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.

- **Languages and literatures teaching and learning.**

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Fee-Alexandra Haase,
Professor, Ph.D.
(University of Nizwa, Oman)

Abstract: *In this article we apply a method of proof for conceptual consistency in a long historical range taking the example of rhetoric and persuasion. We analyze the evidentially present linguistic features of this concept within three linguistic areas: the Indo-European languages, the Semitic languages, and the Afro-Asiatic languages. We have chosen the case of the concept 'rhetoric' / 'persuasion' as paradigm for this study. With the phenomenon of 'linguistic dispersion' we can explain the development of language as undirected, but with linguistic consistency across the borders of language families. We proof that the Semitic and Indo-European languages are related. As a consequence, the strict differentiation between the Semitic and the Indo-European language families is outdated following the research positions of Starostin. In contrast to this, we propose a theory of cultural exchange between the two language families.*

Keywords: *features, concept, area, language, rhetoric, persuasion, linguistic dispersion.*

1. Introduction: *The Concepts 'Rhetoric' and 'Persuasion'*

Persuasion is the process of convincing someone regarding one's own position or standpoint. Traditionally, persuasion is housed within the area of rhetoric in the Western culture. Its history we can trace to the ancient Greek rhetoric. But of course, persuasion has always and in all cultures been used for the aim of making sure that someone adopts the standpoint of someone who intends to do so. While rhetoric is the artificial way of persuasion, also *ad hoc* built and never codified ways of persuasion exist. Persuasion can be applied to all issues. The term 'ubiquity of rhetoric' expresses this statement and the omnipresence of rhetoric. The state it arises from is the option to choose deliberately. Persuasion is assumed to be practiced using the spoken or written word, but this is just the most commonly associated way of persuasion; the image and the media and actually all demonstrating processes aiming at taking over a standpoint existing with tools of persuasion. Persuasion is a ubiquitous phenomenon for rhetoricians. The main aim of this discipline is the use of the human faculty to teach; but also a natural, unlearned faculty of the use of persuasion is inherent in the human species. The 'art of rhetoric' has developed in Greek antiquity a nomenclature for the description of rhetorical phenomena and areas of reach; its general approach is that rhetoric is ubiquitous. So it also

transcends the medium of the human voice and can be found in media and image. We are interested in the concept rhetoric/persuasion and its linguistic representations. A concept is the carrier of knowledge in a representative form for the inherent meaning. This knowledge will never be released as a real issue or object. It stays as an imaginative representation in the sphere of the mind and is applicable to the issues of the real world. Quintilian described this mental function in his *Institutio Oratoria* [21]. The conceptualization as the state of mind of the rhetorical proof by the artificial proof of the *epicheirema* is recognized by classic rhetoric. Quintilian in his *Institutio Oratoria* describes the artificial proof by the conceived argument, which is identical with the *res* as *epicheirema*. Quintilian writes: "Celsus autem iudicat, non nostrum administrationem, sed ipsam rem, quam aggredimur, id est, argumentum, quo aliquid probaturi, sumus, etiamsi nondum explanatum, iam tamen mente conceptum, epicherema dici" [*ibidem*]. For example we can add and detract items or count them using the rules of mathematical concepts. Concepts can be 'created', they can be traced via means that serve as their applications, and they can be learned through the applications. We can also say that concepts are applied unconsciously or consciously. Also the awareness of a concept within a society or the non-existence of a concept depends on the state of the awareness regarding the concept. The concept 'concept' is present in scholarly writings and its existence was in the early sciences like rhetoric used. Here we are in the area of questioning the relation between knowledge and the awareness of knowledge. Relying on Quintilian's discourse on the concept and its 'unreal' appearance in the human mind, we should mention that the concept as a mental state is to be classified as an unconsciousness state of the mind; we can be aware or cannot be aware that a concept is 'working' in the background, when we perform certain actions, which are the linguistic applications of the concept or actions resulting from them.

2. State of Research
2.1. Introduction: *'Language Contacts' and 'Speech Contacts'*

G. E. Mendenhall discussed the problematic differentiations of the Semitic languages in the research and the 19th century theory of a common Semitic or *Ursemitisch* delivered in waves from Arabia to other areas [19, p. 17]. Standard theories see Arabic as one of the South Semitic languages; G. E. Mendenhall here appeals to critically re-consider alternatives. L. Zack made recently a contribution to the states of Arabic as diachronic and synchronic linguistic phenomenon [31]. Afro-Asiatic languages are contemporary Berber languages, Chadic languages, Cushitic languages, and Semitic languages. E. Vernet wrote in *Semitic Root Incompatibilities and Historical Linguistics* regarding root incompatibilities in Proto-Semitic for historical

root reconstruction that "these rules can only be applied to verbal roots, not to derivative forms and affixed forms [28]. The importance of these structural incompatibilities consists, then, in the fact that they reduce the possible number of combinations of the triconsonantal bases. Excluding onomatopoeic roots and loan words, these laws of incompatibility are fully regular in the verbal roots (but not in the nominal ones) and, therefore, do not have exceptions, as in all phonological laws. The structure of the Semitic verbal roots is, then, absolutely conditioned by these restrictions of incompatibility. These rules are universal in character and apply also to the different families of the Afro-Asiatic and Indo-European languages. The restrictions of incompatibility are a tool of great importance in the historical reconstruction of the roots (especially, of the verbal roots in Semitic)" [*ibidem*]. N. Agmon wrote in *Materials and Language: Pre-Semitic Root Structure Change. Concomitant with Transition to Agriculture*: "Materials and language have evolved together. Thus the archaeological dating of materials possibly also dates the words which name them. Analysis of Proto-Semitic (PS) material terms reveals that materials discovered during the Neolithic are uniquely triconsonantal (3c) whereas biconsonantal (2c) names were utilized for materials of the Old Stone-Age. This establishes a major transition in pre-Semitic language structure, concomitant with the transition to agriculture. Associations of material names with other words in the PS lexicon reveal the original context of material utilization. In particular, monosyllabic 2c names are associated with a pre-Natufian cultural background, more than 16,500 years ago. Various augments introduced during the Natufian, and perhaps even more intensively during the Early Neolithic, were absorbed into the roots, tilting the equilibrium from 2c toward 3c roots, and culminating in an agricultural society with strictly triconsonantal language morphology" [1]. When we look at the ancient Egyptian language, we can say that it is extensively build upon words with two radicals. C. L. Hallen wrote in *A Description of the Afro-Asiatic (Hamito-Semitic) Language Family:* "In contrast to the Indo-European Language Family, about which much researches has been done over the past two centuries, relatively little is known about the former Hamito-Semitic Language Family, now known as the Afro-Asiatic Family. (While much researches has been accomplished with the Semitic Languages because of Arabic and Hebraic religious ties, little has been done with the Afro-Asiatic family as a whole)" [8]. Proto-Semitic is the hypothetical proto-language for historical Semitic languages of the Middle East. Potential locations are Mesopotamia, the Arabian Peninsula, and the Levant. Proto-Sinaitic is an existing script from the Middle Bronze Age attested in rock inscriptions at *Serabit el-Khadim* in the Sinai with syllabic representations of signs for an alphabet assumed to be the origin of the north-western Semitic alphabets

with 22 signs, which was developed around 1700 BC. The ancient Egyptian language is *de facto* among the Afro-Asiatic languages an early and a recorded language. It shows that – at least partly – is contains linguistic elements, which are similar to the Semitic languages. Also here a differentiation is hard to be held upright, if not considering the Semitic languages as a part of the Afro-Asiatic languages and thus extending the area of the Afro-Asiatic language family. The Proto-Indo-European language is the reconstructed common ancestor of the Indo-European languages. The reconstruction of this language is an ongoing field of research. According to the most popular assumption about its origin is the *Kurgan hypothesis* to be mentioned claiming the origin in the Pontic-Caspian steppe of Eastern Europe and Western Asia. Mainstream linguistic estimates of the time between Proto-Indo-European and the earliest attested texts, the *Kültepe Texts* from 1900 BC in contemporary Turkey range around 1500 to 2500 years. These texts contain Hittite loanwords and names in an Assyrian document.

