will be illustrated through the rhetorical interrogations that are generated:

„cei care sunt însetați ↑ să vi-nă_la mi-ne şi_să bea"↑ (gest indicial ambele mâini ridicate cu palmele deschise spre sine) ce să bea? să bea apa cea vie ↓ (înclinare uşoară spre stânga şi revenire) adică cunoaşterea lui dumnezeu prin hristos ↑ în duhul sfânt" (A2, p. 2).

„cei care cred în MINE (gest indicial cu arătătorul degetelorîndreptate în sus) râuri de aPĂ_vie ↑ (palmele în poziție deschisă) vor curge din pântecele (marcarea ritmului vorbirii prin închiderea şi deschiderea degetelor interior-exterior) LOR" + ce_înseamnă această apă vie? înseamnă cunoaştere…" (A2, p. 2).

„…ACEASTA este viața veşnică: + să_te_cunoască pe tine singurul (repetă gestul) adevăratul dumnezeu ↓ (mişcare a capului şi a trupului către dreaptaşi revenind) pe isus cristos ↓ pe care tu l-ai trimis". ++ ce este viața creştină? nu este altceva decât CUNOAŞTEREA lui dumnezeu tatăl…" (A2, p. 2).

The quotation has a pragmatic role as it can become an essential formula of Christian life; in this case, the example -„…eu sunt calea: adevărul ↑ şi viața…" (A2, p. 2) – is verbally validated by some of the members of the audience, who recognize the quotation and utter it together with the preacher. The quotation is the concrete reference of the members of the communication to a common *reference universe*[39].

Last but not least, the quotation has a persuasive role through the aesthetic character acquired when it is extracted from plain songs or from the Psalms of David. The quotation enchants and intensifies the personal experience of the audience:

„…"fie numele domnului binecuvântat ↑ (preoții din sobor îşi fac semnul crucii) de acum şi până-n veac" (făcând semnul crucii cu mâna dreaptă şi ținând mâna stângă în dreptul inimii) amin. (plecăciune)" (A2, p. 6).

Notes

[1]Aramă, 1922; Grigoraş, 2000; Toader, 2002.

[2]Gordon, 2001a, p. 52.

[3]*ibidem.*

[4]The limits and the convergent elements between the Christian sermon and the Greek and Roman rhetoric are very well summarized in the article written by Duţu, 1991.

[5]Obreja-Răducănescu, 2011; Dărescu, 2011.

[6]Dumas, 2000.

[7]Benveniste, 2000, p. 58.

[8]*idem*, 1966, p. 242, *apud* Tuţescu, 1986, p. 25.

[9]Gordon, 2001b, p. 50.

[10]The term is taken from Aramă, 1992, p. 113.

[11]Breton, 1996, p. 18. The meaning of the term *context,* which is used in this situation, corresponds to the pragmatic terms *the psychological context of intentions and of the interlocutors' beliefs*, concept defined by Rovenţa-Frumuşani, 1999, next to *verbal contextorco-text, situational contextual, the context of action of the discursive fragments as linguistic acts.*

[12]Branişte, 2005, p. 360.

[13]Gordon, 2001b, p. 63.

[14]The research of this hidden reference becomes the main objective for Ricoeur, 1995, p. 30.

[15]Depending on the situation in which it is uttered with this meaning, some works prefer the generic term "ceremonious discourse", which would cover the so-called discourse genre "social/religious", in Prisacariu, p. 163.

[16]Constantin Duţu [Duţu, 1992, p. 106] groups the paraeneses, after their type, in: *apologetic* or *protective*, *exhortative* or *encouraging, consolatory* or *comforting, encomiastic (eulogistic)*. The paraeneses described in this work can be considered *encomiastic*, belonging to the terrestrial (immanent) axis and being called "formal sermon" (p. 141), in which the pastoral element is the most important, rather than the pedant one.

[17]Lardellier, 2009, p. 83.

[18]Quotation refering to Belmont, 1986.

[19]Fiske, 2003, p. 155.

[20]Comp. Hr. Adrutsos. *Dogmatica* (trad. rom. de D. Stăniloae), p. 340; Pr. Prof. Isidor Todoran. *Sfinte Taine şi Ierurgii //*MA, 1965. Nr. 2-3. P. 100-107, *apud* Branişte, 2005, p. 358.

[21]Chelcea, 2006, p. 76. The author underlines the importance that the situational factors have (the place where the persuasion action or the orator's status take place) in the aritotelic theory of persuasion.

[22]Zafiu, 2010, p. 28-29.

[23]Bochenski, 1992, p. 49-108. In this work, the authority is sustained by the two dimensions that should be complementary in an argumentative discourse: *thedeonticauthority* and *theepistemicauthority*. The first one refers to*the authority of the person who holds a position*, while the second one refers to *the authority of the person who knows*.

[24]Zafiu, 2010, p. 28.

[25]*ibidem*.

[26]Cosnier, 2007, p. 56.

[27]Gordon, 2001b, p. 177.

[28]Zafiu, 2009, p. 149.

[29]Gordon, 2001b, p. 182.

[30]A precise delimitation of strategies can be encountered in Florin-Teodor Olariu's work, *Dimensiunea ludică a limbajului*, Rezumatul tezei de doctorat, 2006, p. 21, *apud* Cărăuşu, 2009, p. 376; therefore, the difference between *global discursive-argumentative strategies*: explanation, description, narration and *punctual discursive-argumentative strategies* is made.

[31]Thompson, 1969, p. 38.

[32]*ibidem*, p. 9.

[33]Sălăvăstru, 1999, p. 317.

[34]Ştefănescu, 2008, p. 47.

[35]Ducrot, 1984, p. 274.

[36]Ruxandra Cesereanu [Cesereanu, 2003] creates nine registers of the violent language in the romanian mentality.

[37]Lo Cascio, 2002, p. 60.

[38]Săvulescu, 2004, p. 140.

[39]Breton, 1996, p. 59.

Appendix 1 (=A1)

Recording: audio-video.

Speech situation

Recording date: June 5, 2011.

Recording person: Anamaria Gheorghiu Grecu.

Transcript Author: Anamaria Gheorghiu Grecu. Transcript conventions were taken from Hoarţă Carausu, Luminita (eds.). *Corpus de limbă română vorbită actuală*. Iaşi: Editura Cermi, 2005. P. 11-13.

Transcribed segment: 06'19 ".

Recording place: Inside the Monument Church of Hadâmbu Monastery, Iaşi.

Liturgical recording time: the simple paraenesis is delivered immediately after the dismissal (apolis) ceremony of the painting in the Monument Church of Hadâmbu Monastery.

Preacher: His Eminence Theophanes, Metropolitan of Moldova and Bukovina, and the Archbishop of Iaşi.

Participants: three bishops, an abbot, the monastic community hosting the event, about fifty priests and deacons, believers and faithful readers.

Sermon Context: All the priests wear the corresponding attire.

I.P.S. Teofan (mâinile ridicate la nivelul pieptului: ţinând crucea în mâna stângă cu mâna dreaptă acoperind-o pe aceasta; postură dreaptă, privirea fixată înainte) <L><Î><S> mulţumiri adresă:m↓+atotţiitorului_dumnezeu↑+(ridicând privirea)pentru că a binevoit↑++a binecuvânta_prin rugăciunile noastre↓++(închizând uşor ochii şi revenind cu privirea în sus)ale nevrednicilor săi robi↑+(aceeaşi mişcare pe axa centru-sus a privirii)această podoabă a casei sale.+++o podoabă de biserică↑++frumoasă prin arhitectura ei↑+ (aceeaşi mişcare pe axa sus-centru a privirii)frumoasă: şi adâncă: prin vechimea ei↑+ (aceeaşi mişcare pe axa centru-sus a privirii)şi frumoasă_prin acest veşmânt.+(repetă gestul)care_a_fost_aşezat pe zidurile

sale lăuntrice↓+ vejmânt care va fi: izvor de odihnă_ (mişcare scurtă centru-sus, sacadat)de căldură_ (repetă gestul) sufletească↓+ P.S. Calinic Botoşăneanul(aflat în dreapta, ridică privirea spre pictură şi revine cu privirea spre mitropolit)pentru părinţii↑care se vor ruga aici.+departe de tumultul lumii↑chiar şi puţin mai la_o_parte↑ de biserica cea mare↑şi de agitaţia↑fie ea chiar binecuvâtată.+(privind spre stareţul care se află în faţa sa)din zilele de sărbătoare şi de praznic↓+aici obştea monahală(privind în stânga sus şi revenind pe centru sus)se va regăsi pe sine.+se va regăsi în legatură cu rugăciunile↑+ATÂTOR generaţii↓+care s-au rugat aici↓cu rugăciunile aci⊥(ridicând uşor arătătorul mâinii drepte şi revenind cu mîinile împreunate)atâtor _doruri care_au fost_cu certitudine↑exprimate într-o formă sau alta↑-în momentele de suferinţă↓+(privind către stareţ, care se află în faţa sa)ale acestei sfinte mânăstiri.++(radicand privirea spre pictură)călugării↑+în tot⊥+în_tot_ceasul↓+iar pelerinii din_când_în_când↑+(înclinând capul uşor spre dreapta, privind în stânga sus)vor poposi aici↓+(mişcare a capului pe axa sus-centru sacadat, revenid sus)şi cu certitudine:↑privirea lor lăuntrică şi cea exterioară.+vor fi atrase ca de un magnet.+de frumuseţea frescelor binecuvântate astăzi.++totul este spre slava:lui dumnezeu_celui în treime lăudat↓++şi spre+chemarea↑adresată inimii receptive↑+a credincioşilor↑+ca prin fumuseţea↓+înălţimea_ş'adâncimea↑(mişcând privirea pe axa orizontală dreapta-stânga sus)duhovnicească↓ a chipurilor aşezate aici ei să'nţeleagă_mai frum⊥ mai mult↑+mai adânc↑+(privind în stânga sus)frumuseţea dumnezeirii↑(revine pe centru sus)să se hrănească din ea↑+să-şi odihnească sufletul↓+să se roage:mai puternic↑pentru ei↑+pentru cei dragi_de_acasă:↓şi pentru lume.++(mişcare scurtă a capului pe axa sus-jos şi revenind)adresăm mulţumire_lui dumnezeu(ridicând privirea sus)aşadar↑+pentru această(mişcare a privirii pe axa sus-centru)frumoasă(priveşte către stareţ)podoabă↓a casei sale(priveşte în sus către pictură)şi din mulţumirea_adusă lui dumnezeu ↑ (coboară privirea spre stareţ)izvorăşte şi mulţumire'_adresată părintelui stareţ_nicodim ↓++(ridicând privirea)fraţilor<Î><F>din obştea mânăstirii↓(privire panoptică)şi a tuturor acelora:↑+care de-a lungul_aproape două decenii↑ s-au înscris între prietenii ↑ apropiaţii_şi_cunoscuţii ↑mânăstirii+hadâmbu: ↑ (stareţul cu mâinile încleştate lăsate în poală priveşte către mitropolit, apoi în sus către pictură)şi_au răspuns↑chemării părintelui↑+(stareţul coboară privirea spre pământ şi revine)pentru a fi aici CTITORI↑+împreună_cu_ctitorii care_au înălţat↑(stareţul pleacă privirea şi capul uşor)această biserică↓+acum treisute↑+cincizecişi-doi↑de ani.dumnezeu să răsplătească osteneala obştii↓+(ridicând privirea şi revenind)şi_osteneala?şi efortul financiar_al tuturor(degetul mare al mâinii stângi este ridicat pe cruce)acelora care:+ s-au în-scris↑(mâna dreaptă este luată de pe cruce şi sub forma unui receptacol este mişcată scurt pe axa sus-jos marcând silabele cuvântului şi revine)în cartea ctitorilor↑acestei sfinte mânăstiri↓+(plecând uşor capul şi privirea)şi credincioşii care sunt(revine şi priveşte înainte)aici↓+ cu noi_acum_în(mişcări scurte ale capului sus-jos)bisericuţă↑<R> şi cei care sunt AFARĂ'n_incintă↑(privirea ridicată în sus)<R> să aibă posibilitate prin mila domnului↑să se'nchine'n faţa:acestor fres-ce purtătoare↑de icoane binecuvântate↓+ şi↑cu certitudine↓(mişcare scurtă sus-jos)părăsind bisericuţa↓vor simţi:+sufletul↑(privire panoptică)mai curat↓+cugetul↑mai des-povărat ↓+rugăciunea ↑+mai puternică ↓+ (ridicând privirea) îndreptată către dumnezeu ↑+ şi:vor lăsa_câte_ceva din poverile↓şi bucuriile vieţii_lor_aici↓+(privirea fixă înainte)şi vor pleca↑cu o povară(ridicând privirea către pictură)înmulţită la ca-se-le(mişcări scurte ale capului sus-jossacadat pe silabă)lor.+Dumnezeu să ne binecuvânteze↑+(ridică mâna spre frunte şi face semnul crucii şi revine cu mâna pe cruce)cu al său dar_şi cu a sa iubire de oameni↓++(priveşte către crucea pe care o are în mână şi o atinge cu grija cu mâna stângă) şi să ne dea putere↑(priveşte în sus)ca prin

intermediul sfintei liturghii↑(gest indicial pe axa de adâncime cu palma stângă îndreptată în sus și revine)care va începe peste c⊥+clipe↑+să DES-coperim (privirea îndreptată în sus)chipul lui dumnezeu nu doar din icoane↓ ci chipul lui dumnezeu↑din noi↑şi din aproapele↓+ca'mpreună-n CHIP al omului(privirea îndreptată în sus și revine)şi chip al domnului(repetă gestul)formând BISERICA_cea_cerească şi cea pământească↓+(privind în jos)întru slavă↑(ridicând privirea)iubirii de oameni(privire panoptică)a lui dumnezeu↓+s'aducem_slavă preasfintei↑treimi↓+(ridicând mâna dreaptă cu tot cu cruce la frunte)tatăl↓+fiul↓+(jos spre piept)şi duhul sfânt↓+(atingând umărul drept)amin.(revine cu crucea din mâna dreaptă în dreptul inimii, mâna stângă pe lângă corp, face plecăciune)să ne_ajute↑dumnezeu.<zâmbet>(face un pas în față deschizând larg brațele)

Credincioşii: amin.