2.2. The Theory of Migration Around 3700 BC

The synchronic approach to comparative linguistics of different languages we can trace back to the discipline of 'comparative grammar' in the 19th century. At the level of word semantics, similarities between the Arabic and the Afro-Asiatic languages were known. The state of research in the diachronic perspective must be described from a cultural perspective taking into account the language contact situations within a long historical perspective. The diachronic approach starts actually in the prehistoric time; its speculative character is best expressed in the assumption of Proto-Semitic and Proto-Indo-European languages. During the Chalcolithic (Copper Age) around 3700 BC cuneiform writing appears in Sumer. Mesopotamian writing was a tool was for recording and independently from the spoken language used. Also the Egyptian hieroglyphs developed around that time. In Mesopotamia as center of development the *Uruk Period* (ca. 4400–3100 BC), the *Jemdet Nasr Period* (ca. 3100–2900 BC), and as Early Bronze Age civilizations the *Early Dynastic Period* (ca. 2900–2350 BC), the *Akkadian Empire* (ca. 2350–2100 BC), *Ur III Period* (2112–2004 BC), and the *Early Assyrian Kingdom* (from the 24th to the 18th century BC) dominated the area. Mesopotamia as part of the Fertile Crescent might have had a strong influence on migration and communication. Archaeological findings in Mesopotamia, Bahrain, and Oman of products with an origin in the Indus Valley civilization are known and trade was done in ports of the in Persian Gulf. E. O. James wrote in *Prehistoric Religion. A Study in Prehistoric Archaeology*: "Although the transition from food/gathering to food/production was a very gradual process localized in certain regions,

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notably in the Fertile Crescent in the Ancient Middle East, where it became an accomplished fact it had a marked effect upon the disposal of the dead in more elaborate tombs and with a more complex mortuary ritual" [10]. The main question for the comparison of Semitic and Indo-European roots is, if an influence between the Indo-European languages and the Semitic languages exists and if the answer is 'yes', another question opens: 'At which time was an exchange between them happening?' The Indian languages, categorized as parts of the Indo-Germanic languages, e.g. Sanskrit, have according to today's knowledge no influence on the Semitic languages at an earlier state and time of languages exchange. So we have no indication that the Semitic languages might have been influenced the Indo-European languages on the Indian subcontinent at an earlier state during the time of proto-language configuration and existence of the languages now considered to be part of the Indo-European languages. It is a speculative approach to assume that a linguistic exchange between the languages of the territory now related to the Semitic languages and the languages of India and the mainland of Europe existed, in which the Semitic territories of the Arabian Peninsula and the Levante was touched and contacted by the linguistic material of the Indo-European languages. But this would be an explination why the lexical and semantic material of both language families is so similar as we can see from the following analysis of the concept 'rhetoric/persuasion'.

2.3. The Problems of the Theory of 'Language Contacts' and its Assumptions and History of Research of Contrastive Linguistics

G. Sankoff states in *Linguistic Outcomes of Language Contact* that "language contacts have, historically, taken place in large part under conditions of social inequality resulting from wars, conquests, colonialism, slavery, and migrations – forced and otherwise" [24]. This researcher mentions that "this schema neatly brings together the macro level of the language and the micro level of the individual speaker. Its tacit assumptions are that (a) individual speakers can be characterized in terms of native and second languages, and (b) that groups or communities, as collectivities of such individual speakers, are relatively homogeneous in this regard – or at least, that one can abstract away from differences internal to the speech community" [*ibidem*]. While we can speak about the phenomenon of language contacts in clearly distinguishable settings of languages, we have no testimony of the earliest languages in this regard with the exception of the Egyptian language. Theoretically, semantically, and morphologically similar elements of the thesaurus of three languages can be shared between the three languages, which have different grammars and are distinguishable as three independent languages. But is such an assumption applicable to the scenario

of the third millenium BC? Is the distinction between languages as separate units at that point the suitable assumption? We doubt its suitability. But we know that the ancient Egyptian language, which considered itself as the 'speech of the country Egypt' without any mentioning of the concept language, possessed words to distinct the Egyptian language from other foreign contemporary languages; it was a pejorative expression similar to the connotation of other non-Greek languages as 'barbarian'. But even when the awareness for the 'otherness' of speakers of other languages existed, we cannot conclude that it was *de facto* another language in the contemporary definition as a ruled separable linguistic macro-unit.

The assumption of language exchange between the Indo-European languages and the Semitic languages is here discussed in order to find an implementing solution to the question and phenomenon in research, which shows that Indo-European and Semitic languages are related. This kind of research we find in the Western research since the second half of the 19th century; this kind of research is argumentatively and evidentially backed up using the comparative method of 'comparative grammar', which later was continued within the field of 'comparative linguistics'. L. Brunner published *Gemeinsamen Wurzeln des semitischen und indogermanischen Wortschatzes. Versuch einer Etymologie* as a etymological claim of the relationship between Indo-Germanic and Semitic languages [3]. J. Fellman discussed Semitic and Indo-European languages approaching them with a comparative and historical grammar [7, p. 51-53]. A. Dundes compared Indo-European and Semitic worldviews [54, p. 257-312]. D. Daube made a contrastive linguistic study of the word-formation in Indo-European and Semitic [4, p. 15-17]. Bomhard discussed in *Indo-European and the Nostratic Hypothesis* the idea of the Nostratic language family [*apud* 4]. S. Levin contributed in *The Indo-European and Semitic Languages* [18], *Studies in Comparative Grammar: III. "Snow"* [16], *Studies in Comparative Grammar: II. The Prehistory of the Indo-European Thematic Declension, in View of the Semitic Cognates* [15, p. 111-144], and *Semitic Evidence on Some Problems of Indo-European Prehistory* [14, p. 249-265] to the contrastive linguistic studies on the Indo-Germanic and the Semitic languages. Fr. Rundgren published *Semitic and Indoeuropean: A Linguistic Study in Comparative Aspectology* [22]. T. Vennemann's claims in *Europa Vasconica, Europa Semitica* were refuted by the scholarly community [27]. The hypothesis of the pre-historical Semitic influence on the Indo-European language is connected to the distribution of Semitic vocabulary into the languages of the Indo-European language family. This hypothesis is not accepted as standard assumption in linguistics. T. Vennemann argued that in Europe after the Ice Ages 'Semitidic' and 'Atlantic' people had settled that imported the Semitic heritage to Europe [27]. This *Vasconic hypothesis* has been refused by the absolute majority of linguists, historians, and

archaeologists. On the other hand, we have evidence that at least one Semitic language in Europe existed, which is now extinct. So also Indo-European languages could have entered the territory of the traditional Semitic languages. Also the proto-language reconstruction is a hypothetical construct of one language per language family. This research conception still relies on the assumption that languages and not speech is the macro-unit of the linguistic exchange at that time. For the time of the prehistoric ages within cultures until the beginning of the historic time no criteria of evidence for the existence of languages in the modern/postmodern sense exist. For example in ancient Egypt the concept 'language' did not exist, 'speech' was used as the concept for linguistic communication. The dispersion, a phenomenon we describe later below, between the contemporarily assumed Indo-European and the Semitic languages or their ancestors, should not be considered as an event, when 'one language meets another language'. Speech contact was besides upcoming images as means of documentation the only communication tool. Speech contact was not recorded and not literally fixed; it developed as 'word of mouth' from one generation to another more or less equally shared among the participating persons.

2.4. The Theory of the 'Urheimat' of the Indo-Europeans vs. 'Dispersion for Equity'

K. Elst states in *Linguistic Aspects of the Indo-European Urheimat Question* that "when evidence from archaeology and Sanskrit text studies seems to contradict the theory of the entry of the Indo-Aryan branch of the Indo-European (IE) language family in India through the so-called 'Aryan Invasion' (*Aryan Invasion Theory*, AIT), we are usually reassured that "there is of course the linguistic evidence" for this invasion, or at least for the non-Indian origin of the IE family" [6]. In his book the researcher menions that "in the 18th century, when comparative IE linguistics started, the majority opinion was that the original homeland (or Urheimat) of the IE language family had to be India. This had an ideological reason, viz. that Enlightenment philosophers such as Voltaire were eager to replace Biblical tradition with a more distant Oriental source of inspiration for European culture. China was a popular candidate, but India had the advantage of being linguistically and even racially more akin to Europe; making it the homeland of the European languages or even of the European peoples, would be helpful in the dethronement of Biblical authority, but by no means far-fetched" [*ibidem*]. Recently, the Black Sea Area was considered to be the 'Urheimat' of the Proto-Indo-European language. The linguist states that "the contact between Tokharic and Chinese adds little to our knowledge of the Urheimat but merely confirms that the Tokharic people lived that far

east. The adoption of almost the whole range of domesticated cattle-names from Tokharic into Chinese also emphasizes a fact insufficiently realized, viz. how innovative the cattle-breeding culture of the early IE tribes really was. They ranked as powerful and capable, and their prestige helped them to assimilate large populations culturally and linguistically. But for Urheimat-related trails, we must look elsewhere" [*ibidem*]. For us, the question of the *Urheimat* is not so important, since the framing question of our study is how the speech contacts between the speakers of languages that were related to the languages we classify as the Semitic languages and the speakers of the languages now classified as Indo-European languages existed. The borders between Semitic Afro-Asiatic languages and the Indo-European languages is a construct. We can replace this construct arguing that the speech units existing in this area of the now as Semitic and Indo-European languages described languages stood in permanent exchange with each other. At the time our below discussed examples come from the linguistic material was not distinguishable as part of a language family. In our proposed theory of 'dispersion for equity' with the use of linguistic tools in order to share their speech and make communication possible among participating entities the aim of linguistic communication via speech was to communicate. Grammatical features of distinct languages are a linguistic feature, which came up with the existence of power and centralized domination of territories. Grammatical features are a criterion of the macro unit 'language', which is a linguistic macro unit coming up later after the macro unit 'speech'.

2.5. Research of Language Contacts of the Prehistoric Past

Contemporary Hindu and Urdu are languages that show the difference between an Indo-European language and a Semitically highly influenced language through Arabic. A. Sahala mentions in *On the Sumero-Indo-European Language Contacts*: "Albeit the genetic affinity of the Sumerian language is still lacking consensus, some vocabulary related to Sumerian may be found from various language families including Indo-European, Kartvelian, Semitic, Dravidian and Uralic. Where the Semitic contacts are well attested, contacts to other families have often regarded controversial" [23]. According to this reseacher, the "Sumerian language was spoken in ancient Mesopotamia from the 4th millennium BC to the Old Babylonian period (1900 BC) during which the Sumerians gradually assimilated into Akkadian speaking Babylonians. By the end of the 17th century BC Sumerian was no longer spoken as a first language but it was still studied by Akkadian scholars as a classical language and its literary tradition continued for almost two millennia" [*ibidem*]. So the Sumerian language might have been stood in contact with the old Indo-European language on the Indian subcontinent and territories of Central Asia northwards. But as A. Sahala stated,

"regardless of numerous attempts to connect Sumerian with Caucasian, Semitic, Ural-Altaic, (Elamo-) Dravidian, Basque and Indo-European languages, by the vast majority of scholars it is still regarded as a language isolate with no known relatives" [*ibidem*]. The linguist mentioned that "where the Proto-Indo-European sound system is completely based on reconstruction and thus reflects the pronunciation on an abstract level, also the exact quality of the Sumerian phonemic inventory is uncertain" [*ibidem*]. Studying the Proto-languages for the Semitic and the Indo-Germanic language branches, we can soon conclude that similarities of the branches representing the concept 'speech' exist. Nevertheless, they will be here presented as a case study of the material available for the Proto-Semitic and the Proto-(Indo-)Germanic language in the research database *Tower of Babel* initiated by Starostin. S. Levin mentions several examples for etymological relationships between Indo-European and Semitic languages [17]. The linguist mentions that "long prehistoric experience, in IE and in Semitic, must likewise have weeded out many erstwhile collocations of consonants, and left either language group (or its individual languages) with certain patterns that were readily compatible with the verb-inflections" [*idem, p. 167*]. He states that in the Indo-European family Greek *χρά/ή* is related to Semitic Hebrew *qar* for 'call'. Semitic Arabic *isman* is related to Indo-European Slavic *im* for 'name' and Avestan *nām* for 'name'. Indo-European (⁻)*λε/0χ*- refers to Semitic Hebrew *-leg-* for 'lie' [*ibidem*]. Etymological relations exist; examples are *musara* 'inscription' related to Indo-Iranian **mudra* for 'seal' and *igi* 'eye' related to Proto-Indo-European **h3ekw-* for 'eye' [23]. Gr. Jagodziński mentioned in *Indo-European and Semitic Languages* several equivalent forms within the etymology of the Indo-European and the Semitic languages [9]. Arabic *lisān* 'tongue' and 'language' is related to *laḥwasa* 'lick', Hebrew *lāšōn* 'tongue' and 'language', *lāqaq* 'lick', English *tongue*, Gothic *tungo*, Latin *lingua*, Old Latin *dingua*, Sanskrit *juhū-, jihvā-*, Avestan *hizū, hizvā*, Polish *język*, Prussian *insuwis*, Lithuanian *liežùvis*, Greek *glõtta, glõssa, glátta*, and maybe also Latin *gingīva* 'gum of a tooth', Greek *gamphēlaí* 'muzzle' and 'mouth'; Polish *lizać* 'lick', Lithuanian *liæ̃žti*, Greek *leíkhō*, Latin *lingō*, and English *lick*. Arabic *qāla* 'speak', English *call* from Nordic *kalla*, Briton *galw*, Polish *głos* 'voice' are related [*ibidem*]. Gr. Jagodziński states that language exchange, better expressed speech exchange, and not a common ancestor language, is the origin of the similarities between the Indo-European and the Semitic languages. The researcher states in *Indo-European and Semitic Languages*: "There was time in the science when it was thought quite seriously that the first proto-language – or the language from which all the others originated – was Hebrew. A specific reminiscence of that view is the opinion that a special close genetic relation exists between Indo-European (IE) and Semitic languages. Such a

view can still be found in some works. Newer investigations suggest very strongly that that view is not correct and that those previously demonstrated similarities of both language families are the result of the connections between them during over thousands of years rather than of their common origin. Nevertheless those similarities are odd, and the circumstances of their development are not clear in all respects" [*ibidem*]. The circumstances of the development of the similarities between the Semitic and the Indo-European languages, which according to Gr. Jagodziński are not clear in research, can be exemplified with our examples. The examples taken demonstrate that at the time of the prehistoric age in the third millennium BC the semantic and lexical configurations of words from one concept were extreme similar; the configurations were so similar that we must discuss the form of the macro-unit of the linguistic representation. Based upon our examples, we can state the lexical, morphological, and semantic similarities. But we cannot make statements about syntactical features of grammatical descriptions of linguistic rules.

2.6. Research of the Theory of the Common Ancestor of the Indo-European and Semitic Languages and the Question of its Chronology Description of the Speech Contact Situation of the Proto-Language State

We are still evaluating the relations between the Semitic Afro-Asiatic and the Indo-European languages. Gr. Jagodziński mentions in *Indo-European and Semitic Languages* that "if the Indo-European and Semitic languages had a common ancestor, it was only in the very distant past. The IE protolanguage surely existed ca. 4,000 BC. It is supposed that the Nostratic commonwealth must have existed 11,000–15,000 BP. At the same time, the common ancestor of, among others, the Indo-European and Semitic languages, should have existed ca. 25,000 BP. It is no strange that traces which have remained of that distant ancestor until today are very scarce, and the prevailing part of the similarities of both groups should be explained with the parallel development and mutual interactions" [*ibidem*]. The linguist mentioned that "it is interesting that in the Semitic languages we can find not only almost all counterparts of the IE ablaut, but also the function of particular alternations seems to be similar in some cases. Qualitative alternations (originally in the shape *a : i : u*) and quantitative alternations (reduction and lengthening) are so frequent in this group of languages that only consonantal skeleton of words is considered to be the root (it consists of 3 consonants as a rule)" [*ibidem*]. S. J. Armitage, S. A. Jasim, A. E. Marks, A. G. Parker, V. I. Usik, and H.-P. Uerpmann state in *Pre-historic Arabia Crossroads for Early Humans (and Neanderthal Hybrids?). The Southern Route "Out of Africa": Evidence for an Early Expansion of Modern Humans into Arabia*: "The timing of the dispersal of anatomically modern humans (AMH) out of Africa is a fundamental question in human evolutionary studies.

Existing data suggest a rapid coastal exodus via the Indian Ocean rim around 60,000 years ago" [2, p. 454]. These researchers mentioned that "Arabia and its fierce deserts have long been seen more as obstacles than conduits to human migration, and most archaeology here has focused on historical times. Recent studies, however, show wetter periods such as one that began around 130,000 years ago" [*idem*, p. 455]. We must not forget that the oral language was the tool to communicate in a spoken way in prehistoric time; the faculty of speech was not recorded, but shared and communicated from person to person; language(s) was/were not fixed or coded; the language had to serve as a tool to communicate. Language as the faculty to speak extended at any point and to any person in prehistoric time. So it is amazing that it stayed stable within a time continuum. The grammatical aspects as structural elements of language could only arise at a point, when this structural changing of a material, the world, which refers to a concept, was applicable to a set of words in a language as a linguistic macro-unit. The language dispersion at that time was different from contemporary language contact situations. In Europe Maltese is the only contemporary Semitic language spoken. It has been assumed [26] that Reatic is a Semitic language now extinct, which had been spoken in Central Europe. No Semitic languages are known on the Indian subcontinent. The Nostratic family tree is a recently built family tree, which consists of the family tree of the Indo-European languages, the Semitic languages, and the Afro-Asiatic languages. The Sanskrit language is an old Indo-European language, which had speech contact situations in contacts with both the Arabic peninsula and the continental area reaching up to northern Europe. Both the maritime route to the Arabian peninsula and the continental route to Europe were open for language contacts, which blur the line of strict separation between the Semitic Arabic language and the Indo-European languages. An impact of the lexicon of Sanskrit on the Semitic languages exists for language states of the prehistoric time.

3. Research Methodology

In this article we discuss the concept 'rhetoric/persuasion' based upon the scientific history of the comparative and contrastive studies between the Indo-European languages, the Afro-Asiatic languages, and the Semitic languages and in the specific case of the earliest language levels. We will argue that besides the separation of the language families also an exchange between these language families existed. While this study discusses topics that fall in the field of 'historical linguistics' and 'language contact studies', we argue that the correct terms for such studies should be linguistic communication studies in speech contacts; the impact of one language on another can only be studies within speech situations. We focus on the semantic aspect and the historical linguistic perspective of the comparison of

the languages. The contact study of Indo-European, Afro-Asiatic, and Semitic languages will be conducted with the comparison of the Proto-language levels and ancient Egyptian as recorded language of the 3rd millennium BC. While we can clearly state that the modern Indo-European and the Afro-Asiatic languages belong to different language families, this article will focus on the examples of semantic and lexical similarities, which allow us to have a discourse about the linguistic communication and language contact situation(s) between the earliest states of these now differentiated language branches. We can use the term 'concept' in a common way as the mental representation of knowledge in a unit and also in a very specified way. We suggest the use of the term 'concept' as a linguistic term in a linguistic context for the description of the basic unit of a word in order to describe its meaning. For example, we find that the root *B(/BH)-L-Q* as the synthesis between the Indo-European root and the Semitic root has the meanings or concepts *reach, get, arrive, come* etc. from the Semitic side (see below) plus the meanings from the Indo-European side as its complete meaning-bearing and thus knowledge-bearing unit representing the concept implemented. In the long etymological range, all the entries under one word in an etymological wordbook can also serve as the realizations of a concept. The difference of the approaches to linguistically concepts representing units is that in the research area concerned with the Indo-European languages the differentiation between the ten forms of the verb finds its equivalent in the Indo-European roots, but any approaches to systematize the forms are lacking in research. For example, J. Pokorny offers in his list of etyma roots that show similarities to be grouped [20]. How the concept as a 'macro-unit' and the concept as the 'linguistically represented unit' refer to each other, is the topic of the research. It is placed in the framework of material related to the concept 'rhetoric'/'persuasion' from the prehistoric time.