<div align="right">

Appendix 2 (=A2)

</div>

Recording place: the scene is located in the monastery of the Divine Liturgy; Archbishop Theophanes makes a paraenesis facing the audience, behind him the council of priests receives the sacraments.

Liturgical recording time: the time after singing when the priests partake of the Holy Body and Holy Blood.

Preacher: His Eminence Theophanes, Metropolitan of Moldova and Bukovina, and the Archbishop of Iaşi.

Participants: the same bishops and priests.

Sermon Context: All the priests wear the corresponding attire.

I.P.S. Teofan(stând în fața auditoriului, în spate ceilalți membri ai clerului primesc sfânta împărtășanie) <J> <L> <S> în numele tatălui↓şi_al fiului↑şi_al sfântului duh(însemnându-se cu semnul sfintei cruci pe piept) amin.+(împreunează mâinile iar degetele celor două mâini se întrepătrund în poală; privirea este îndreptată în jos, capul plecat)preasfinţiile voastre↑(ridicând capul și privirea)preacuvioase părinte sta:reț↑(înclinând capul spre dreapta și revenind)cuvioşi_părinţi_cucernici_părinţi↑+(lăsând privirea în jos)iubită frăţime(privire panoptică)<zâmbet> a acestei sfinte mânăstiri↑+stimate autorităţi_dragi copii↑+drept_măritori creştini.++în acest moment prin mila domnului↑-fraţii preoţi↓+după ce s-au împărtăşit cu sfâ:ntul↑duh al domnului hristos↓+primesc în dumnezeiescul lor sânge↓dumnezeiescul_LUI(depărtând degetele mari ale mînilor şi revenine unindu-le)_sânge↑spre iertarea păcatelor noastre↑şi_ale poporului↑încredinţat nouă↓spre păstorire.+++creştinii:veniţi mai de_departe ↓probabil din maramureş+în timp ce ne împărtăşeam↑+au înălţat câteva cântări↓specifice locurilor↑lor+dar_cu valabilitate:+şi_impact asupra tuturor.+„am venit măicuţă↑+am venit pe cale↑+am venit la tine↑NOI fii_lacrimilor tale".++sau celălalt cântec↑care se referă la preamultele RĂNI++ale sufletelor noastre↓+cu care ne prezentăm în faţa maicii domnului_NOI_fii_ei ↓<R> cu_care ne prezentăm la sfânta biserică↑cu_care ne prezentăm↑la dumnezeiasca liturghie.+(mişcări scurte ale capului pe axa verticală:sus-jos)cu care ia⊥IATĂ(închizând ochii)am venit aici.(aceeaşi mişcare scurtă a capului pe axa verticală)la sfânta mânăstire hadâmbu↓+ocrotită de maica domnului.++(lăsând privirea în jos)în evanghelia citită astăzi↓<Î>++(radicand privirea)un cuvânt foa↑⊥foarte_dens ↑+cuprinzător↑+adânc_şi'nalt↑(depărtând degetele mari în sus şi revenind)rostit de mântuitorul înainte de PATIMA_SA(repetă gestul)cea de bună voie↓+el declamă şi mărturiseşte adevăruri fundamentale↑şi anume:+„ACEASTA este viaţa veşnică"↓+(mişcare scurtă a capului pe axa verticală)zice el în rugăciunile către dumnezeu tatăl↑„ACEASTA este viaţa

veşnică:+să_te_cunoască pe tine singurul(repetă gestul) adevăratul dumnezeu↓(mişcare a capului şi a trupului către dreaptaşi revenind)pe isus cristos↓pe care tu l-ai trimis".++ce este viaţa creştină?nu este altceva decât CUNOAŞTEREA lui dumnezeu tatăl↑prin hristos în duhul sfânt.+de ce oare:+am venit noi astăzi(înclină corpul spre dreapta, privire panoptică)la sfânta mânăstire?+lăsându-ne: preocupările noastre↓de aproape sau de departe↑++pentru ca să-l cunoaştem pe dumnezeu tatăl↑+prin cristos în duhul sfânt.++(mişcare sacadată a capului pe axa verticală)de ce?+s-a aşezat pictura pe biserici:ce⊥mănăstirii acesteia biserica cea veche↑pentru_ca prin intermediul ei↑noi să-l cunoaştem pe dumnezeu_tatăl↑prin CRISTOS în duhul sfânt.+de ce oare săvârşem sfânta şi dumnezeiasca liturghie:?(schimbând poziţia de pe un picior pe altul şi ridicându-se uşor pe vârfuri)şi ne împărtăşim noi:preoţii acum(îndreptând privirea spre stânga şi revenind)dumneavoastră(privire panoptică)peste_câteva_clipe↑+cei care aţi primit binecuvântare de la preotul duhovnic?ne_împărtăşim pentru ca să cunoaştem ↓(privind spre dreapta şi revenind)pe hristos în duhul sfânt.pentru că nu este un alt ŢEL al vieţii creştine(repetă gestul)decât acesta iubiţi credincioşi↓(mişcare scurtă a capului pe axa verticală)să-l cunoaştem pe dumnezeu TATĂL prin hristos↓în duhul sfânt. şi ce_înseamnă oare↑(ridicând braţele cu palmele orientate în sus)această cunoaştere?+(lăsându-se uşor pe călcâie) ne-o spune şi ne răspunde HRISTOS(braţele încă ridicate în sus, degetele sunt unite mănunchi, sacadat)ne răspund sfinţii apostoli↑+(repetă gestul)şi sfinţii părinţi↑+(repetă gestul)dumineca viitoare↑(aceeaşi poziţie a braţelor, palma stângă deschisă spre sine, gest indicial cu arătătorul mâinii stângi)la sfânta liturghie↑ vom asculta cuvântul evangheliei(acelaşi gest cu ambele mâini)care spune++„cei care sunt însetaţi↑să vi-nă_la mi-ne şi_să bea"↑(gest indicial ambele mâini ridicate cu palmele deschise spre sine)ce să bea?să bea apa cea vie↓(înclinare uşoară spre stânga şi revenire)adică cunoaşterea lui dumnezeu prin hristos↑în duhul sfânt.+(mişcare scurtă a braţelor pe axa verticală şi revenire)spune mântuitorul în altă parte↑„eu sunt calea:adevărul↑şi viaţa"↑+(aceleaşi mişcări ale braţelor, ritmând vorbirea)

O voce din auditoriu, suprapusă: „viaţa↑" <J> <S> arătând prin aceasta_că↑+(mişcări circulare pe axa de adâncime ale degetelor arătător exterior-sine)pentru toţi(repetarea mişcărilor în sens opus)cunoaşterea lui dumnezeu:↓(arătătorul ambelor mâini îndreptate în sus)înseamnă(gest de segmentare pe axa verticală cu ambele palme deschise, ţinute paralel)să-l ai pe hristos în tine↑(mâinile aşezate pe piept)viaţa ta↑:să fie viaţa lui.viaţa lui să fie viaţa ta.+căci↑+el este lumina lumii↑(gest indicial pe verticaşă cu arătătorul ambelor mâini)+el este sarea pământului↓„CEI care vor crede'n mine(mişcări circulare pe axa de adâncime ale degetelor arătător exterior-sine)"[vom asculta de asemenea duminecă↓(mâna stângă strânsă în pumn, mâna dreaptă cu arătătorul îndreptat în jos)la sfânta liturgie↓cuvântul domnului↓],„cei care cred în MINE(gest indicial cu arătătorul degetelor îndreptate în sus)râuri de aPĂ_vie↑(palmele în poziţie deschisă)vor curge din pân-tecele(marcarea ritmului vorbirii prin închiderea şi deschiderea degetelor interior-exterior) LOR"+ce_înseamnă această apă vie?înseamnă cunoaştere(gest de segmentare pe axa verticală cu ambele palme deschise, ţinute paralel)a lui dumnezeu tatăl↓prin hristos în duhul sfânt.(reunind mâinile prin întrepătrunderea degetelor)şi ne spune sfântul apostol pavel↑(înălţând palmele, deschise)despre aceeaşi cunoaştere↓+despre aceeaşi viaţă_a lui hristos care să fie viaţa noastră↓(coborând mâinile unite la piept)că NOI creştinii↓(degetele îndreptate către auditoriu)trebuie să fim ca el(mişcând circular degetele arătător exterior-interior)care a zis(unind mâinile strânse)nu mai trăiesc EU(pumnii alăturaţi de piept şi revine)ci hristos trăieşte'n mine_căci în hristos domnul↓(pumnii în aer)ne mişcăm↑+(aceeaşi poziţie a mâinilor apoi plecaciune către auditoriu şi revenire)viem↑+(repetarea gestului)şi sîntem.+(repetarea gestului)şi multe alte↑ cuvinte↑(braţele ridicate în sus, cu degetul arătător al mâinii drepte orientat în sus)rostite de_dumnezeieştii

apostoli_pentru aceasta(gest de împreunare al mâinilor şi frângerea degetelor) iar sfinţii↑ (gest de segmentare pe axa verticală cu ambele palme deschise, ţinute paralel)părinţi↑după ei↓au spus acelaşi lucru+că noi trebuie(repetă gestul)să-l cunoaştem pe dumnezeu:+trebuie(repetă gestul)să cunoaştem încă din această lume↓taina_împărăţiei↑ SALE(mâinile ridicate pe verticală, privirea îndreptată în sus)pe care n'o↑găsim aiurea↑(gest indicial cu arătătorul ambelor mâini şi revenire a mâinilor la nivelul pieptului „pumn în pumn”)o găsim↓(depărtarea braţelor în lateral)spun sfinţii(reunirea braţelor)CHIAR în_noi↓(capul înclinat uşor spre stânga, ochii închişi, mainile receptacol duse la piept)„voi bate la u-şa↑su-fle-tu-lui↑tău şi mi se va deschide↑+ POARTA împărăţiei cerurilor”↓(marcând cu degetul arătător al mâinii drepte fiecare cuvânt ţi silabă prin mişcări pe axa verticală în timp ce mâna stângă cu degetele adunate în pumn este ţinută la piept)spune dumnezeiescul ioan_gură_de_aur↑+„PRIVEŞTE'N SUFLETUL TĂU OMULE(mişcare circulară a degetelor arătător pe axa de adâncime: exterior-interior)şi vei găsi acolo pe dumnezeu”↑(îndreptând degetele arătător spre auditoriu)spune sfântul atanasie cel ma:re↑++(deschizând palmele)iar sfântul ioan scărarul spune↑„SCARA care te duce pe tine(gest indicial cu degetul arătător al mâinii drepte îndreptat în sus)omule↑(privire panoptică)de la pământ la cer↑trece chiar prin sufletul tău”. <L> <J> <S> ++aşadar cunoaşterea(palmele deschise ridicate odată cu privirea spre cer)lui dumnezeu↑înseamnă(gest indicial,unind degetele mănunchi, mişcări scurte pe axa verticală) A TRĂI VIAŢA lui dumnezeu↑+(repetarea gestului sacadat pe fiecare cuvânt)şi a-l primi pe dumnezeu↓să trăiască viaţa ta.+ în al doilea rând <R> cunoaşterea lui dumnezeu(deschizând palmele)înseamnă SĂ CUNOŞTI ÎN-VĂ-ŢĂ-TURA DE CREDINŢĂ+TU+creştin dreptslăvitor↓+tu↑+creştin ortodox↑+(gest de segmentare pe axa verticală cu ambele palme deschise, ţinute paralel)că nu este un⊥mai⊥mai mare izvor↑(degetele arătător îndreptate în sus)al răutăţilor↓spun sfinţii părinţi(gest al corpului pe axa orizontală dreapta-stânga şi revenire pe centru)decât NECUNOAŞTEREA CUVÂNTULUI+lui dumnezeu↓+astăzi biserica îi prăznuieşte: PE SFINŢII PĂRINŢI↓+ (mişcare circulară a degetelor arătător pe axa de adâncime: exterior-interior)cei treisuteoptisprezece↑(palmele deschise)care au participat la PRIMUL SINOD ECUMENIC la sfârşitul veacului patru↑+sinod care a alcătuit prima parte(palma stângă, aşezată cu faţa în sus ţine palma palma mâinii drepte în „presă”)a crezului↑(palma stângă rămâne deschisă, arătătorul mâinii drepte este îndreptat în sus)pe care noi începem să-l CUNOAŞTEM↑ DAR+MULŢI DINTRE NOI+(arătătorul este mişcat circular pe axa de adâncime)nu pătrundem adânc↑(unind şi celelalte degete în manunchi, mişcări scurte sus-jos, sacadat)în cuvintele CRED+în dumnezeu TAtăl++(repetă gestul, marcând silaba)cred_în_dumnezeu: FIUL sau cred_în_dumnezeu duhul sfânt↑(gest de segmentare pe axa verticală cu ambele palme deschise paralel)învăţătură↓ (degetele arătător îndreptate în sus)de credinţă↓(gest de unire a degetelor mâinilor în dreptul pieptului)<L> <J> <S> alcătuită de părinţii de le cel de-al doilea sinod ecumenic.(palma stângă, aşezată cu faţa în sus ţine palma mâinii drepte în „presă”)cunoaşterea aşadar <F>(gest de segmentare pe axa verticală cu ambele palme deschise paralel)cunoaşterea lui dumnezeu↑+cunoaşterea învăţăturii_celei adevărate↑pentru că:a spus sfântul apostol pavel↑+++(palma stângă deschisă, iar mâna dreaptă cu arătătorul îndreptat în jos) în scris⊥în cuvântul care s-a citit de_asemenea astăzi la sfânta liturghie↓(degetele adunate mănunchi, îndreptate în jos, mişcare sacadată jos-sus)că luaţi aminte <F>VOI PĂSTORI_(gest al braţelor deschise larg, către soborul aflat în stânga şi în dreapta sa)[adică NOI(gest indicial către sine cu arătătorul ambelor mâini)şi dumneavoastră(acelaşi gest către auditoriu)cei care faceţi parte din preoţia împărătească↑din neamul cel sfânt↑](mâinile ridicate uşor în sus unind arătătorul celor două mâini într-un punct fix)luaţi aminte la voi ÎNŞIVĂ(gesturi scurte pe axa verticală cu arătătorul ambelor mâini)şi la turma peste care↑(braţele deschise larg în lateral)duhul sfânt(mâinile ridicate uşor în sus unind arătătorul celor două mâini într-un punct fix)v-a pus pe voi_episcopi↑(repetă gestul lăsându-se uşor pe spate şi

revenid)sau preoți↓(același gest mai scurt)sau învățători↓(gest sacadat pe axa vericală a mâinilor cu degetele unite mănunchi)pentru că mulți lu⊥LUPI(același gest, doar cu ridicarea sacadată a arătătorului ambelor mâini) răpitori <F>(privind spre stânga și revenind)erau în vremea sfântului pavel <S>++în vremea sfinților_părinți+și NU mai puțini↓și NU mai vicleni↓și nu mai puțin RĂZBOINICI sunt lupii răpitori↓care doresc cu ORICE preț↓să zmulgă părți(degetele mîinilor strânse în pumni, mișcări sacadate pe axa verticală sus-jos)din sufletul:bisericii_drept_slăvitoare+din sufletul bisericii_celei una↑+sfântă↓+(același gest cu plecăciune spre auditoriu și revine)apostolească↓+(repetă gestul)și sobornicească biserică↓+(înclinând capul ușor spre stânga)și-n al treilea↑ rând_iubiți credincioși↑(mișcare circulară a degetelor arătător pe axa de adâncime exterior-interior)îl cunoaște pe dumnezeu:pentru că suntem MARTORI și trebuie să fim și mărturisitori↑(degetele reunite în pumn)cum spunea evanghelia din ziua'nălțării+(degetul arătător al mâinii drepte este orientat în spate, peste umăr și revine) MARTORI ȘI MĂRTURISITORI ai lui isus_cristos_cel mort și'nviat++până la marginile↑pământului.++<S> de aceea↑(lăsând privirea în jos)ziua de astăzi↑+(privirea și palmele ridicate)așezată:+între înălțare:↑++(gest de segmentare pe axa orizontală cu ambele palme deschise paralel, mișcând corpul către stânga)și pogorârea duhului sfânt↓(același gest către dreapta)ne plasează pe noi↑+într-o stare: de_așteptare↑++(palmele deschise către exterior, gest fix pentru câteva secunde)așteptarea cui? ++ <R> <J> <S> așteptarea celui care:↑poate(mișcări sacadate ale mâinilor cu arătătorul îndreptat în jos)desăvârși viața noastră↑(gest involuntar de atingere sub ochiul stâng)adică+(gest indicial sacadat cu arătătorul mâinii drepte)așteptarea↑coborârii duhului sfânt.+ <L> <J> <zâmbet> care_a coborât peste sfinții și dumnezeieștii apostoli↑(repetarea gestului)și i-a transformat pe ei↑(brațele deschise cu palmele orientate în sus, mișcare scurtă pe axa orizontală: lateral-exterior și revine)din oameni goi și neputincioși↓+(gest de segmentare pe axa orizontală cu ambele palme deschise paralele, mișcând corpul către stânga și revine)în oameni plini de cura:j+bărbați puternici↑+care_au'nfuntat moartea↑++pentru a-l propovădui pe mântuitorul hristos↓+DUMNEZEU:adevărat(gest de segmentare pe axa orizontală cu ambele palme deschise paralele)ȘI OM adevărat↓++de aceea↑+biserica_ASTĂZI(gest sacadat al mâinilor cu palmele îndreptate în jos)și ori de câte ori se sfințește o biserică_o_mânăstire↑ <R> ori_de_câte_ori participăm la dumnezeiasca liturghie↑: suntem chemați să ne deschidem lăuntrul(gest de unire a degetelor mâinilor în dreptul pieptului)sufletului nostru ↑+pentru_a_deveni POTIR binecuvântat↑(gesturi care mimează forma potirului cu ambele mâini unite)în care să se așeze↓DUMNEZEU:DUHUL SFÂNT↑+(repetă gestul, sacadat)că fă:ră desăvârșirea noastră↓în dumnezeu DUHUL SFÂNT↑+nu există viață creștină(repetând gestul cu aplecare scurtă către auditoriu)autentică.++(repetând același gest și revenind)și sînt_atâtea obstacole:↑(brațele deschise, privirea orientată în sus, mâna dreaptă imită forma unui receptacol, iar palma stângă este deschisă)care stau în calea venirii_duhului sfânt în noi↓(mișcări ale brațelor pe axa verticală sus-jos, apoi revine cu brațele deschise)aș aminti++trei cred↓(gest scurt:privire îndreptată în jos și revine)din cele mai importante↓++(privirea îndreptată spre stânga) PRETENȚIA [cum o numea cineva↓+ PRETENȚIA DIABOLICĂ la su-perioritate(gest indicial sacadat cu arătătorul ambelor mâini)vizavi de ceilalți↓+„prea-dulcea o-travă"↑a autodumnezeirii luciferice"↓+spunea părintele sofronie <J> din MÂNDRIA_ORGOLIUL_ AMBIȚIA ↑ +++ dorința de_a_te plasa deasupra celuilalt↑ca fiind obstacolul principal↑(mișcări ale brațelor pe axa verticală cu degetele mănunchi)esențial↑fundamental↑înaintea venirii duhului sfânt_în noi.+alt obstacol ar fi(brațele și palmele deschise)lipsa de pocăință↑(arătătorul mâinii drepte orientat în sus, palma stângă deschisă orientată în sus)OMUL nepocăit↓(același gest, sacadat)nu va primi niciodată:+puterea duhului sfânt.și viclenia din om_mai ales din++noi_cei adulți↓[copiii(repetă gestul, indicând către auditoriu și revine)nu

sunt vicleni]<R> <J> NOI_cei adulți↑+(mișcare circulară ale degetelor arătător, pe axa de adâncime exterior-interior)prin faptul că una gândim și_alta spunem <R> <F> una_simțim (îndreptând degetul arătător drept spre sine)și alta mărturisim+ <F>(același gest spre exterior)este zid de DESPĂRȚIRE(mimarea zidului cu palma dreaptă orientată spre sine, mișcare pe axa verticală)între noi↓+și duhul sfânt. dar dac'am amintit de TREI obstacole în calea venirii duhului sfânt în noi <R> <Î> <F> și peste noi↓ și'n_viața noastră_s'amintim și trei ↑++ DIRECȚII(palmele deschise în sus)trei stări sufletești↑+trei adevăruri↑(ridicându-se ușor pe vârfuri, privirea ridicată și revenind)prin care putem primi pe duhul sfânt în noi↓++spune cartea_sfântă:că unde este libertate↑acolo este duhul sfânt↓(gest indicial cu arătătorul mâinii drepte, iar palma mâinii stângi deschisă)unde este duhul sfânt↑+acolo este libertate↓iar+același pă:rinte+sofronie_amintea că OMUL POATE dobândi(ambele palme deschise în sus, gest sacadat)libertatea cea adevărată↑pe două trepte↓+(gest de mimare cu palma dreaptă)prin dorința:și capacitatea+(unirea în mănunchi a degetelor și sacadare)de_a_nu mai dori:↑să-stăpânească(mișcare circulară ale degetelor arătător, pe axa de adâncime exterior-interior)pe celălalt↓+(reorientarea degetelor arătător pe axa verticală și sacadare)s-a_doua etapă:+de-a_nu se răzvrăti pe sine lăuntric↓(unind mâinile pe piept)în momentul în care este++DOMINAT(mișcări ale brațelor pe axa de adâncime exterior-interior, sacadat) STAPÂNIT+ ASUPRIT_BATJOCORIT de celălalt↓prin aceasta se obține tai:na_libertății+(palma stângă deschisă în sus, peste care trece palma dreapta, orientată de asemenea în sus oprindu-se în dreapta sus cu mâna receptacol)receptacol minunat al venirii duhului sfânt <L> <J> <S> în noi↓(înclinând capul ușor spre stânga)în al doilea rând↑(același gest spre dreapta)prin smerenie↑despre care↓nu trebuie să mai vorbim↑pentru că NU↓este un veș-mânt care să atragă(ridicând mâna dreaptă în sus)asupra omului mai↑puternic decât haina smereniei.+(reunirea mâinilor și înclestarea degetelor ambelor mâini, cu palmele îndreptate spre sine)și'n_al treilea rând↓(unind mâinile prin înclestarea degetelor)spune dumnezeiescul și marele MA:xim mă:rturisitorul↑că iubirea de vrăjmași↑+rugăciunea pentru cei care ne_fac ră:u↑ deschiderea noastră_spre cei care ne vorbesc de ră:u.++ este poate:↑cel mai minunat(ridicând mâinile în sus cu palmele deschise)mij-loc↓prin care duhul_sfânt↓(repetând sacadat gestul)se așază în viața noastră.++să-i mulțumim lui dum-ne-zeu+(părinții din sobor, aflați cu fața către auditoriu își fac semnul crucii)iubiți credincioși↓ <R> <J> <S> că ne-a învrednicit să fim ASTĂZI aici↓(plecând capul ușor spre dreapta, repetând gestul sacadat al palmelor)în sfânta mănăstire hadâmbu↑+pentru a binecuvânta(indicând cu mâinile pe axa orizontală în în dreapta sa biserica veche)pictura cea frumoasă care s-a așezat în biserica cea veche↓prilej care↑+ și prin care↓:mulțime de popor:↑din moldova sau din_afara ei <F> s-au adunat aici <S> +PARCĂ++precum sfinții_apostoli↑așteptând po-gorârea duhului sfânt↓+asupra noastră.++(gest sacadat pe axa verticală cu palmele deschise)să stă:m în această: sta:re↑ de_aștepta:re așteptarea duhului sfânt↓ <R> care se coboară la fiecare sfântă liturghie:↓(gest al mâinilor cu palmele îndreptate în jos mimând coborârea)și'ntru-n mo:d+mai arătat↑oamenilor++(ridicând mâinile cu palmele deschise în sus)mai făcut cunoscut lor↑+în duminica_care vine↓+în ziua cincizecimii_a rusaliilor_pogorârea duhului sfânt↓++(palma stângă, așezată cu fața în sus ține palma palma mâinii drepte în „presă")părinții↑+frații preoți↑+(ridicând mâinile cu palmele deschise în sus)s-au împărtășit cu sfântul trup_și sfântul sânge al mântuitorului hristos↓+<zâmbet>este rândul dumnavoastră↓(mișcare sacadată a palmelor deschise pe axa verticală)a celor care v-ați pregătit pentru aceasta↓+(ridicându-se ușor pe vârfuri și revenind, privire panoptică)să primiți trupul și sângele DOMNULUI hristos↓+și prin ACEASTA să vă faceți sălaș binecuvântat al duhului sfânt.++"fie

numele domnului binecuvântat↑ (preoții din sobor își fac semnul crucii)de acum şi până-n veac″ (făcând semnul crucii cu mâna dreaptă şi ținând mâna stângă în dreptul inimii)amin. (plecăciune)

Auditoriu: <R> <J> <S> să ne trăiți↑ săru'mâna↑

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MIDDLE-CLASS WOMEN, TEA DRINKING AND VICTORIAN CULTURAL PARADIGMS: DOMESTICITY, STABILITY AND RESPECTABILITY

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Abstract

The cultural practice of tea drinking played an important part in the Victorian lifestyle. Inside a Victorian house, the roles of husband and wife were clearly established through (un)written rules, and men and women were expected to behave in certain ways. Organizing and conducting a tea drinking party, as well as coordinating the setting of the table for a private family tea gathering, or just for the purpose of having one or two guests over tea, was the task of Victorian wives. Our paper attempts to identify the functions of the Victorian cultural practice of tea drinking. We shall approach the ritual of tea drinking as a sign of the Victorian (male) expectations concerning the image of the ideal Victorian wife by analysing several literary fragments from three Victorian novels: "David Copperfield" (1849) and Dombey and Son (1846-1848) by Charles Dickens and Thomas Hardy's "Jude the Obscure" (1895).