4. The Concept *Rhetoric* in Indo-European, Semitic, and Asian-Sino-Asiatic Languages

4.1. Case 1: The Linguistic Concept Linguistically Represented in *L-U(/O)-GH(Q)*

This concept we can also find in the Afro-Asiatic language Ancient Egyptian represented in the verb *rui* for the 'to go out' and 'to depart' [29, p. 420]. *L* and *r* are identical in ancient Egyptian. The relationship between this verb and later Semitic forms needs further investigation. The Arabic Proto-Semitic root find a linguistic representation in contemporary Arabic noun *lugha* for 'language'. The term *loqui* for 'to say' is the root for the term *eloquentia* ('eloquence'). The etymological history is in the Indo-European languages dubious. Latin *loqui* comprises 'to speak', 'to say', 'to name' and is traced back to the Indo-European root **tolkų-* for 'to say' (J. Pokorny etymon

1088). This derivation is doubtful [12]. J. Pokorny's etymon 1088 *tolku̯-* has the meaning 'to speak'. In the Semitic Proto-Semitic *lVɣ-* within the Afroasiatic etymology has the meanings 'to stammer', 'to speak incoherently', 'to speak', 'to chat', 'to chatter', and 'to speak briskly'. Related are Hebrew *lʕʕ*, Arabic *lɣw*, and Tigre *laʕleʕä*. The noun لغة has the semantic field of 'language', 'tongue', 'speech', and 'talk'. Also لسان for 'tongue' and 'language' exists.

4.2. Case 2: The Linguistic Concept Linguistically Represented in *R-A(/E)-I*

J. Pokorny's etymon 859-60 of the Indo-European Proto-language *rei-*, *rē(i)* - with the Indo-European root *reibh* - has the meanings 'to cry', 'to scream', 'to bellow' and related expressions. G. Koebler lists the Indo-Germanic root *rē-* for 'to calculate' and 'to count' with reference to the J. Pokorny's etymon 853 *rē-*, *rə-*, extended *rē-dh* for 'to count', 'to compute' [11, p. 926]. J. Pokorny's etymon 860 *rēi-* and *rī-* has the meanings 'to count' and 'to arrange'. The root *rēi* with the meanings 'to fit', 'to count', 'to arrange' refers to Pokorny's etymon 860 and has in its linguistic applications also meanings like 'to narrate'. The Arabic root *r-a-I* is used for 'to say'. Its basic meanings are 'to see', 'to behold', 'to descry', 'to perceive', 'to notice', 'to think', 'to have the opinion', and 'to express one's opinion'. The noun *rai* is used for 'opinion', 'view', 'idea', 'notion', 'concept', 'conception', 'advice', 'suggestion', and 'proposal'. The noun رأي comprises today in Arabic the meanings 'opinion', 'view', 'to say', 'judgment', and 'persuasion'. In Hebrew רָאָה (*raʔah*) means 'to see', 'to look', 'to inspect', 'to consider', and 'to perceive'. The Arabic root رأي refers also to the concept 'to see' with the semantic meanings 'to see', 'to look', 'to cast gaze on', 'to perceive', and 'to comprehend' [33]. This concept we can also find in the Afro-Asiatic language Ancient Egyptian represented in the noun *ra* for the 'sun' and 'day' and *re* has the meaning 'mouth' [29, p. 417].

4.3. Case 3: The Linguistic Concept of 'Rhetoric'/'Persuasion' Linguistically Represented in *B(/BH)-L-Q*

Ancient Egyptian *per* means 'to go outside', 'to proceed', 'to grow up (plants), 'to pass a limit', and 'to arise' [29, p. 218]. The sign for the sounds *'l'* and *'r'* was identical. The root *b-l-q* (بلغ) in Arabic refers 'to reach', 'to get', 'to arrive', 'to come', 'to come of age', and 'to reach a high degree' in the first form I, the form III stands for 'to exaggerate', the form IV *ab-l-q* is used for 'to report'. The noun *balagh* means 'communication', *balagha* (بلاغة) means 'eloquence', and rhetoric is the *ilm al-balagha* [30, p. 73-74]. Pokorny's etymon 125-26 *bhelĝh-* has the meanings 'to swell', 'to bulge', 'to billow'. The etymon 155 *bhlegu̯-* has the meanings 'to swell' and 'to become bloated'. The etymon 123-24 *bhel-* has the meanings 'to speak', 'to bell', 'to bellow', and 'to resound'. The etymon 124 *bh(e)lāg-* means 'weak', 'silly', and 'ridiculous'.

The etymon 122-23 *bhel-*, *bheləĝ-*, *bhelə-n-ĝ-*, *bheleĝ-*, and *bhl̥k-* means 'to balk', 'to beam', and 'to rafter'. The root **bha* has the meaning 'to speak' and refers to Pokorny's etymon 105 [11, p. 94]. The root **bhel-* has the meanings 'to blow up' and 'to swell' and refers to Pokorny's etymon 120 [*idem*, p. 115]. The root **bhel-* has the meanings 'to bloom' and 'to grow' and is identified as Pokorny'a etymon 122 (200/33) [*ibidem*]. The root **bhel-* refers to Pokorny's etymon 122 (201/34). The root **bhelegh-* refers also to Pokorny's etymon 122. The root **bhelgh-* refers to Pokorny's etymon 125 (207/40) [*ibidem*]. Pokorny's root 120-22 *bhel-*, *bhlē-* refers to 'to grow', 'to spread', 'to swell', and 'to inflate'. Pokorny's root 122 *bhel-*, *bhlē-*, *bhlō-*, and *bhlə-* refers to 'leaf', 'foil', 'blade', and 'bloom'. Pokorny's root 122-23 *bhel-*, chiefly with suffixes as *bheləĝ-*, *bhelə-n-ĝ-*, *bheleĝ-*, and *bhl̥k-* refers to the meanings 'to balk', 'to beam', and 'to rafter'. Pokorny's root 123-24 *bhel-* refers to the meanings 'to speak', 'to bell', 'to bellow', and 'to resound'.

4.4. Case 4: The Linguistic Concept of 'Rhetoric'/'Persuasion' Linguistically Represented in *S-U-A-D*

The basic meaning of the Proto-Indo-European root *su̯ād-* is 'sweet'. J. Pokorny lists under the etymon 1039-40 *su̯ād-* the meanings 'sweet' and 'to enjoy something'. The root **suadys* referring to Pokorny's etymon 1039 has the meaning 'sweet' [11, p. 1221]. The *Tower of Babel* lists under its entry of the Indo-European root **swād-* , which is related to Greek *hw-*, the meanings 'sweet' and 'to persuade'. Related are Tokharian A *swār* and B *swāre* for 'sweet'. Old Indian *svāduú* - has the meanings 'sweet', 'pleasant', and 'agreeable'; *svǻ date* and *svǻ dati* mean 'to taste well', 'to enjoy', and 'to like'. Avestan *xʷāsta-* means 'made ready by cooking'; *xʷanda-kara-* is 'plesant', and Pashto *xwand* is a 'nice taste' and 'pleasure'. Related are also Old Greek *hā̃düǘ* - and *wadü-s* for 'sweet' and 'good tasting', 'pleasant', and 'delightful'. *Hā̃domai̯* means 'to enjoy' and 'to delight'. Related are Baltic **sûd-ī̃-*, Germanic **swōt-u-*, **swōt-i-*, and **sut-i-*, Latin *suāvis* for 'sweet', 'delightful', and *suādeō*, *suāsī*, *suāsum*, *suādēre* for 'to give advice'. In the Altaic language family Altaic **či̯ǻtu* has the meaning 'sweet'. Related is also Kartvelian **catx-* [25]. The Greek form *hw-* with the meanings 'sweet' and 'to persuade' is the form that links the Indo-European languages and the Semitic languages. Proto-Semitic **ḥVlaw-* and **ḥVlaw-* in the Afroasiatic etymology have the meaning 'to be sweet'. Related is Arabic *ḥlw [-a-]*, which is based on the biconsonantal **ḥal-*. Proto-Afro-Asiatic **ḥal-* has the meaning 'be sweet'. Related at Egyptian *haire*, Semitic **ḥVlaw-* and **ḥVlaw-* for 'to be sweet'. Western Chadic **ḥall-* means 'sweet juice sucked from the abdomen of a hornet' and Central Chadic **hal-* means 'sweet'. Contemporary Arabic حلو means 'sweet'. Ancient Egyptian is covered as an early Afro-Asiatic language in this concept.

4.5. Case 5: The Linguistic Concept of 'Rhetoric'/'Persuasion' Linguistically Represented in *B-H-TH*

The Proto-Indo-European root *bheidh- has the meanings 'to persuade' and 'to agree'. The root *bheidh refers to Pokorny's root 117 (194/27) with the meanings 'to force', 'to advise', 'to confide', 'to encourage' [11, p. 106]. Related are Old Greek *pé ̣ithomai̯* for 'to trust', 'to be persuaded', and 'to obey'; *pǘ stis* means 'trust' and *pê ̣isma* is 'persuasion' and 'confidence'. Related are Slavic **po-bēdī́tī and *ū-bēdī́tī* and Germanic **bīd-a-.* Latin *fīdō* means 'trust. Related is Albanian *bint* for 'to persuade' and 'to agree'. Arabic *bahatha* (بحث) means 'to search', 'to investigate' in form I. In form VI is means 'to discuss'. The noun *bahth* (بحث) means 'discussion'. The nouns مناقشة for 'discussion', 'debate', 'talk', 'dispute', 'argumentation', بحـث for 'search', 'consideration', 'discussion', 'study', 'seeking', and 'investigation', حوار for 'dialogue', 'discussion', and and 'interlocutor', محادثة for 'conversation', 'talk', 'dialogue', 'discussion', 'discourse', and 'parley', and منـاظرة for 'debate', 'discussion', 'controversy', 'dispute', and 'disputation'. Ancient Egyptian *peht* has the meanings 'strenghth', 'might', 'power', 'bravery', and 'renown' [29, p. 218]. The sound *'p'* is the equivalent to *'bh'*.

5. The Analysis of the Concepts
5.1. Theoretical Framework and Knowledge

As we could see in other studies about the extension of linguistic contents, the extension of a concept in its linguistic application through dispersion goes across the traditional separation of language families as established in the Christian tradition; Semitic and Indo-European linguistic material is partly identical as shown by S. Levin [17]; this identity concerns structural, morphological and semantic parallels. So the process we call 'dispersion' must have happened in a prehistoric time. Its extension can only be considered as subject of studies as far as the linguistic documentation is evident. But we have reason to assume that (at least for a part of the linguistic thesaurus) the Indo-European and the Semitic words with similarities derived from a common ancestor language, since the linguistic root was equally in both languages modified ('*Common Ancestor Theory*') or both had a common language between them, which is now not known ('*Blank Language Theory*') or served as dialects of one undifferentiated language ('*Theory of one Language – Many Dialects*').

5.2. Discussion of Findings, Contemporary Theories of Language Families Based on Proto-Language States and Development of Language, and the Speech/Language Distinction

The Nostratic family is proposed to be a superfamily with Eurasian Indo-European, Uralic and Altaic and Kartvelian languages and the Afro-Asiatic languages of North Africa, the Horn of Africa, the Arabian Peninsula and the Near East, plus the Dravidian languages of the Indian Subcontinent. Starostin divides Borean languages into the Nostratic and Dene–Daic

families. This theory is supported by our findings, even though just for two language families. The *Proto-Human Language Theory* assumes that a common languages shared among all humans existed. Thus, no language was independent and originated on its own. The term 'language contact studies' is the field most recent used for contacts between languages. But this term implies some problematic assumptions. It implies that languages have contact with each other; but the term 'languages' is irritating: it implies that languages always existed; it excluded other forms of communicative networks building linguistic systems and it ignores that the concept 'language' wasn't known consciously or practiced. On the contrary, speech as the human ability to communicate orally in established and repetitively and redundantly performed speech contents must have existed.

N. Chomsky is a representative proponent of the 'Discontinuity theory' of the human language claiming that language developed *ex nihilo* without any previous steps or forms of development. We would agree, since the stability of the linguistic material for the concept 'rhetoric' supports the reconfiguration of contents of speech at any time. The meaning-bearing units of speech itself show, taking our example, continuity from the assumed time of around 3600 BC to contemporary use that can be an argument for the 'self-establishment' of speech. The issue linguists investigate in, the lexical thesaurus, the syntax, the morphology, and the semantics, refer to languages as macro-systematic units for speech performance at specific synchronic and topological positions. But speech as the faculty of oral performance is an expression of the human and as such a faculty similar to hearing, walking, etc. Languages as we find them as linguistic 'macro-units' in our scholarly studies are 'conditionized frameworks' for the performance of human speech. They are learned and the human individual is supposed to enter these 'conditionalized frameworks' of speech. Speech is thus form and contents at the same time in our differentiation, while language is the established framework of ruled applications of speech. But since our linguistic material is much earlier than the beginnings of speech/language of humans are supposed to be, we are not discussing origins here. Our material indicates that at a specific time in the history of humans the phonetic similarity of speech/human language spoken in Northern Africa, the Arabic peninsula, and Europe was so high, that we can consider them to have a common linguistic 'macro-unit', which was spoken. Why it is problemantic to speak about language/languages in this regard, we discuss below. Similar to Chomsky's assumption stating that language is an innate faculty of the human, we assume that not language, but the faculty of speech is the innate faculty of the humans and all human linguistic communication and other tools of communication as well as the formation of languages as macro units of human linguistic communication.

The strongly irritating theoretical frame on science is that always languages existed; and this setting brings the association that always closed, against each other framed and bordered territories of languages existed. Even historical linguists speak about Proto-languages. But it would be wiser to consider other forms of 'macro-units' matching the speech character of the early performances of human communication better; of course we know with Saussure that language is also a human faculty; but at early states of the human development it was not a stable one. For example sound shifting and the non-connotation of vowels as flexible elements in spoken languages we find in the ancient Egyptian language. We know the phenomenon of sound-shifting also in the Indo-European languages. Also in this language family the change of vowels was used as an indicator for grammatical changes like in the Semitic and the Afro-Asiatic languages.

We can be sure that language was in pre-historic time not experienced as a social phenomenon with diverse languages. Language was experienced as binding and connecting as well as given by birth. The option of recording it was not taken into account; at least we have not documents for the prehistoric time. So the concept 'language' is in its contemporary sophistication hardly employable to the human communication via speech at that time. Taking the Ancient Egyptian language, we can see that the documentation of words entailed symbols and images. The ancient Egyptians used for their own language the expressions *metu m r n Kemet* [29, p. 335] and *r n Kemet* [*idem*, p. 416], which means 'words in the mouth of Egypt' and 'speech of Egypt'; thus, the concept 'language' was lacking here, and instead the concept 'speech' was used for the action of the land itself in a cognitive metaphorical setting. Language can here only defined as the human individual's ability to speak. Also in the Proto-languages we have no evidence for the concept 'language' as represented in roots. Grammatical and modern/postmodern linguistic features of the speech contents of the linguistic 'macro-unit' might have been quite different at the time this material was taken from as linguistic representative material. But it is useless to ask about the separation of features and characteristics of a language in the modern/postmodern sense for the 'macro-unit' at that time. We can demonstrate the coherence of the smallest units of language, words, in a wide topographical area, but we cannot derive the conclusion that a language/languages existed.

Our material demonstrates that the morphological structure of the roots for the concept 'rhetoric/rhetoric' are in the authentically documented ancient Egyptian language and the two hypothetical Proto-languages Proto-Semitic and Proto-Indo-European are similar. The meanings of the examined roots are identical or prototypical and generalized meanings from which the concept in later languages arose. Derived words in later arising languages

preserved the concept. Since both the hypothetical languages and the ancient Egyptian fall in the same timeframe of development around 3600 BC plus/minus 1000 years, we conclude that the synchronic identity of these languages supposed to be spoken in Egypt, the Arabian peninsula, and Europe are actually with the same lexical inventory equipped, when we generalize our findings of the concept 'rhetoric'. We cannot determinate if this was one or many languages, dialects, or other linguistic forms, but we can assume that the linguistic lexical inventory was similar. In terms of language contract, actually better said, speech contact, we conclude that between Europe, Arabia, Africa, and the Indian subcontinent speech contact existed with a linguistic inventory of morphologically and semantically slightly different inventory. As mentioned above, we cannot say anything about the linguistic configuration (language or dialects), but at the level of the smallest sense-carrying unit, the word, the unity and similarity of the linguistic material is obvious

5.3. 'Dispersion' of Physical Communication and Exchange Process of Languages and Mental Concepts

The dispersion of the linguistic carriers of concepts in concrete languages is undirected. We cannot predict how a concept in form of the linguistic applications develops or is realized. E.g., a language will spread locally. But we can say that concepts spread across linguistic barriers like different languages; languages permanently stand in exchange with each other. In the cases we look at, the similarities between the Proto-Indo-European and the Semitic language Arabic show that the differentiation between Semitic and Indo-European languages is not needed and purely the result of induction of the former hypothetical approach of the distinction between language families, since – at least in the case of the concept 'rhetoric'- this concept finds in both traditional language branches similar linguistic representations with equal meanings. The historical linguistic studies investigate into this issue with case e studies like this one. For sure physical exchange (e.g. movements of humans, trade) enforces dispersion. Dispersion means that a linguistic unit with a conceptual meaning (e.g. a word with semantic representational meaning) extends by any means through reduplication. But language is a conservative means; it rather prefers to modify the old than creating the new. We can assume that a relation between physical movements of words and movements of mental conceptions exist. A concept can be carried in the form of applications across barriers of time and space. Even though dispersion is undirected for us as observing researchers and can only punctually be followed in all of the cases, when an actually existing linguistic representative form is available, it concerns only grammatical features of a language. Backed up by our findings of the two traditional language families, we can say that similarity between them exists at

conceptual level ignoring grammatical configurations within languages. Limitations are established through linguistic barriers like dialects, languages, and features like synchronic and diachronic change. The dispersion of realized entities in languages containing still the concepts is undirected. Persuasion in a historical linguistic perspective is a concept we can use to demonstrate that traditional assumptions about the linguistic barriers of languages cannot be hold upright. We can demonstrate that barriers for concepts of rhetoric were in their linguistic representations already commonly ready and identical within the Indo-European and the Semitic language family. Examples for this phenomenon we have taken linguistic representations from the concept 'rhetoric' in the Arabic and the Indo-European language family.