Keywords: *cultural practice, tea drinking, Victorian cultural paradigms, domesticity, stability, respectability.*

1. Introduction

1. 1. The Victorian cultural paradigms of stability, domesticity and respectability

This section of the paper will deal with defining the Victorian cultural paradigms of stability, domesticity and respectability. We chose to refer to the relation between middle-class women and the cultural practice of tea drinking because, during the nineteenth century, the English middle class experienced significant growth, in terms of size and importance. The middle class included industrialists and bankers, as well as poor clerks earning half the wage of skilled workers, such as a printer or railway engine driver; a clerk was regarded as belonging to the middle class because the source of money, and not the income itself, was considered to be important; the upper middle class included professionals such as clergymen, military and naval officers, men in higher positions of law, medicine, the government and university professors, civil engineers and architects, large-scale merchants; the lower middle class included small shopkeepers and clerical workers, middle managers, bookkeepers and lower-level government employees[1]. Besides, women from the lower classes had no time or material support to pay attention to, in this case, tea drinking etiquette, whereas the Victorian middle-class constantly attempted to copy the habits and lifestyle of the aristocracy, being also provided with a certain amount of the financial means involved.

The values of the middle class – hard work, sexual morality, individual responsibility, education, religion, ambition, sobriety, thrift, punctuality and a constructive use of leisure time –, as well as their idealization of family life and togetherness translated themselves into the more general cultural paradigms of stability, respectability and domesticity.

The three main Victorian cultural paradigms[2] shaping the roles of men, women and children in their private as well as social lives are respectability, domesticity and stability. Although often mocked at and ironically depicted, particularly by nineteenth-century English writers, these paradigms were constructed according to the Victorians' hierarchy of values, virtues and needs.

The Victorian cultural paradigms of stability, respectability and domesticity were closely related to the value Victorians attributed to money: the poor, for example, were often regarded as immoral beings only because they were poor. The Victorian house as a semiotic sign embodies these three principles governing the life of the Victorians: owning a stately house or manor meant supremacy over the others. This is why, for the three representatives of the Victorian family, the house turns into a symbolic space: for men, it is the symbol of their power and authority, their property with everything inside under their control, objects, animals and human beings alike, and the idea of domesticity usually meant certain domestic roles: the man/husband/father is the master of the house, the woman/wife/mother is the mistress of the house; for women, the house is the space which offers a respectable position in society, either as wives/relatives of an owner, or as human beings struggling to climb the social hierarchy, to gain financial independence; for children, the house is a space of shelter, protection and comfort, while for orphans it is more than that, it becomes the symbol of human warmth, communication and affection.

1. 2. The Victorian middle-class family

The three cultural paradigms of respectability, domesticity and stability found their expression in the relationships between men, women and children, inside and outside the house. A respectable man had at least one house and some lands, a gentlemanly behaviour, a tranquil and peaceful domestic life – obedient wife, children and servants – and, of course, money. Once the requirements for respectability and domesticity were being met with, one only had to add some wealthy inheritance or some thriving business, so that stability could be reached. For the Christian socialist Charles Kingsley, the house/home and the traditional functions of women were of primary importance. He saw women as the moral lights of society; he preached to middle-class women on the proper behaviour towards the poor, but warned them that their caring for the poor should not lead them to neglecting their own families. He preached to women on the necessity of thrift, moderation and the injustice of difficult situations.

Eighteenth-century painters often portrayed family gatherings. These usually consisted of parents, children, dogs and ponies, painted in open air, with a landscape stretching out in the background on tens of acres, and often with a stately mansion, too. Such paintings suggest a crucial relationship between generation and property: the oldest son, the heir, is usually in the

centre of attention, most often riding a pony; the girls are pretty, graceful and dressed in rich garments: they are the pawns needed in the game of expansion and acquisition. During the nineteenth century, this expansive relation between the family and its possessions seems to be restricting itself, but this is rather due to the focus on the rising middle class rather that to any radical change. Since the middle-class relationship restricts itself as a consequence of, among other things, a smaller physical living space, there appears in the middle-class fiction, a much closer relation between money, on the one hand, and aspirations and life style on the other. It becomes more and more important that properties should reflect wealth – it becomes even more important than needs or beauty and partially explains the Victorian taste. One should not lead only a comfortable and constructive life, but also a consciously commercial one.

A vital element of this way of life was the patriarchal role, since the middle-class family ideal was a family organized and structured so clearly that it felt the need of a master at the head. Women were taught to be submissive to their husbands and fathers, their life was rationalized and motivated by a great accent placed on self-sacrifice. A major and recurrent theme in Victorian literature was that of the authoritarian husband and/or father under different shapes and disguises, as a hero and/or wrongdoer, a decent and/or a pervert man, a pillar of society and/or a destroyer of individual freedom; he represents one of the most interesting figures in Charles Dickens' novels.

Through much dedication and self-discipline, particularly from the part of women, the middle-class acquired a union of material and moral interests reflected in most of the fiction of the time, criticized by some authors, explored and revealed by others, as for example by George Eliot. The union worked at the very heart of the middle-class family. Elizabeth Gaskell's *Ruth* and Charles Dickens' *Hard Times* present two fathers who raise their sons, by offering them a moral and religious education on the surface, but preparing them in fact for earning money and reaching success. The middle-class ideal of morality, comfortable domesticity, patriarchal authority was impossible in the absence of money. It was only attainable in the presence of money since certain aspects of the living style were inseparable from its morality. Domestic comfort required a relatively large house, good quality furniture, certain commodities and ornaments seen as essential to a tasteful life, and, above all, servants.

For a wife shut in at home, the objects and the comfort that money could buy should have been of great importance. A middle-class wife was most surely "kept" at home by children, domestic responsibilities and duty towards her husband, and any thing that could represent a value in her limited perspective could be seen as significant. The husband too had responsi-

bilities, the greatest one being that of providing the necessary money, and he enjoyed seeing the symbolical value of his fortune solidly reflected in his home. He was supposed to provide his sons with a good education and initiate them at the right time in a respectable occupation, which could have nevertheless meant an expensive deal. He also needed money in order to respectably marry away his daughters; in fact, paternal responsibility was very much regarded in terms of money, and after all, the father's authority and power resided in money. The money belonged to him and only him; he owned the family house; he paid for the servants, the tea gowns, his son's debts and his daughters' ball dresses[3]. How a Victorian wife presided over the Victorian tea drinking ritual indicated, according to Victorian conventions, a sign of the domesticity, stability and respectability of the respective house. A Victorian wife was expected to embody the ideas of domesticity, stability and respectability.

2. The Victorian cultural practice of tea drinking
2. 1. Tea consumption as a means of stabilizing the society

Tea was the cheapest next drink after water, as we may deduce from a fragment in *David Copperfield*: "We had half an hour, I think, for tea. When I had money enough, I used to get half a pint of ready-made coffee and a slice of bread-and-butter"[4]. By the end of the nineteenth century, the declining cost of tea had spread tea drinking to all the social classes, with the poor becoming subjected to frequent dyspepsia as a result of an exaggerated consumption of tea; the decline in working-class health further contributed to pessimism about British national vitality and social progression. In fact, tea-drinking practiced in the refined context of the middle-class home was generally regarded as safe, compared to the dangerous tea habits of the lower classes, which were, moreover, considered to be morally dangerous[5]. Excessive tea-drinking was regarded as having disastrous consequences not only at the physical and mental level of the human body, but also in terms of social order: too much time spent drinking tea would result in "nervous, hysterical, discontented people, always complaining of the existing order of the universe, scolding their neighbours and sighing after the impossible"[6]. Thus, heavy tea-drinking was, in fact, acting like a revolutionary force.

The consumption of tea was also interpreted in relation to gender: the tea drinking housewife was diagnosed by physicians as suffering and displaying a series of nervous symptoms, allegedly connected to her culinary habits. Chronic dyspepsia was also regarded as a sign of poor nutritional choices, at a time when the role of a housewife was considered central and essential to the health of her family and, implicitly, society. Therefore, housewives who failed in nurturing, feeding and preserving the health of the family risked public remonstrance, particularly if the respective failure was explained through a long time interval of tea self-intoxication:

"a culturally charged set of anxieties about the physical and mental symptoms of excessive tea consumption co-existed alongside the development of civil middle-class modes of tea consumption. The extension of cheaper tea products into working-class communities throughout the nineteenth century fostered middle-class apprehension about the misuse of a product that provided an emblem of middle-class civility [...] [tea consumption] was a practice with national implications"[7].

As noted above, there was a deeper and stronger connection between the apparently innocent Victorians' habit of drinking tea and the domestic, as well as wider social implications of this practice. In other words, excessive tea consumption may be understood as challenging domestic and national stability. With England developing at a fast pace during, and as a result of the Industrial Revolution, there also was the fear that the rapidly changing society would threaten the patriarchal system[8]. Viewing the practice of tea consumption as a means to stabilize the society was also the result of the changing public sphere[9]. Initially, tea had been consumed in public places, being endowed with the features of exoticism. It was only by the late eighteenth century that tea had begun to be drunk in the private home space and hence be also associated with the domestic dimensions of English life.

2. 2. Middle class-women and the practice of tea drinking

This section of the paper will discuss the functions of the Victorian cultural practice[10] of tea drinking in relation to middle-class women.

The cultural practice of tea drinking is iconic for the British Islands. The relation between tea and women, as well as the role of a Victorian wife, is accurately expressed by Walter Gay in Charles Dickens's novel *Dombey and Son*, who admits to his uncle, Solomon Gills, that a lady is of great importance for a man's general well-being:

"'What I mean, Uncle Sol,' pursued Walter, […], 'is, that then I feel you ought to have, sitting here and pouring out the tea instead of me, a nice little dumpling of a wife, you know, - a comfortable, capital, cosy old lady, who was just a match for you, and knew how to manage you, and keep you in good heart […]'"[11].

A Victorian wife should be a "cosy" companion to her husband, whom she should "manage" and "keep in good heart". Furthermore, the role of a wife cannot be played by any other relative, and "pouring out the tea" should be a task worthy only of a woman. Tea was not "women's chosen domain; rather, their adoption of the tea ritual was the result of male subordination"[12].

During Victorianism, there were two types of tea parties: High Tea and Afternoon Tea. High Tea was also of two types: with or without dancing. High tea parties with dancing were thrown to "bring out" a daughter or to present a new daughter-in-law. The hostess for high tea parties with dancing

was usually the mother or the mother-in-law. The middle-class wife was indeed expected to belong to the domestic rather than the public space, a reality readable not only in Victorian novels, but also visible in Victorian paintings. Piehler analyses a series of paintings by the social painter George Elgar Hicks, depicting the familial roles that the Victorian society expected women to fulfil: his works present (the same) woman in relation to three different men (son, husband and father) as wives, mothers and daughters; "women are depicted serving others unselfishly, accommodating others' needs, and fulfilling their roles to the utmost"; in the painting *Companion to Manhood* (1863), the ideal woman clings to her husband in an attempt to comfort his grief; to her right, there is the neatly arranged table with the family tea set and her husband's mail, alluding to the woman's domestic duties[13]. Here, too, the tea tray occurs like an accessory of the Victorian wife.

Tea drinking after dinner was also, most often, not only the duty, but also the activity of women. Men would retreat to a separate study or library, with their glasses of brandy or whisky, to discuss business matters or simply manly issues, while women would retreat to a saloon or small parlour to chat and have tea. There is a very illustrative example in this respect in *Dombey and Son*: "Tea was served in a style no less polite than the dinner; and after tea, the young gentlemen rising and bowing as before, withdrew to fetch up the unfinished tasks of the day, or to get up the already looming tasks of tomorrow. In the meantime Mr Feeder withdrew to his own room; and Paul sat in a corner wondering whether Florence was thinking of him, and what they were all about at Mrs Pipchin's"[14].

The important role of women in organizing festivals, galas and tea parties is confirmed by other authors as well[15]. Such events were significant also due to the raising of funds for various social causes, such as temperance societies or donations to the poor. Temperance, briefly defined as moderate drinking, was a woman's issue: the effects of alcohol on family life, with women and children starving at home, while husbands spent their wages at the pub, were expected to be counteracted by tea parties presided over by women[16]. Women made the tea, presided over it and ended the tea-drinking gathering: "Agnes made the tea, and presided over it; and the time passed away after it, as after dinner, until she went to bed; when her father took her in his arms and kissed her, and, she being gone, ordered candles in his office. Then I went to bed too"[17].

Another good example for illustrating the connection between women, tea and domestic life may be found in analyzing the fragment in which Phillotson decides to free Sue of her marriage to him. The alleged supremacy of Victorian men is visible in this gendered discourse, in which Phillotson regards himself as superior, and Sue as dependent upon him: "His mild serenity at the sense that he was doing his duty by a woman who was at his

mercy almost overpowered his grief at relinquishing her"[18]. The description of their last meal together before separation is that of a habit of a family: "[…] that look of her as she glided into the parlour to tea […] "and how Phillotson urges Sue to eat is again illustrative of his generosity, similar to the care that a father has for his daughter: "'You had better have a slice of ham or an egg, or something with your tea? You can't travel on a mouthful of bread and butter'"; an hour later, with Sue gone away, Phillotson shows her tea cup to Gillingham, as if in disbelief of the fact that she was gone: it seems unbelievable that her tea cup still rests on his table, while she is gone; and, immediately after that, Phillotson first pushes the tea-things aside, and then does what a woman/wife would have been expected to do, that is, invites the guest to a cup of tea: "'She is gone – just gone. That's her teacup, that she drank out of only an hour ago.' […] He turned and pushed the tea-things aside. 'Have you had any tea, by the by?' he asked presently, in a renewed voice"[19]. Here, Phillotson is in fact the image of the Victorian man destabilized by the absence of a Victorian perfect wife/woman.