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SIMILARITIES AND DIFFERENCES IN OPINIONS ABOUT GRAMMATICAL NORMS IN THE FRENCH LANGUAGE OF THE XVIIth CENTURY

Yuliya Gurmak,

Ph. D. Student

(Ivan Franko National University of Lviv, Ukraine)

Abstract: *The article deals with the main points of grammar of the French language in the XVIIth century which was represented by two main aspects: development of correct practical and analytical grammar. Both branches contributed to forming the social elite, drawing their material in philosophy and logic. The article analyzes the most famous researches that were focused on the classification of words within the bounds of certain parts of speech. It also mentions that with the emergence of practical grammar books, logical analysis of grammatical phenomena appears, which starts developing modern grammatical theory of the structure of statements.*

Keywords: *French grammar, grammatical norm, parts of speech, agreement of words, threefold structure of sentence.*

According to the researchers, the XVIIth century occupies a special place in the development of socio-political and cultural processes as well as in the multiplicity of literary and linguistic changes caused by these processes. In educated environment of the XVIIth century two trends of reflection on language can be traced: the first is aimed at establishing the linguistic norms within the hierarchical view of the society, the second - at the basis of philosophical reflection on the language. These tendencies, which have their origins in the antiquity, get implanted in teaching practice of the XVIIth century, especially in small schools of Port-Royal [7]. We analysed the major literary and artistic trends of this period in our previous articles [2], [3]. However, the desire for regulation and concordance, according to V. B. Burbelo [1] affects also the principles of formation of French grammatical structure, in particular, the use of parts of speech, the place of the pronoun and noun in the sentence, the agreement of participles, the declension of verbs. These are the problems to be considered in this article.

In the XVIIth century the greatest grammatical works were «Grammaire et syntaxe francoise» of Maupas (1607), «Grammaire Francoise Rapportee av Langage dv Temps» of Oudin (1632), «Remarqves sur la langve françoise» of Vaugelas (1647), «Essay d'une parfaite grammaire de la langue françoise» of Chiflet (1659) and «Grammaire générale et raisonnée» of Arnauld and Lancelot (1660). It was this grammar that was often called «Grammaire de Port-Royal». The authors of these works, inspired by the disputes of previous ages, set the basic rules recorded in the first real grammars that were published in the XVIth century: «Lesclaircissement de la langue francoyse» of Palgrave, «Grammatica latino-gallica» of Sylvius, «Le tretté de

la grammere françoeze» of Meigret, «Traicté de la gramaire Francoise» of Estienne and «Grammaire de Ramus».

The grammar books of Maupas, Oudin and Chiflet were aimed at learning French as a foreign language. However, they could also be used by the French who wanted to improve the structure of their oral and written language. The authors presented grammatical rules which were common at that time, adapting them to the norms of ideal "noble man" ("gentilhomme" in French). This vision of the role of the grammar is best presented in the work of Vaugelas "Remarqves sur la langve françoise" (1647). His comments deviate from the manual of grammar and provoke discussion about the way of speech that should be used by everybody who wishes to speak and write correctly in French. The book is written in the form of short practical remarks and it avoids theoretical considerations, therefore the reader will not find here any elements common to all grammar books in general and, in particular, the category of words and their morphological aspects. The work is completely dedicated to the agreement of words or to the selection of the appropriate term, because these were the issues that the grammarians of that time could not reach an agreement.

All grammatical problems examined by Vaugelas become a quite authoritative linguistic guide to "good and correct speech" ("le bon usage" in French) [8]. Therefore, they have not only scientific and practical value, but also affect the secular education of citizens.

At the same time new trends of grammar studies, related to logic and philosophy, appeared. They were represented by Antoine Arnauld and Claude Lancelot, both from Port-Royal, the authors of "Grammaire générale et raisonnée" [4]. This grammar book was considered "general" because, although most of attention was paid to the French language, it exceeded the limits of only the French language and analyzed a set of characteristic principles in all languages. And logical and philosophical reflections on the language gave it a "rational" character.

Grammarians-practitioners of that time - Maupas, Oudin, Chiflet and especially Vaugelas - supported a linguistic norm. They paid a lot of attention to the fact that the speech was good, and offered different ways of expression under certain circumstances. So Maupas finishes an optional rule of inversion of the subject and the verb after the words "lors", "alors", "aussi", etc. with an aesthetic note - "le langage semble plus vigoureux et de meilleure grâce" (speech seems more clear and polite) [6, p. 123]. Each of the authors of grammar books offers his own vision of reasons that must precede the adoption of a certain rule. L. Chifflet, for example, insists that it is necessary to know the rules of using the past tenses and the etymology of words [5], whereas for Vaugelas the most important thing is the manner of

conversation of the smartest part of the Court, according to the writing manner of the smartest authors of the time [8].

This point of view of Vaugelas can be illustrated on the example of his explanation of the verb "hair" [air] (hate). In the present tense of Active Voice this verb is declined as follows : "*je hais* [ʒə-ˈɛ], *tu hais* [ty-ˈɛ], *il hait* [il-ˈɛ], *nous haïssons* [nu-ˌa-i-ˈsõ], *vous haïssez* [vu-ˌa-i-ˈse], *ils haïssent* [ˈil-a-ˈis]", where all three personal singular forms have one syllable, and all three personal plural forms have three syllables. Many people decline this verb, keeping the two-syllable personal singular forms: "*je haïs* [ˈʒə-a-ˈi], *tu haïs* [ˈty-a-ˈi], *il haït* [ˈil-a-ˈi]", and others do even worse saying "*j'haïs*" [ˈʒai], as if the original «h» of this verb is not aspirate and the letter "e", which is located in front of it, may be reduced. In the plural, the verb should be declined as we noticed above, and not "*nous hayons* [ˈnu-zɛ-ˈjõ], *vous hayez* [ˈvu-zɛ-ˈje], *ils hayent* [il-ˈzɛj]", as a lot of people do, even at the Court, and it is very bad [8, p. 20]. Thus Vaugelas supports strict linguistic discipline and proclaims the most elite social criteria of the linguistic norm.

The grammar book "Port-Royal" written by Arnauld and Lancelot offers a completely different point of view of the linguistic norm. It adjusts the norm with the process of thinking. Insisting that the norm is the product of regularity and reasonableness, the authors, however, don't deny the remarks clearly defined by Vaugelas. Some of these remarks are cited and taken by the authors as a starting point for their rules. Thus, Arnauld and Lancelot devote a whole chapter to "Verification of one rule of the French language" ("l'Examen d'une règle de la Langue Françoise") that was formulated by Vaugelas. The rule concerns the fact that you cannot put a relative pronoun after a noun without an article [4, p. 318-325]. For example, the authors cite the sentence "Il a été traité avec violence", where the noun *violence* is used without any article. They assert that only the noun defined by a relative pronoun can take the indefinite article: "Il a été traité avec une violence qui a été tout à fait inhumaine". Here we see the word combination *avec une violence* because the definition of this noun is represented by a relative pronoun *qui*, introducing the subordinate clause of a sentence. Analyzing various examples, presenting the theory of classification of nouns, Arnauld and Lancelot realize the evolution of the language and its norm. "If there are other ways of expression that seem controversial and cannot be explained with all these observations, it can only be, in my opinion, remains of the old style, where the articles were almost always missed" [4, p. 324]. The historical perspective and the combination of diachronic and synchronic analysis enable them to explain the real exceptions of the rules.