In *Dombey and Son*, tea drinking is used to depict the love and affection which should unite the members of a family. After her mother's death, on returning home from school, Florence discovers that the once empty house across the street had been occupied by several children and their father, the mother of the respective children having died, too. She watches, from the loneliness of her house, how much comfort and happiness there may be where there is love and affection. The role of the dead mother in preparing and serving tea in the family which Florence watches unseen has been taken by the elder of the sisters: "The elder child remained with her father when the rest had gone away, and made his tea for him – happy little house-keeper she was then! – and sat conversing with him, sometimes at the window, sometimes in the room, until the candles came. He made her his companion, though she was some years younger than Florence […]"[20].

It is that kind of happiness which Florence wants so much and which she does not receive from her father. She, herself, would be happy to fulfill the role of the tea maker in the house, only for a bit of affection.

2. 3. The functions of the cultural practices of tea drinking

In the nineteenth century, tea became an icon of the English home. We may argue, as some authors do, that tea table rituals often function as "luminal (or threshold) rituals", dissolving binaries such as masculine/feminine, public/private, middle class/lower class, foreign/domestic or necessity/luxury[21]. However, it seems that whereas tea histories provided an ideal image of tea as able to build a sense of community, fictional depictions of tea drinking reveal the practice of tea drinking as associated with class and gender structure.

Besides building or failing to build communities, tea also serves other purposes. Here, too, there is a clash between Victorian histories of tea and Victorian novels. Victorian tea histories construct a gendered dynamics in which men produce income and wives consume the goods needed in running a household; these same histories also suggest that serving tea supports women in producing domesticity, so that their husbands may consume domestic peace and tranquillity[22]. In *David Copperfield*, the hero negotiates his relationships with women (Emily, Aunt Betsey, Dora) during tea time. However, Dora seems to be ironically associated with tea during David's courtship, just to be later revealed as incapable of managing a home. However, David's second wife, Agnes, is never associated with the tea table, nevertheless, she seems to be a better wife for David than Dora. So far, we have referred to the cultural practice of tea drinking and the Victorians' expectations regarding an ideal woman/wife/daughter/mother. In fact, Dickens seems to be mocking precisely these Victorian expectations: being able to arrange a perfect tea table should not be a standard in appreciating a woman's value. In other words, David is misled by the Victorian belief according to which the setting of a perfect tea table indicates an ideal, perfect and complete woman, endowed with sexual as well as domestic ideal features. By the time he marries Agnes, David has given up his unrealistic goals regarding the perfect wife. However, the novel provides readers with the image of a successful sexual and domestic union of Tommy and Sophie Traddles, the symbol of which is the 'happy' tea table which David so desires: "We all sat round the fire [...] Mrs. Traddles, with perfect pleasure and composure beaming from her household eyes, having made the tea, then quietly made the toast as she sat in a corner by the fire"[23].

In *Jude the Obscure*, Hardy associates both Arabella and Sue with the tea table throughout the novel, creating images of Jude's expectations, regarding women and womanhood. Significantly, on their first walk, Jude and Arabella stop at an inn and ask for tea. But, the tea takes too long to be served and as it grows dark, they ask for beer. Arabella tastes the beer and, although she finds it has a bad taste, she manages to identify several of the beer's ingredients and then drinks her share[24]. On another occasion, returning in the evening at Arabella's home after their walk, Jude says he does not want any tea as it is too late. Instead, he chooses to just sit and talk to Arabella[25]. Three years later, at Christminster, Sue's photograph which Jude places on the mantel-piece, reveals Jude's (Victorian) expectations regarding an ideal Victorian woman, recommended by her ability to preside over the tea table: "Jude [...] put the photograph on the mantel-piece, kissed it – he did not know why – and felt more at home. She seemed to look down and preside over his tea. It was cheering ..."[26]. Meditating upon the possible relationship between himself and Sue, Jude introduces in the description of

their friendship the possibility that she may invite him to tea (given the fact that during the nineteenth century, tea drinking was regarded as a common practice through which time was spent in a pleasant way by friends)[27]. It is interesting the fact that inviting a friend to tea is an act to be performed by women, and not by men. There is no anticipation or expectation regarding Jude's inviting Sue (or some other woman, friend etc.) over to his place for tea. Whereas there was no tea drinking during his courting Arabella, there is only a hasty tea on the evening Jude oversees Sue and Phillotson walking. On the night Sue escapes and goes to Jude's place, all wet for having crossed the stream, she reaches Jude after he had had his tea. When she says she is cold, he fetches some brandy instead of, possibly, some hot tea. It is barely later that evening that Jude offers her some tea. The effects of tea upon them are described by Hardy: "when she had had some tea and had lain back again she was bright and cheerful. The tea must have been green, or too long drawn, for she seemed preternaturally wakeful afterwards, though Jude, who had not taken any, began to feel heavy"[28].

Upon receiving Sue's letter announcing her engagement, Jude gives in to excessive (dangerous) tea drinking, as he "could eat no breakfast; and kept on drinking tea because his mouth was so dry"[29]. At Shaston, Sue invites Jude to have tea together in the school in which she teaches, rather than in the house she lives in[30]. Ironically, they use the kettle which Jude had offered to her as a wedding gift. It seems that there are no domestic tea drinking scenes in *Jude the Obscure*, a sign of, and an anticipation, we may say, of their later socially ostracized status for living together unmarried and the novel's tragic end.

Not being able to drink any tea signifies sadness, incapacity, lack of control over one's destiny and hence, the related feeling of helplessness, as when, for example, David Copperfield is announced by his aunt that he will be sent away to school, realizing at the same time that his mother has been persuaded that he was a 'wicked fellow': "I felt it sorely. I tried to eat my parting breakfast, but my tears dropped upon my bread-and-butter, and trickled into my tea"[31]. What makes the tea undrinkable is a woman, his aunt, Miss Murdstone. On returning home for vacation, David is welcomed by Miss Murdstone's "tea-caddy scoop instead of her fingers", and upon leaving at the end of the vacation, he is given "the closing cup of tea of the vacation"[32], by the same Miss Murdstone. Miss Murdstone is significantly identified with the tea-scoop and the offering of tea appears, in her case, like a ritual in which she is the one who establishes the rules, in other words, who should come and who should go.

In relation to Emily, tea acquires a different signification, related to domestic, emotional comfort: "She was tender-hearted, too; for when, as we sat round the fire after tea […] she looked at me so kindly across the table…"[33].

Drinking tea in a peaceful environment becomes David's image of an ideal domestic life defined, among other things, by financial independence: "I know that if a shilling were given me by Mr. Quinion at any time, I spent it in a dinner or tea […] also, on a Sunday morning, when I mixed the portion of tea or coffee I had bought overnight, in a little shavingpot, and sat late at my breakfast"[34].

Tea time is often taken as a reference point for indicating the time of the day when something takes place, for example, before tea or after tea. The instances are numerous in Victorian novels: "she was just the same as ever, and went out for a stroll with little Em'ly and me before tea …"[35]; "After tea, we sat at the window – on the look-out as I imagined, from my aunt's sharp expression of face, for more invaders"[36]; "When the gossip had departed Arabella said suddenly to her mother: 'I want you and Father to go and inquire how the Edlins be, this evening after tea'"[37]; "But to-night, having finished tea and brushed himself up […] He fancied he heard something rattle lightly against his window; then he heard it again. Certainly somebody had thrown gravel"[38]. It is Sue who has escaped her family and come to spend the night at Jude's place.

3. Conclusions

Our paper constituted an attempt to highlight the relation between Victorian women and the Victorian tea-drinking habit regarded in its domestic version. Our conclusion implies a paradox: a respectable Victorian house needed the presence of an ideal woman/wife/mother/daughter, responsible for, among other things, making and serving tea. However, this responsibility gave women only a false sense of authority: "Hosting was considered a high honor and gave women a small sense of empowerment in a world designed against female advancement"[39].

Reading the two novels from the perspective of analysing the presence of tea-drinking habits and rituals has supported us in reaching the conclusion that Victorian middle-class women presided over the ritual of tea-drinking not necessarily due to their own, conscious choice, but rather as a result of their education. Etiquette books written by Victorian men for Victorian women promoted the image of an ideal Victorian woman, who was expected to (want to) learn and acquire only certain things (such as knitting, embroidery, drawing, non-controversial subjects like geography or popular literature) which could help them in contributing to a successful and pleasant tea-drinking party/gathering. Women's reading purpose should not have been that of turning women in what was known at the time by the name of 'blue-stocking', but that of rendering a pleasant, profitable society for others. However, Victorian novels have challenged the very supremacy of men by, in our case, trying to reveal the fact that men needed the comfort of a peaceful home and by showing that this peaceful domestic environment

meant more than just perfect tea served by women. It also meant the feelings and activities shared by the family members.

Notes

[1]Prewitt, 1985, pp. 1-28.

[2]The term "paradigm" was first introduced by the historian and philosopher of science Thomas Kuhn in *The Structure of Scientific Revolution* (1970), where it stood for the shared commitment by the members of a scientific community to a particular form of scientific practice. Despite Kuhn's suggestion, the term has been generalized to apply to almost any theoretical, philosophical or ideological commitment (Payne 1997: 395); another definition of "paradigm" is "pattern, model or exemplary case" (Wolfrey, Robbins and Womack 2006: 76). The 'scientific' version of culture is represented by the totality of human habits, customs and artifacts, but literary criticism is concerned with culture as a body of values, particularly those values transmitted from the past to the future through imaginative works (Childs and Fowler 2006: 44-5). Another view defines culture as the "patterns of human knowledge that refer to the customary beliefs, social formations and traits of racial, religious or social groups", but also "assemblages of social practices defined periodically and in terms of race, belief and class" (Wolfrey, Robbins and Womack 2006: 27).

[3]Nelson, 2007, pp. 15-40.

[4]Dickens, 2004, p. 156.

[5]Miller, 2013.

[6]*ibidem*.

[7]*ibidem*.

[8]Fromer, 2008, p. 13.

[9]Heath, 2012, p. 3.

[10]Cultural practices are patterns of social interactions and behaviors, involving the use of products (in our case, tea trays, cups, table-spoons); they represent knowledge of "what to do when and where." (National Standards for Foreign Language Education Project, 1999, *Standards for Foreign Language Learning in the 21st Century, Lawrence*, KS: Allen Press, Inc., p. 50), http://www.carla.umn.edu/cobaltt/modules/curriculum/textanalysis/Practices_ Products_Perspectives_Examples.pdf , Accessed 14th October, 2013.

[11]Dickens, 2002, p. 127.

[12]Heath, 2012, p. 2.

[13]Piehler, 2003, pp. 13-14.

[14]Dickens, 2002, p. 175.

[15]Morgan, 2007, p. 98.

[16]*idem*, p. 99.

[17]Dickens, 2004, p. 214.

[18]Hardy, 2004, p. 351.

[19]*idem*, pp. 351-352.

[20]Dickens, 2002, p. 270.

[21]Fromer, 2008, p. 11.

[22]*idem*, p. 101.

[23]Dickens, 2004, p. 763.

[24]Hardy, 2004, p. 63.

[25]*idem*, p. 76.

26*idem*, p. 123.
27*idem*, p. 131.
28*idem*, p. 219.
29*idem*, p. 255.
30*idem*, p. 304.
31Dickens, 2004, p. 64.
32*idem*, pp. 115-119.
33*idem*, p. 138.
34*idem*, pp. 157-158.
35*idem*, p. 143.
36*idem*, p. 190.
37Hardy, 2004, p. 75.
38*idem*, p. 213.
39Heath, 2012, p. 8.

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QUANTITATIVE ANALYSIS OF THE NOVEL
NE SPYTAVŠY BRODU BY IVAN FRANKO

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Abstract

In modern linguistic studies, the quantitative analysis of the works of many world known writers are made. Ivan Franko is one of the most powerful figures for Ukraine; that is why the multilateral analysis of his heritage is very important. In the article, the history of his novel "Without Asking a Wade" is given. The statistical features of the novel are obtained on the basis of the text corpus. Special attention is paid to quantitative relations between parts of speech (the indexes of epithetization, nominalization, and verbal definitions). An analysis of the Menzerath–Altmann law regarding the length of syllables (in phonemes) versus the length of words (in syllables) in the text and vocabulary of the novel is presented.

Keywords: *quantitative analysis, novel, statistical features, text corpus, relations.*

1. Introduction

Statistical and quantitative studies in linguistics are relatively new approaches to text analysis, but they have a long tradition both in the Ukrainian and the world science and can be traced back in the history to the times of Antiquity.

The precise quantitative analysis of the many famose writers are made, not only Western European W. Shakespeare[1], J. Joyce[2], but also Slavic: K. Čapek[3], B. Hrabal[4], O. Březina[5], M. Pavić[6], M. Danojlić[7], N. Vaptsarov[8], K. Baczyński[9], F. Dostojevski[10], A. Chekhov[11].

At Ivan Franko National University of Lviv (Ukraine), the Corpus of Ivan Franko's long prose fiction is currently under development. It is the first stage of a larger project of I. Franko text corpus. A comprehensive statistical description of Franko's works is planned as one of the project outcomes[12]. From this point of view, the novels *Boryslav smijetsja [Boryslav Laughs]*, *Zakhar Berkut*, *Dlja domašnjoho ohnyšča [For the Hearth]*, *Osnovy suspil'nosty [Pillars of Society]*, *Velykyj šum [The Great Noise]*[13], *Boa Constrictor*[14], as well as *Perekhresni stežky [The Cross-Paths]*[15] are described. The statistical properties of the lexicon of the novel *Ne spytavšy brodu [Without Asking a Wade]* are the object of a separate study in this article.

Ivan Franko (1856–1916) was a famous poet, writer, ethnographer, philosopher, economist of the Western Ukraine when it was part of the Austro-Hungarian Empire. He had a great influence on the public opinion and the formation of the national consciousness of Western Ukrainians in the 19–20th centuries. That is why the modern study of his heritage is an important question of national honor.

The present article has the following structure. In the second Section, the history of the work's reconstruction is given; Section 3 contains a brief description of the electronic text corpus compilation and its markup, in particular, the direct and the author's speech as well as the morphological characteristics of words. In Section 4 the statistical features of the novel are presented with special attention paid to quantitative relations between parts of speech

(the indexes of epithetization, nominalization, and verbal definitions). Section 5 contains analysis of the Menzerath–Altmann law regarding the length of syllables (in phonemes) versus the length of words (in syllables) in text and vocabulary of the novel. Conclusions and research prospects are in Section 6.

2. The history of text reconstruction of the novel *Without Asking a Wade*

Ne spytavšy brodu [Without Asking a Wade] is an unfinished work by Ivan Franko; it has an interesting history of creation and literary life. Franko worked on the novel during the 1880s and planned to publish it at first in the *Postup* magazine (letters to M. Drahomanov from October 31 and November 20, 1886), and later, after the police had confiscated even the magazine prospect, he planned to publish it in an almanac, which also failed to be printed. So, the novel *Without Asking a Wade* remained unpublished, only its seven separate fragments appeared in different editions and started to live an independent life: *Na loni pryrody [On the Bosom of Nature]*, *Hava i Vovkun [Hava and Vovkun]*, *Borys Hrab*, *Genij [Genius]*, *Herschko Goldmacher*, *Hava*, *Driada [Dryad]*. The short story *Hava* was even published as a separate book[16] and translated into Polish[17].

The novel *Ne spytavšy brodu [Without Asking a Wade]* was first published as a whole work in the journal *Červonyj šljakh*[18]. It was reconstructed by M. Voznjak and was accompanied by his article entitled *An attempt to reconstruct the unfinished novel*[19]. The novel was published as a book also in 1966 having been reconstructed by H. Verves[20]. His article *The unfinished novel by Ivan Franko "Without Asking a Wade" (To the problem of the Ukrainian–Polish public relations)*[21] preceded this edition.

3. The Text Corpus of *Without Asking a Wade* and its markup

The electronic text corpus of the novel *Without Asking a Wade* is based on the text variant which was published by M. Voznjak[22], republished in the Franko 50-volume collection of works[23] including excerpts from the short story *Na loni pryrody [In the Bosom of Nature]*[24].

External markup contains the following information about the text: bibliographic description, the author's background and origin, the time and the duration as well as the place of writing a work, etc. The structural annotation informs about the text division (sections I–IX in the novel under consideration), about poetic insertions, footnotes (supplemented by the information if they are written by the author or by an editor), about direct and the author's speech and so on[25]. For instance, the novel contains two passages of "руська народна пісня" ["Ruthenian folk song"], which start with the words "Де ж ти, милий, пробуваєш..." ["Where are you residing, darling..."]. No author's comment or footnote is given. Interestingly, Ivan Franko saw no need in translating Hebrew/Yiddish, German or Polish dialogues of his characters, this can serve as a confirmation that these languages were understandable for the writer's contemporary recipients. All footnotes and comments in the text are made by the editors, e. g. the translation of the Polish

book title "Wieczory pod lipą" ["Evenings under a Linden"] is translated in the footnote as "Вечори під липою" *(польськ.) – Ред.* Such footnotes are not considered in our analysis because they do not belong to Ivan Franko.

The discrimination between the direct and the author's speech in the novel has also a separate scientific interest, as far as the prose fiction is not a homogeneous genre (often being interpreted in such a way by scientists, however) but an integral mixture of the colloquial and narrative genres. The proportions of these two types are given in Table 1:

novel	direct speech		author's speech		total	
Without Asking a Wade	*word occurrences*	*%*	*word occurrences*	*%*	*word occurrences*	*%*
	21 590	**43.9**	27 580	**56.1**	49 170	**100**

Table 1: *The frequencies of the direct and the author's speech in the novel "Without Asking a Wade" by Ivan Franko*

From the observed data it is clear that the direct speech is important as it occupies a big part of the work (almost 44 %). It is interesting to compare these figures with other long-prose works of Ivan Franko. Similar proportions between the direct and the author's speech are found in the novels about the writer's contemporary life: *Boryslav..., Dlja domašnjoho..., Osnovy..., Perekhresni..., Velykyj šum* (42.1–49.1 %). The least amount of the direct speech is contained in *Boa constrictor* (12.4 %), which is caused by the narrative features of the work. *Zakhar Berkut* and *Petriji j Dovbuščuky [Petrijs and Dovbuščuks]* are historical works requiring more author's descriptions, that is why they contain fewer dialogues: 34.3 % and 30.7 %, respectively. It is presented graphically in Figure 1:

Figure 1: *The proportion of direct and author's speech in the novels by Ivan Franko*

In general, the average amount of the direct speech in all the long prose works of Ivan Franko is 40.6 %; this indicates a high level of dialogues there.

Internal markup includes in particular the *morphological* data. It gives a possibility to automatically obtain rich information about word-forms, lexemes (lemmas), parts of speech, etc. Every word-form in the process of lemmatization was given a unique form. Two lists were then generated using a

computer program: frequency list of word-forms and frequency list of lemmas. The example of the frequency dictionary for the novel *Without Asking a Wade* is given in the Appendix. During the preparatory work with the text a typographic inaccuracy was fixed: the word *доклано* was corrected to *докладно*. For the word-form *ригорозум* the lemma "ригорозум або ригороз" was suggested as long as it is difficult to reconstruct a proper Ukrainian singular form of this Latin loan from the context (... то був найстарший син Трацьких, укінчений правник і трохи вже чи не доктор прав (мав ще одно ригорозум робити), Густав... and ... вже я вас візьму на такий строгий екзамен, строжший, ніж усі ваші ригорози). The homonymy is resolved in the corpus. The following homonyms were found by means of contextual analysis: *а* (int., conj.), *або* (conj., particle), *батьків* (adj., noun), *біг* (noun, verb), *братів* (adj., noun), *будуще* (noun, adj.), *все* (adv., pron.), *горі* (noun, adv.), *граб/Граб* (common and proper noun), *де* (adv., particle), *діти* (noun, verb), *доктор* (medical doctor and academic degree), *долі* (noun, adv.), *дорога* (noun, adj.), *жаль* (noun, predicative word), *жидків* (noun, adj.), *захід* (action, direction), *зимою* (noun, adv.), *її, його, їх* (pers. and posess. pron.), *касієрова* (noun, adj.), *коло* (noun, prep.), *корч* (a plant, a spasm), *коса* (a braid, a scythe), *крихітку* (noun, adv.), *круг* (noun, adv.), *лютий* (noun, adj.), *мило* (noun, adv.), *минувше* (noun, adj.), *ніж* (noun, particle), *о* (int., prep.), *образ* (a view, an insult), *палати* (noun, verb), *паничів* (noun, adj.), *перед* (noun, prep.), *передом* (noun, adv.), *поверх* (noun, adv.), *повій* (noun, verb), *поза* (noun, prep.), *попасти* (to get and to shepherd), *професорова* (noun, adj.), *прошле* (noun, adj.), *рано* (noun, adv.), *святий* (noun, adj.), *свято* (noun, adv.), *слід* (noun, adv.), *собі* (pron., particle), *справа* (noun, adv.), *столова* (noun, adj.), *та* (conj., particle), *так* (adv., particle), *тепло* (noun, adv.), *це* (particle, pron.), *чи* (particle, conj.), *чому* (adv., pron.), *шкода* (noun, predic. word), *що* (pron., conj., particle), *як* (adv., conj., particle) and others. In the dictionary, the part of speech or the meaning is indicated for homonyms.

In the frequency dictionary, the phonetic variants (being mostly euphonic alternations) are joined with basic forms: *б/би/би-м*; *в/у*; *бачитися/бачитись*; *вбити/убити*; *вважатись/ уважатися*; *весь/ввесь/увесь*; *лякатися/лякатись*, etc.

4. Linguostatistical characteristics of the novel *Without Asking a Wade*

In the process of quantitative processing of long prose fiction by Franko[26] the scheme for the statistical description of the text properties was developed. The following parameters were calculated.

Text size (*N*) is 49 170 word occurrences, including 27 580 occurrences of the author's speech and 21 590 of direct speech. By size *Ne spytavšy...* occupies the sixth place after the novels *Perekhresni...* (93 890), *Boryslav...* (77 455), *Osnovy...* (67 172), *Petriji...* (52 751), *Zakhar...* (50 223), before *Dlja domašnjoho...* (44 841), *Velykyj šum* (37 005), and *Boa constrictor* (25 427). As one can see from these data, the size of the analyzed novel is closest to the size of *Zakhar Berkut*. To make the comparison correct, the obtained statisti-

cal characteristics were analyzed alongside the results for *Zakhar...* having approximately the same text length[27].

The total number of lemmas (*V*) in the vocabulary (i. e., the list of different lemmas) of *Without Asking a Wade* is 7 140. The index of variety $V/N = 0.15$ (in *Zakhar...* its value is 0.13), the mean repetition of a word in the text is thus $N/V = 6.9$, i. e. on the average, every word in the text is used almost 7 times, which is a bit less than in *Zakhar...* (7.7 times).

The amount of hapax legomena (i.e. the words occurring only once in the text) $V_1=3\,834$. The indicator for the vocabulary variability, i. e. exclusiveness index for text ($V_1/N = 0.078$) and for dictionary ($V_1/V = 0.54$) are calculated from these data. Hapax legomena occupy 7.8 % of the text and 53.7 % of the vocabulary.

The amount of words with frequency higher than 9 in text ($V_{10,T}$) is 35 938 (73,09 %) and in the vocabulary (V_{10}) is 625 (8,75 %). These characteristics allow for the calculation of concentration indexes for text ($V_{10,T}/N = 0.73$) and vocabulary ($V_{10}/V = 0.09$).
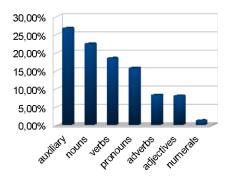
The *proportions of parts of speech* in the text and vocabulary can be considered properties of an individual author's style, as well as a specific feature of a concrete work[28] (Perebyjnis et al. 1985:152). As far as the text corpus has the morphological markup (with the classical classification of parts of speech applied; conjunctions, interjections, particles, and prepositions are considered auxiliaries), the frequency of each part of speech was automatically obtained in the vocabulary and text (see Table 2).

As it is shown in Table 2, the most frequent words in the text are naturally auxiliary (synsemantic) parts of speech: they occupy less than 3 % in the vocabulary, but they function very actively and cover more than a quarter of text (26.63 %). Pronouns have a similarly high activity. They occupy less then 1% in the vocabulary, but almost 16 % of the text. Adverbs and numerals cover approximately the same fraction in the text and in the vocabulary (8.15/8.60 % and 1.08/0.80 %, respectively):

Parts of speech	Words in text		Words in dictionnary	
auxiliary	13092	26, 63 %	211	2, 96 %
nouns	10961	22, 29 %	2383	33, 38 %
verbs	9007	18, 32 %	2447	34, 27 %
pronouns	7680	15, 62 %	64	0, 90 %
adverbs	4008	8, 15 %	614	8, 60 %
adjectives	3890	7, 91 %	1362	19, 08 %
numerals	530	1, 08 %	57	0, 80 %
fragments	2	0,00 %	2	0, 03 %
	49170	**100, 00 %**	**7140**	**100, 00 %**

Table 2: *Parts of speech distribution in the text and vocabulary of Franko's novel "Without Asking a Wade"*

Nouns, verbs and adjectives show the highest variety. For this parts of speech, the relative numbers in the vocabulary exceed the proportions in the text. Nouns occupy about 22 % of the text and 33 % of the vocabulary, relative number of verbs in the text (34 %) is about twice larger than the number in the vocabulary (18 %), the proportion of adjectives is three times higher in the vocabulary than in the text: 19 % versus 8 %. The vocabulary richness of a work depends on these morphological classes. Figures 2 and 3 demonstrate this situation:
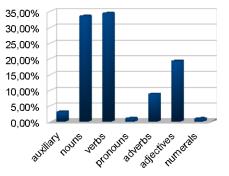

Figure 2: *Percentage of Parts of Speech in the text of the novel "Without Asking a Wade"*

Figure 3: *Percentage of Parts of Speech in the vocabulary of the novel "Without Asking a Wade"*

The *quantitative relations between parts of speech* are known as an important element of statistical text characteristics. The parameters are: the index of nominal definitions, i.e. *the index of epithetization* (relation of the total noun occurrences to the total adjective occurrences), *the index of verbal definitions* (relation of the total adverb occurrences to the total adjective occurrences)[29], *the level of nominalization* (relation of the total noun occurrences to the total verb occurrences)[30]. In Table 3, the values of such parameters for the novel *Without Asking a Wade* are compared to those of the novel *Zakhar Berkut* and to average indexes for Franko's long prose, as well as for the Ukrainian fiction of the mid-twentieth century:

	Ne spytavšy	*Zakhar Berkut*	Ivan Franco's long prose	Ukrainian prose (mid.-20th cent.)
index of epithetization	2, 82	2, 69	3, 13	3, 00
Index of verbal definitions	0, 44	0, 46	0, 46	0, 46
level of nominalization	1, 22	1, 56	1, 30	1, 41

Table 3: *Quantitative relations between parts of speech in Franko's works "Without Asking a Wade", "Zakhar Berkut", Franko's long prose, and the Ukrainian mid-twentieth century fiction*

In *Ne spytavšy...* there are more nouns per one adjective/epithet (2.8) than in *Zakhar...* (2.7), but less than in the long prose fiction of Franko (3.1) and

the Ukrainian prose in general (3.0). The index of verbal definitions shows the number of adverbs per one verb: in the analyzed text this indicator is smaller (4.4 adverbs per 10 verbs) than in *Zakhar...* and the writer's long prose (4.6 adverbs per 10 verbs). The index of nominalization in *Ne spytavšy...* equals 1.22; it means that there are 1.22 nouns per one verb (in *Zakhar...*, it equals 1.56; in Franko's long prose it is 1.3; in the 20th century Ukrainian long prose, it is 1.4). Although the indexes of epithetization, nominalization, and verbal definitions are only some of the many instruments used for the stylistic analysis of text, they can be considered as a set of parameters to complement the qualitative text analysis.