Another issue that has caused conflicting visions of grammar of the French language in the XVIIth century considered the classification of parts of speech. Nouns and adjectives are combined into one large class - the class

of names (it means that adjectives are not distinguished as a separate part of speech). Maupas also supports such classification. He defines "nine parts of speech, such as: article, noun, pronoun, verb, participle, adverb, preposition, conjunction and exclamation..." [6, p. 42]. The noun is divided into nouns (in modern grammar these are common and proper names) and adjectives (all adjectives, or qualitative adjectives of traditional grammar). The principle of this combination is that all these words reflect objects of our thinking or their description. They present substances that can exist independently: the words "Pierre" (Peter) and "table" (table) don't require additional semantic information for their existence in the language. So they are called noun names (*des noms substantifs*). Adjectives, by contrast, give only a description. These words cannot exist in the language as independent units, because they make sense only if they join another word. Hence the term - adjectival name (*le nom adjectif*).

Grammarians continue the theme of the noun and, of course, speak about the article. We should mention that in the XVIIth century the article occupies a strong position among the parts of speech. Most scientists consider unified determinatives and prepositions as the articles: "j'ai parlé *au* Roy" (I spoke with King), "je suis le serveur *du* Roy" (I am a servant of the King) [6, p. 45], "il appartient *à* Roy *de* gouverner" (it belongs to the King to govern) [6, p. 46], "la statue *de* César" (Caesar statue), "adressez *à* Dieu vos prières" (send your prayers to the God) [6, p. 53]. Maupas expresses doubts on this matter, considering some unified determinatives and prepositions with determinatives to be "rather prepositions than articles" [6, p. 62].

As for pronouns, the logic of their uniting in one class comes out of the classification proposed in the previous century. Possessive, demonstrative and indefinite determinatives, which, as we remember, before a new grammar appeared, were considered as adjectives, in the grammar books of the XVIIth century were defined as pronouns, for example: "ce" and "cette" (both mean 'this') were classified as demonstrative pronouns and were placed next to the "luy" (he) and "elle" (she); indefinite pronouns have the determinative "quelques" (some) in their structure, while among possessive pronouns there are "mon, ma, mes" (my); "ton, ta, tes" (your), etc. [6, p. 116-117]. Maupas is guided by the historical tradition (as he does in the case of some of the articles) and gives his assumptions according to which "mon, ma" (my) are not really pronouns but possessive adjectives. "These possessive pronouns are actually adjectives that cannot exist in speech without nouns that follow them immediately: "Voilà mon livre" (Here is my book), "ici ma plume" (here my pen). You can also insert epithets between them: "Celui-ci est mon plus grand ami" (This one is my best friend)" [6, p. 161].

Regarding the interpretation of participle (le participe passé), it is located at the intersection of many grammatical problems. Participle is considered as an entirely separate class because it has characteristic features of both verbs and adjectives, but differs from them. Grammarians interpret the participle equally as the verb, noun and preposition. It has morphological variants, may be used in present and past tenses and has an auxiliary verb. They devote more attention to the grammatical norm and concordance, although they don't define such rules clearly and don't classify them. They assume some deviations associated with agreement of the participle rather on intuitive criteria: "If a woman speaks, she says: "je suis allée" (I went), "je suis arrivée" (I arrived), "je suis venue" (I came), etc. The exception is the case if directly after the form of preterite (past tense – note of the author) goes the infinitive, then you have to leave a masculine participle, as in the sentence "Ma mère est allé voir son beau-fils" (My mother went to visit her son-in-law)"[5, p. 98-99]. To explain the rules of agreement, scientists often refer to Latin cases (namely nominative and accusative, which are the subject and the direct object of the verb): "...Where there is the accusative case, the participle agrees, and where there is the dative – no" [6, p. 314]. "But if before the preterite (past tense form of the verb – note of the author) is a relative pronoun, the participle must agree with it in gender and number: "La lettre que mon père m'a écrite" (the letter which my father wrote me), "les lettres que mon père m'a écrites" (letters that my father wrote me), "les livres que mon père m'a envoyés" (books that my father sent me). Exception is the case when the nominative goes after the preterite. Then we should say: "les lettres que m'a envoyé ma mere" (letters that my mother sent me). Here the participle *envoyé* doesn't agree. The second case is when directly after the form of the past tense goes the infinitive, such as: "Les lettres que j'ai vu écrire". Here we have *vu*, and not *vues*. The same situation is in the sentence "Je les ai fait peindre, elles se sont fait peindre", where we see *fait*, and not *faites*. Not following this rule, or its exceptions is a blunder"[5, p. 62].

The grammar book "Port-Royal" also treats cases of agreement of participe passé and does it very precisely. The chapter devoted to the participle is especially extended: the authors try to "explain such manner of speech" [4, p. 374] and dare to criticize the rules of the predecessors such as F. Malherbe. Malherbe formulated the rule, according to which it was not necessary to agree past participle in the sentence "Elle s'est trouvé morte" [4, p. 380]. The authors of the grammar "Port-Royal" note that common sense dictates to agree the participle. They advise "not to take into account the observations of Malherbe, who offers to consider if after a participle goes a noun or another participle" (*morte* is a participle formed from the verb *mourir*) [4, p. 380]. Thus Malherbe wanted that the phrase "elle s'est trouvée"

differed from the "elle s'est trouvé morte". Arnauld and Lancelot do not accept Malherbe's opinion which seems superficial for them, and sometimes they even criticize it quite sharply. They realize yet unstable nature of agreement of participe passé and propose to use such grammatical concept as "supplement" (*régime*, in old French language - an indirect case) (equivalent to modern *object*). "I know that our language has no clear laws about the latest methods of speech; but I do not see anything more useful, so I think, to determine them than to use this supplement (*régime*), at least in all cases where the use is not yet fully defined and approved" [4, p. 381].

If the grammar of Arnauld and Lancelot represents the structure that was common in other grammars of the XVIIth century, written in French, and if it approves some theoretical positions, written in them, however there is a difference between them which lies in determining the purpose of creating these books. According to Arnauld and Lancelot, philosophical and logical concepts play a primary role in linguistic analysis. This concerns especially the classification of words. The words are divided into two sub-categories: one for the "object of thought" (noun, article, pronoun, participle, preposition and adverb); and the second for "form and manner of our thoughts" (verb, conjunction and exclamation) [4, p. 272]. In addition, the authors take for axiom of linguistic analysis all three acts of mind: perception, judgment and conclusion. Among these actions the central is the judgment expressed by a verb. To judge is to "assert that the thing that we perceive is such as it is or that it is not like that" [4, p. 271]. Thereby, the pronunciation of the phrase "La Terre est ronde" (the Earth is round) is a judgment, because the Earth is the thing that we perceive and it has certain characteristics, namely it is round. When people assert something and express a judgment, they say a serie of words. These words, according to Arnauld and Lancelot, are divided into three parts: the object, about which a statement was made (here it is the Earth), the statement made on this object (its characteristic - round) and expression of the relationship between the object and its characteristic: Earth = round. Thus, any sentence has a threefold structure: a subject, a linking verb, and an attribute (nominal part of a compound predicate). "The judgment that we make about a thing such as "the earth is round", is called a sentence; every sentence must consist of two members; one is called a subject and is the thing about which we make assertion, as in this case, the Earth; the second, called an attribute, is what we claim as round; and in addition, there is a link between the two members of the sentence - the verb *to be* [4, p. 271]. The verb *to be* (*être* in French) is almost the only verb that can link the members of the sentence. It is, in the terminology of Arnauld and Lancelot, a "substantive verb" [4, p. 370]. All other verbs give it shades of meaning. For example, the verb *to live* (vivre) does not mean anything else than to be alive (être vivant). The sentence *I live*

(je vis) is divided into the subject *I* (je), linking verb *is* (suis) and attribute (predicative of compound predicate) *alive* (vivant). Progressive grammatical position of "Port-Royal" lies in the fact that it has established connection between grammatical material (phrases), philosophical concepts (perception, judgment and conclusions) and logical analysis (presence of one sentence, which can be devided into smaller elements). The phrase thus is reduced to three functional elements (subject, linking verb, and attribute). It was then, in 1660, that the French grammar gave rise to logical analysis of grammatical phenomena.

To sum up our study of the main points of grammar of the French language in the XVIIth century, we can say that it is represented by two main aspects: development of correct practical grammar, which had to facilitate the formation of social elite, and to be an important primary source for this, and the development of analytical grammar, which drew its material in philosophy and logic. Authors' researches were focused on the classification of words within the bounds of certain parts of speech (articles, prepositions and pronouns). Practical grammar books use only Latin cases (nominative and accusative), to smooth the absence of functional analysis. At the same time, the publishing of the grammar "Port-Royal" initiated the logical analysis of grammatical phenomena, which started developing modern grammatical theory of the structure of statements. Grammarians of the XVIIth century are working hard at creating perfect grammar with unique and absolute rules.

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(LITERARY) LANGUAGE AND SOCIAL CONDITIONING

SONGS ABOUT THE REALITY OF 'GLOBALIZATION' AS POLITICAL DISCOURSE: IRONY AND CRITIQUE OF 'GLOBALIZATION' AND THE CONCEPT OF 'WORLD' IN THE LYRICAL TRADITION OF THE ENGLISH WESTERN POPULAR MUSIC OF THE LATE 20TH AND EARLY 21ST CENTURIES

Fee-Alexandra Haase,

Professor, Ph.D.