5. Testing the Menzerath-Altmann Law

One of the important language laws in quantitative linguistics is the Menzerath–Altmann law[31]. In order to check it, the dependence of the average syllable length L (measured in phonemes) on the word length s (measured in syllables) was analyzed. The following simple model[32] was applied for types:

(1) $$L(s) = L_\infty + Bs^c, \qquad c < 0$$

The constant L_∞ denotes a hypothetic asymptotic value of the mean syllable length in a very long (infinite) word, the exponent c is a negative number ensuring the observed decrease of the syllable length. It also leads to an infinite syllable length for non-syllabic words ($s = 0$). Such words (particles *б*, *ж*, prepositions *в*, *з*, conjunction *й*) were treated as a separate class with word length equal zero.

Function (1) yields a good fit, see Table 4 and Fig. 4a. The calculations were made using GnuPlot. As the obtained value of the exponent c is close to –1, the fitting was also made with function (1) at fixed $c = -1$ to reduce the number of fitting parameters:

s	$L(s)$	$NL(s)$	$NL(s)$
0	∞	∞	∞
1	3.32	3.324	3.305
2	2.64	2.618	2.645
3	2.40	2.404	2.425
4	2.29	2.304	2.315
5	2.21	2.246	2.249
6	2.18	2.209	2.205
7	2.24	2.183	2.174
8	2.21	2.164	2.150
9	2.11	2.149	2.132
		$L_\infty = 2.05 \pm 0.06$ $B = 1.27 \pm 0.06$ $c = -1.17 \pm 0.15$ $R^2 = 0.992$	$L_\infty = 2.05 \pm 0.06$ $B = 1.27 \pm 0.06$ $c = -1$ (fixed) $R^2 = 0.989$

Table 4: *The fitting of mean syllable length by Eq. (1) for the list of types. The calculated values NL(s) are compared to the observed data L(s)*

Note that for another Franko's novel, *Perekhresni stežky* (*The Cross-Paths*), the following values were obtained: L_∞ = 1.98, B = 1.46, c = −1.12.
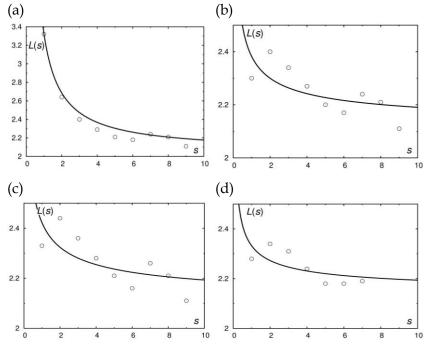

Figure 4: *The fitting results. Solid line − fitting function (1), circles − observed data. Panel (a) demonstrates results obtained for the list of types (at fixed c = –1), panel (b) corresponds to the whole text, panels (c) and (d) correspond to author's and direct speech, respectively, all at fixed c = –1/2.*

The dependence of the mean syllable length on the word length for the text of the novel (a set of tokens as opposed to the list of types discussed above) was studied with respect to the whole text, the direct speech, and author's speech. The decrease of the syllable length in this case is weaker than for the types. To reduce the number of parameters, the value of c in Eq. (1) was given c = –1/2.

The results of calculations are presented in Table 5 and Figs. 4b–d:

	Whole text		Author's speech		Direct speech	
s	$L(s)$	$NL(s)$	$L(s)$	$NL(s)$	$L(s)$	$NL(s)$
0	∞	∞	∞	∞	∞	∞
1	2.30	2.382	2.33	2.422	2.28	2.332
2	2.40	2.300	2.44	2.324	2.34	2.273
3	2.34	2.264	2.36	2.280	2.31	2.247
4	2.27	2.242	2.28	2.255	2.24	2.231
5	2.20	2.227	2.21	2.237	2.18	2.220

6	2.17	2.216	2.16	2.224	2.18	2.212
7	2.24	2.208	2.26	2.214	2.19	2.206
8	2.21	2.201	2.21	2.205		
9	2.11	2.195	2.11	2.199		
	$L_\infty = 2.102 \pm 0.065$ $B = 0.280 \pm 0.116$ $c = -0.5$ (fixed) $R^2 = 0.456$		$L_\infty = 2.087 \pm 0.073$ $B = 0.335 \pm 0.130$ $c = -0.5$ (fixed) $R^2 = 0.486$		$L_\infty = 2.130 \pm 0.061$ $B = 0.202 \pm 0.100$ $c = -0.5$ (fixed) $R^2 = 0.451$	

Table 5: *The fitting of mean syllable length by Eq. (1) for text. The calculated values NL(s) are compared to the observed data L(s)*

As one can see from the presented results, the suggested function can be used to model the dependence of the syllable length on the word length when the text level is analyzed. However, a high scatterring of data leads to a low value of the coefficient of determination R^2.

6. Conclusions and research prospects

In the paper, the novel *Ne spytavšy brodu [Without Asking a Wade]* by Ivan Franko received an elementary quantitative description in the light of statistical and quantitative linguistics. Such description is an integral part of the comprehensive study of a literary work, alongside with the qualitative analysis, which is dominant in modern linguistics.

This description is made on the basis of an electronic marked text corpus. The data provided are such features as text size, number of different words, variety index, average repetition of a word in the text, number of hapax legomena, exclusiveness index in the text and vocabulary, concentration index, the indexes of epithetization, nominalization, and verbal definitions.

The dependence of syllable length in terms of phonemes on the word length in terms of syllables is studied in order to check the Menzerath–Altmann law. Two models are tested, one of which is suitable for the dependence deduced for list of types, and another one yields a good fit for the text as a whole. Subsets of author's and direct speech are also well-fitted by this model.

By virtue of such a description, the place of the novel within other long-prose works by Ivan Franko is determined. In perspective, the study of the following features is planned: the functioning of high- and low-frequent words, the correlation between word rank and text coverage, semantic features of the vocabulary in different frequency zones, quantitative peculiarities of proper names and other word groups in the overall context of Franko's long prose, etc.

After a consistent description of linguostatistical portraits of all the works by Ivan Franko (applying the same principles and methods) we will receive a complex representation of the statistical text structure in Ivan Franko's style. It would be impossible to do it without the novel *Without Asking a Wade*.

Notes

[1]Complete Shakespeare wordlist, 2006-2014.
[2]Hanley, 1951.
[3]Čermák, 2007.
[4]Čermák *et alii*, 2007.
[5]Holman 1993.
[6]Vasić, 1998.
[7]Vasić, 2002.
[8]Krylova *et alii*, 1996.
[9]Balowski, 1997.
[10]Šajkevič *et alii*, 2003.
[11]Grebennikov, 1999.
[12]Buk, 2007; Buk, 2013b.
[13]Buk, 2010a–d; Buk, 2011.
[14]Buk, 2013a.
[15]Buk *et alii*, 2007; Buk *et alii*, 2010; Buk *et alii*, 2006–2014.
[16]Franko, 1888a.
[17]Franko, 1888b.
[18]Franko, 1927; Franko, 1929.
[19]Voznjak, 1929.
[20]Franko, 1966.
[21]Verves, 1963.
[22]Franko, 1927; Franko, 1929.
[23]Franko, 1979b.
[24]Franko, 1979a.
[25]Buk, 2009.
[26]Buk, 2013b.
[27]Buk, 2010a.
[28]Perebyjnis *et alii*, 1985, p. 152.
[29]Kamińska-Szmaj, 1988, p. 128.
[30]Ruszkowski, 2004, p. 50.
[31]Hřebíček, 2005.
[32]Buk *et alii*, 2007.

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REVIEWS

LINGUISTIC RESEARCH OF TEXT, INTERTEXT AND HYPERTEXT: MOLDOVAN EXPERIENCE
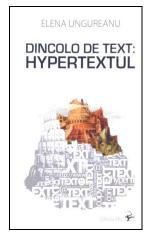
Sergey Stroykov

Abstract

The following paper is a review of the book by E. Ungureanu "Dincolo de text: HYPERTEXTUL"[1] which contains a deep linguistic analysis of the conceptual text – intertext – hypertext triad. In this hardback edition, the author gives rise to a theoretical discussion of the afore-mentioned concepts and suggests making them the main ones in the general theory of the text. E. Ungureanu believes that it will help open new areas of linguistic study which could be termed as "intertextology" and "hypertextology".

Keywords: *computer-mediated communication, electronic hypertext, hyperlink, hypertext, hypertextuality, intertext, intertextuality, research, review, text, text-term-list.*

Over the last decades scientists all over the world have frequently claimed that traditional communication has completely changed and become more computer-mediated due to the existence of the Internet and the World Wide Web (D. Crystal[2], O. Dedova[3], L. Schipitsina[4]). E-mails, blogs, chats, social networks, instant messaging, comments of Internet users, etc. have changed a traditional linear text into a more interactive, dynamic, unstable and visual one. While traditional linear texts in general form a single reading sequence, texts in a hypertext environment split up, recombine and provide simultaneously existing reading paths. Even if the reader re-linearises the hypertext while reading it, the text itself structurally remains a network. Non-linear electronic text (e-text) with hyperlinks or hypertext demands creation of new scientific methods and tools which are considered to be in their initial phase of study. That is why scientists become more interested in linguistic research of computer-mediated communication, hypertext and electronic hypertext.

An example of considerable linguistic study of a conceptual *text – intertext – hypertext* triad can be found in the book by the Moldovan Doctor of Philology E. Ungureanu "Dincolo de text: HYPERTEXTUL":

In this hardback edition the author gives rise to a theoretical discussion of the afore-mentioned concepts and suggests making them the main ones in the general theory of text. E. Ungureanu thinks that it will help open new areas of linguistic study which could be termed as "intertextology" and "hypertextology". The reviewed book is supposed to be the result of laborious and convincing research that has been conducted with the use of traditional concepts of humanities as well as new concepts of computer science.

The book "Beyond the Text: Hypertext" by E. Ungureanu consists of three main chapters: 1. Text (pp. 13–50); 2. Intertext (pp. 51–97); 3. Hypertext (pp. 98–243); at the end of the book there is a Post-text: New Tower of Babel (pp. 244–248) and a very extensive Bibliography/Webography (pp. 249–280). Chapter 2 and Chapter 3 also contain Case Studies (pp. 76–97, pp. 212–243).

The first chapter "Text" examines the nature of text as a sign and language (1.1.), poetic text as absolute language (1.2.) and defines a great variety of text-terms (1.3.). In this part of the book the author follows R.Barthes, who drew an analogy between text and textiles, declaring that "a text is a tissue [or fabric] of quotations, drawn from innumerable centers of culture, rather than from one, individual experience"[5]. In Barthes's words, every text holds the intertextual, itself being the text-between of another text, quite different from its sources, but nevertheless, marking the influences, falling in with the myth of filiation, even whilst of and in citations that are anonymous, untraceable and yet already read: they are quotations without inverted commas[6]. New ways of reading and writing texts online allow E.Ungureanu to adapt Barthes's words and declare that a hypertext is a tissue [or fabric] and every hypertext holds the intertextual online on the Internet.

The author offers a highly creative approach of making a glossary of more than 65 text-terms in the third part of the first chapter "Textul şi - textele" (1.3.). The glossary includes: Alotext, Antetext, Antitext, Arhetext, Arhitext, Autotext, Avantext, Blogtext, Chat-Text, Context, Contratext, Copytext, Cotext, Cronotext, Cybertext, Cvasitext, Digitext, Epitext, Exotext, E-text, Extratext, Fenotext, Genotext, Hipertext, Hipotext, Hypertext, Iconotext, Infratext, Intertext, Intext, Intratext, Macrotext, Maxitext, Megatext, Metatext, Microtext, Miditext, Minitext, Nanotext, Nontext, Ontotext, Palim(p)text, Paratext, Peritext, Post-text, Pretext, Prototext, Pseudotext, Semiotext, SMS-text, Spacetext, Stereotext, Stretchtext, Subtext, Supratext, Teletext, Text, Totext, Transtext, Unitext, Videotext, Webtext, Wikitext, Wordtext, Xenotext, etc. This part of the book is supposed to open prospects for further study as it has an online version on the website of Information Society Development Institute (http://idsi.md/textul-si-textele). The list remains open, the author suggests, quoting E. Coseriu: "Language is always open for future opportunities". Online access and downloading of the text-term-list will be controlled by the Instrument Bibliometric National

(http://www.ibn.idsi.md) that will help increase the visibility of scientific projects results financed by the state and the number of knowledge consumers.

The second chapter "Intertext" offers in depth discussions of intertext and intertextuality, based on scientific papers by J. Derrida, U. Eco, N. Fateeva, E. Goroshko, J. Kristeva, who is believed to be the inventor of the term intertextuality, and others. In this part of the book the author aims to define text as an intertext (2.1.), attempts to explain the difference between repeated discourse (E. Coseriu) and free discourse, claiming that hypertext is based on the theory of repetition (2.2.), and comments on quotations, references and plagiarism which are considered to be the main concepts of intertext (2.3.).

The third chapter "Hypertext" is the main part of the book, where the author defines hypertext as a hypermedia text with a lot of hyperlinks (p. 110). In this part the author aims to define a digital text (3.1.), deals with the metaphor of the Internet (3.1.1.), examines the nature of electronic hypertext and provides a short history of hypertext (V. Bush, D. Engelbart, T. Nelson) (3.1.2.), examines the characteristics of hypertext (3.1.3.): nonlinearity, dynamism, creativity, virtuality, globality, fragmentariness, decentralization, instability, visibility, interactivity, polyphony, openness, equality, infinity, heterogeneity, multimediality (hypermediality), anonymity, depersonalization, identity, duplicity, temporary and spatial independence, integrability, kreolization, etc. Part 3.2. is devoted to Internet linguistics, where the author attempts to show that hypertext is the main concept of Internet linguistics (3.2.1.). The structure of hypertext is analysed in part 3.2.2., where the author studies the main elements of hypertext: a texton (3.2.2.1.) and a hyperlink as the main means of cohesion and coherence in hypertext (3.2.2.2.).

The author of the book states in the third chapter that hypertext, considered the third dimension of the language (M. Bernard), uses hyperlink, which is its engine, as the fundamental concept. Without hyperlinks in the text area of Internet the users of electronic texts would be as if with no routes or traffic signs. Following G. Genette theories, E. Ungureanu claims that hyperlink can be considered modern hyperparatext, which generates hypermeaning. This is due to the hyperlink dynamism as a default feature of the linguistic technological sign and its omniscience (the possibility to be positioned anywhere in the peritext, i.e. intra- and extratext) and its interactivity, which is the direct connection with the user (through epitext).

Finally and most importantly, E. Ungureanu thoroughly analyses in the last part of the third chapter "Hypertextul şi hypertextele" (3.3.) quotations (3.3.1.), references (3.3.2.), the Bible and the library (3.3.3.), Wikipedia (3.3.4.) and hypertext literature (3.3.5.) as examples of hypertext practices that ideally reflect the history of humanity as hypertext.

The results of E. Ungureanu's study were also evaluated and assessed in the second "Hypertext as the subject of linguistic research" conference

proceedings: UNGUREANU, E. *The Bible, the library and "Biblio"-net as hypertext* //Hypertext as the subject of linguistic research: the second international conference proceedings. Samara: SSASSH, 2011 (http://www.стройков.рф/hypertext2.html) and the third "Hypertext as the subject of linguistic research" conference proceedings: UNGUREANU, E. COJOCARU, Ig., COJOCARU, Ir. *Hyperlink as hypersign and paratext* // Hypertext as the subject of linguistic research: the third international conference proceedings. Samara: SSASSH, 2013 (http://www.стройков. рф/hypertext3.html).

In conclusion we can say that the book is clearly written and well researched. Whether or not one agrees with the author's arguments, the book is stimulating, informative and thought-provoking. We hope that this book will significantly contribute to linguistic research of hypertext, and we believe that her book urgently needs to be translated into the English language.

We would like to thank the Moldovan Doctor of Philology E. Ungureanu for giving us an opportunity to look through her book containing such a considerable linguistic study of a conceptual *text – intertext – hypertext* triad. We wish the author success and new creative fulfillments, and we are looking forward to continuing our collaboration.

Notes
[1]Ungureanu, 2014.
[2]Crystal, 2004.
[3]Dedova, 2008.
[4]Schipitsina, 2010.
[5]Ungureanu, 2014, p. 15.
[6]Ungureanu, 2014, p. 17.

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UNGUREANU, E. *Dincolo de text: hypertextul.* Chişinău: Arc, 2014 [=Ungureanu, 2014].

TRANSLATIONS

Mihai EMINESCU

HESPERUS

(a fragment translated in English by Luiza Şoşu)

She smiles receding to her dreams,
He follows from his pole,
In mirror quivering his beams,
To dwell upon her soul.

And in her sleep she heaves a moarn:
"Oh, my nox's sweetest lord,
Ere the day star breaks the dawn
Come where you have never trod!

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

He harkens, quivering on high,
Then kindles into motion.
A streak of lightning from the sky,
He sinks into the ocean.

And where he has plunged in rave
The waters heave in surges.
And from the whirl of light and wave
A handsome lad emerges.

And lightly as on a threshold,
Through her window he proceeds.
A coral scepter he keeps hold,
Wreathed up with chirring reeds.

A young celestial voivode,
Wrapped up in livid shroud,
He ousts the gloom of her abode
With golden hair – nimbous cloud.

Yet, waxy pallor of his cheek
Like Paros marble is deep.
And the glow of his eyes bespeak
The spirit life of the steep.

"Thro' galaxies I wrought my way-
For heaven is my father,
Now wallow law have to obey –
For ocean is my mother.

Into your chamber I tread in
To behold you face to face,
Bring solace of my race serene
Into the birth from water's grace.

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

In the realm of coral and reed
I'll cosset your ceaseless day,
Where every fish and Nereid
Shall gladly to you obey!"

"How beautiful you do appear,
'Tis like an angel of my dream!
Yet, I'll never quit my sphere –
'Tis burden to bond your beam.

Your astral accents so arcane,
So freezing is your flare.
For you have no life in your vein,
But I have flesh to bear".

Volume Materials Titles, Abstracts and Keywords in Romanian

Victoria Karpuhina, *Realitatea lingvistică şi aspectele contemporane ale cercetării acesteia prin prizma paradigmelor ştiinţifice*

Rezumat: *în articol, se face o încercare de a analiza realitatea lingvistică din perspectivă cognitivă şi discursivă.* **Cuvinte-cheie**: *realitate, paradigmă, ştiinţific, cercetare, lingvistic.*

Stella Gorbani, *O viziune comparată asupra construcţiilor parantezice în limbile engleză, română şi rusă*

Rezumat: *în articol, se încearcă a analiza structura, sensul şi funcţiile cuvintelor incidente în trei limbi diferite: engleza, româna şi rusa, accentul fiind pus pe asemănarile şi deosebirile dinte aceste elemente în limbile menţionate.* **Cuvinte-cheie**: *studiu, comparativ, construcţii parantezice, structură, limbă.*

Gergana Atanassova Petkova, *Antroponime feminine româneşti de origine latină, acceptate de biserica catolică*

Rezumat: *în articol, propunem o prezentare etimologică a 53 de antroponime feminine româneşti de origine latină, acceptate de biserica catolică. Fiecare dintre acestea derivă de la alte antroponime de gen masculin sau feminin, de origine latină sau românească.* **Cuvinte-cheie**: *antroponime feminine româneşti, origine latină, acceptat.*

Silvia Bogdan, *Umorul ratat şi efectele lui în conversaţie: studiu de caz*

Rezumat: *umorul, una dintre strategiile socio-pragmatice semnificative, joacă un rol deosebit în reglementarea conversaţiei cotidiene. În pofida acestui fapt, umorul nu are întotdeauna efecte pozitive asupra interactanţilor. Umorul îi poate afecta pe aceştea, iar acest lucru introduce deseori neînţelegere sau chiar confuzie în conversaţie, ducând deseori la insuccesul în comunicare. Or, ceea ce este amuzant pentru emiţător poate fi nepoliticos sau chiar ofensator pentru receptor. În prezentul articol, abordăm problema insuccesului în comunicare prin prisma umorului neperceput sau chiar respins. Cercetarea se axează pe filmul american „Meet the Fockers". Insuccesul în conversaţie şi, respectiv, cazurile de umor ratat se înregistrează în situaţia când persistă un dezacord între stilurile de exprimare verbală ale interactanţilor.* **Cuvinte-cheie**: *umor ratat, umor neperceput, umor respins, conversaţie ratată, politeţe, impoliteţe, emiţător, receptor, strategie.*

Luminiţa Hoarţă Cărăuşu, *Comunicarea medicului cu pacientul: abordări pragmatice*

Rezumat: *comunicarea medic-pacient este un tip specific de discurs, desfăşurat sub forma dialogului. Acest tip de comunicare presupune un cadru instituţional (spitalul, policlinica etc.); tipul de comunicare analizat presupune prealocarea rolului de emiţător, comunicarea medic-pacient desfăşurându-se din perspectiva statutului social al actanţilor comunicării şi, mai ales, din perspectiva rolului social al medicului, acest rol social specific impunând o tematică specifică a tipului de interacţiune verbală pe care o analizăm, tematică aflată în strânsă conexiune cu datele cadrului instituţional în care acest tip de comunicare se desfăşoară. Lucrarea de faţă are la bază trei interacţiuni verbale între medic şi pacient, în trei situaţii de comunicare distincte. Cele trei interacţiuni verbale desfăşurate în situaţii de comunicare variate sunt excerptate din „Corpus de limbă română vorbită actuală nedialectală", coordonator Luminiţa Hoarţă Cărăuşu. Iaşi:*

Editura Universității „Alexandru Ioan Cuza", 2013. P. 198-203 (vezi anexa). **Cuvinte-cheie**: *comunicare, medic, pacient, discurs, dialog.*

Daniela Maria Marțole, *Corpurile mutilate: energii distrugătoare in "Macbeth"*

Rezumat: *Această lucrare se concentrează asupra reprezentării corpului, ca parte constitutivă a identității individuale, în drama „Macbeth", de W. Shakespeare. Trecând în revistă câteva perspective critice asupra textului propus spre analiză, lucrarea insistă asupra corpului exterior, disecat, mutilat, ca obiect al cunoașterii și etapă importantă spre descoperirea și înțelegerea corpului interior, o rețea de energii în genere neglijată de cultura modernă timpurie. Interpretările critice, adesea conflictuale, sunt atât rezultatul ambiguității textului, cât și al subiectivității critice motivate/mutilate de o anumită tendință condiționată istoric și social.* **Cuvinte-cheie**: *corp, reprezentare, piesă, exterior, mutilat.*

Anamaria Grecu-Gheorghiu, *Particularități pragmatice ale contextului și strategii argumentative în discursul religios ocazional actual. Pareneza (studiu aplicat)*

Rezumat: *pornind de la asumarea predicii ocazionale (parenezei) ca gen omiletic aparte, distinct de celelalte forme de cuvântare, recunoscute în lucrările de specialitate ale cultului ortodox, vom puncta, în lucrarea de față, anumite particularități ale acesteia, cu privire la: contextul situațional în care sunt rostite discursurile; intențiile predicatorului, statutul său și atitudinea sa față de auditoriu și față de cultul ortodox în genere; tipul de auditoriu căruia i se adresează. Aceste elemente, care reprezintă, de fapt, parametrii contextuali ai întregului eveniment comunicativ, solicită din partea predicatorului, mai ales în astfel de momente ale „circumstanței (ocazionale), sensibilitate retorică sporită și competență pragmatică. În acest sens, întrucât pareneza este un discurs al performanței, cu orientare argumentativă, predicatorul va utiliza nu doar contracte de vorbire specifice, ci și strategii aparte, argumentative, dintre care vom aminti doar câteva. La baza analizei noastre vor sta două pareneze actuale, al căror text va fi anexat la sfârșitul lucrării; transcrierea s-a făcut din format audio-video, conform normelor impuse de corpusurile de limbă română vorbită actuală.* **Cuvinte-cheie**: *pragmatic, aspect, context, strategie, argumentativ, discurs religios ocazional curent.*

Ioana Boghian, *Femeia din pătura socială de mijloc, luarea ceaiului și paradigmele culturale ale epocii victoriene: domesticitate, stabilitate, respect*

Rezumat: *practica culturală de luare a ceaiului ocupa un rol important în modul de viață a britanicilor din epoca victoriană. Cât despre familia din epoca dată, putem afirma că obligațiile și comportamentul soțului și soției erau bine definite fără a fi reglementate de reguli scrise.* **Cuvinte-cheie**: *practică culturală, luarea cheaiului, paradigme culturale victoriene, domesticitate, stabilitate, respect.*

Solomija Buk, *O analiză cantitativă a romanului lui Ivan Franko „Ne spytavšy brodu"*

Rezumat: *în studiile lingvistice contemporane, se face o analiză cantitativă a lucrărilor autorilor renumiți. Ivan Franko este una din cele mai influente personalități ale Ucrainei, de aceea analiza multilaterală a operelor sale este foarte importantă. În articol, accentul este pus pe istoria romanului "Ne spytavšy brodu". Trăsăturile statistice ale romanului se obțin din corpusului acestuia. În articol, o atenție deosebită se acordă relațiilor cantitative dintre părțile de vorbire. Se face apel la legea lui Menzerath–Altmann cu privire la lungimea silabelor (compuse din foneme), opusă lungimii cuvintelor (formate din*

silabe), exemplificând cu unități lexicale din romanul menționat. **Cuvinte-cheie**: *analiza cantitativă, roman, trăsături statistice, corpus, relații.*

Sergey Stroykov, *Cercetarea textului, intertextului și hipertextului: un experiment moldav*

Rezumat: *recenzia poartă asupra cărții „Dincolo de text: HYPERTEXTUL" de E. Ungureanu, în care se face o analiză lingvistică profundă a triadei conceptuale text – intertext – hypertext. In lucrare, autoarea pune în discuție conceptele sus-numite și propune ca ele să devină conceptele de bază ale teoriei generale a textului. E. Ungureanu e de părerea că acest lucru va duce la apariția unor noi domenii lingvistice de cercetare, care pot fi numite „intertextologie" și „hipertextologie".* **Cuvinte-cheie**: *comunicare mediatizată și computerizată, hipertext electronic, hiperlink, hypertext, hipertextualitate, intertext, intertextualitate, cercetare, recenzie, text, lista termenilor ce țin de teoria textului.*

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