(University of Nizwa, Oman)

Abstract: *Globalization has developed into one of the most interdisciplinary topics in the fields of culture, politics, and economics since the late 20th century. This article is interested in its terminology and reflections in the arts in the case of the lyrics of contemporary U.S. American and British English popular music. Even though the term 'globalization' was coined in the late 20th century and is associated with the idea of a universal economic, social, and cultural process in the world, conceptual elements of 'globalization' can be found in human history before the term was coined. The arts conceptualized the 'world' as an idea long before the emergence of the concept of 'globalization'. The elements of 'globalization' and its history of associated ideas are found ironized and critically revised in the contemporary arts. At this point, social and cultural criticism arises and describes the contrast between ethical values and reality. Even an individualized form of poetry like the lyric poems of 20th and 21st century U.S. American popular music reflects critically as a contribution to contemporary political discourse on the concept of 'globalization'.*

Keywords: *globalization, lyrics, American English popular music, British popular music, process, element, value.*

1. Introduction: Ideas about 'Globalization' in the History of Humanity Criticism of 'Globalization' -, 'Anti-Globalism', and the 'Lyric Ego' as Political Speech

While there is no doubt on the existence of an 'anti-globalization' movement as part of the political discourse of the 21st century, less attention is paid to arts expressing concerns regarding the 'globalization' phenomenon. Here, we look at the lyrical tradition of contemporary popular music in Western cultures and show that the reception of lyrics refers to traditional common places, topoi, and images of the concept of the 'world', which already existed in ancient literature. The contemporary lyrics of these popular songs reflect the contemporary political paradigm of 'globalization'. A third and traditional reflection of the concept of 'world' in these songs occurs in the emotional description of the lyrical 'ego' and the metaphorical usage of the word 'world' as a representation of the lyrical 'ego', which aims at a description of itself, while keeping itself at a distance to other objects. The lyrical 'ego' describes 'its own world'.

In the article *Cultural Globalization* J. L. Watson stated that "research on globalization – has shown that it is not an omnipotent, unidirectional force leveling everything in its path" [26]. In this article the existence of a 'global culture' is inquired: "Because a global culture does not exist, any search for

it would be futile. It is more fruitful to instead focus on particular aspects of life that are indeed affected by the globalizing process" [*idem*]. Aspects of 'cultural globalization' are the compression of time and space and the standardization of experience. In this article in the *Encyclopedia Britannica* J. L. Watson also wrote about 'anti-globalism' that its "activists often depict the McDonald's, Disney, and Coca-Cola corporations as agents of globalism or cultural imperialism and a new form of economic and political domination. Critics of globalism argue that any business enterprise capable of manipulating personal tastes will thrive, whereas state authorities everywhere will lose control over the distribution of goods and services. According to this view of world power, military force is perceived as hopelessly out of step or even powerless; the control of culture (and its production) is seen as far more important than the control of political and geographic borders. Certainly, it is true that national boundaries are increasingly permeable and any effort by nations to exclude global pop culture usually makes the banned objects all the more irresistible".

Fr. Lechner used the term 'cultural imperialism' as a "form of cultural hegemony enabling some states to impose worldview, values, and lifestyles on others. Term used by critics of American global influence to describe how U.S. dominate others, e.g., by disseminating ideology of consumerism, hedonistic popular culture, or particular model of free-market society" [14]. D. Bensaid states in his *Theses of Resistance* about 'commodity globalization': "I would propose then five theses of resistance; their form deliberately emphasizes the necessary work of refusal:

1. Imperialism has not been dissolved in commodity globalization.
2. Communism has not been dissolved in the fall of Stalinism.
3. The class struggle cannot be reduced to the politics of community identities.
4. Conflictual differences are not dissolved in ambivalent diversity.
5. Politics cannot be dissolved into ethics or aesthetics" [*ibidem*].

M. Ferguson explored seven myths about globalization, which culminate in the statements 'Big is Better', 'More is Better', 'Time and Space Have Disappeared', 'Global Cultural Homogeneity', 'Saving Planet Earth', 'Democracy for Export via American TV' and 'The New World Order' [9, p. 69]. Using the term 'myth' for the deconstruction of such commonly established ideological ideas about the history, politics, economics, culture, communication and ecology of the world under the umbrella of 'globalization', the argument is made by M. Ferguson that these ideas "serve ideological as well as explanatory ends". In the chapter *Globalization: Circumnavigating a Term. A Diagnosis of the Present and a Term for a Historical Process* of *Globalization. A Short History* P. Hirst and G. Thompson state: "'Globalization' is a term often used to explain today's world. For years, it

lay nearly dormant, used only in a few select publications by a handful of economists writing on very specialized topics. Then, in the 1990s, globalization was embraced by a wider public and has since skyrocketed to terminological stardom. It has been integrated into the vocabulary of numerous languages, and various scholarly fields have adopted it as a leitmotiv and the central category of their research. Every day the list of literature on globalization or globality, global history or global capitalism grows longer. The semantic thicket is already so dense that we need help in blazing a trail through it". "[…] The general popularity of 'globalization' is, however, more than just a symptom of a collective unwillingness to think. The term is unrivaled in its ability to fulfill a legitimate need: to give us a name for the times in which we live. In recent decades it has not been easy to succinctly express the nature of the contemporary era. In the 1950s many raved about the *atomic age*"[10, p. 11].

Also the humanities have become interested in globalization. So D. Kadir has described comparative literature studies under the aspect of globalization [11, p. 1-9]. Besides such academic approaches to the phenomenon of globalization, the arts as a tool of the perception of political and general socio-cultural changes reveal the meaning of the concept. So arts reflect the experience of the artist who is exposed to general development and socio-cultural movements like globalization. Globalization is a theme of the contemporary arts. We look at the genre of the contemporary popular music of the United States of America and Great Britain which encompasses the reflections about globalization since the 90s and into the 20th century. According to *The American Heritage Dictionary of the English Language* (2009) 'lyrical' means 'expressing deep personal emotion or observations' and 'highly enthusiastic'. The language of poetry shares one thing with the discourse of 'globalization': rhetorical language and figurative expressions. M. Kornprobst and R. Zaiotti mention that "metaphors of hierarchy have not fared well compared to the moniker 'global village.' The latter has become thoroughly embedded in popular discussions of globalization to the extent that it is often taken to be the iconic representation of globalization. Consequently, metaphors can impose a particular structure of social and political order by making the world coherent in some ways, while excluding others" [13, p. 3]. Lyric as a genre is a short poem, which expresses the thoughts and feelings of a speaker who is usually called the 'lyrical I' or 'lyrical ego'. A lyric poem expresses an experience, feeling, or idea. The world is one of the oldest and most complex themes in the history of humanity. The world is also often part of the cosmogonies, telling how it came into existence, and as such is an essential part of the cultural heritage preserved and passed down from one generation to the next. The world in the different cultures of humanities reflects the state of mind of ethnic

groups and their mindset on the origin of their surrounding environment. In many cases these writings include the spiritual and religious worldview, which was the dominant perspective until the rise of the Renaissance in Europe. With the paradigm change from the perspective centered around religion to the human-centered perspective of humanism, the world began to be seen as something, which needs to be explored and investigated by humans; rather than as a given and unchangeable gift of a higher power. These changes in perspective since the Renaissance have not only affected the function of literature and other arts reflecting the conceptualization of the world; the arts also reflect the current state of the mind of contemporary humans regarding the world: The world is now studied and analyzed. Empirical studies go hand in hand with a scientific approach to the world; in contrast to this, authors use the world as a motive covering historical accounts and fictional ideas. The 'world' concept is usually an idea, which entails different parts of the world, antithetical worlds like in the Egyptian and Greek myth of the underworld and the world humans are living in. This duality also had a great impact on the Christian worldview.

2. The Question of the Origin and Ubiquity of the Idea of 'Globalization': A Historical Approach via the Etymology of the Word 'World'

The words associated with the word 'world' in the English language and loanwords like 'cosmos' and 'mundalization', which entered into the English language, display a semantic web, which entails meanings beyond the limits of the world in the sense of the planet earth. To understand this complex field of meanings, it is useful to look at the etymologies of these words. As G. Koebler in his lexicon noticed, the Germanic root *weraldi* comprises the meanings 'world', 'age', and 'humans' [12]. According to the etymologies of the *Linguistics Research Center* of the *University of Texas at Austin* the related Proto-Indo-European etymon (PIE) comprises 'man' and 'warrior'. The Old English word *wer* is used for 'man' and *woruld* and *weor(o)ld* have the meanings 'world', 'age', and 'human existence'. In Middle English the word *decurioun* means 'decurion', *virtu* is 'virtue', and *world* is 'world'. Derived from Latin, the word *virago* was used for a woman of great strength, stature, or courage, *virile* means having manly nature, properties, and qualities, *virtue* means 'morality', 'conformity to standard of right', *virtuosa* is a female of *virtuoso* and *virtuoso* means 'savant', 'experimenter', 'investigator in arts and sciences', and *warnel* is a wart or hard skin tumor. The German loanword *weltanschauung* is used for a philosophy of life with the literal meaning 'world perspective'. The German loanword *weltschmerz* means the sadness due to the world's evils. In Old High German the word *world* means the earthly human existence. In West-Germanic Old Frisian both *warld* and *wrald* mean 'world' and the word *wer* is used for 'man' and 'male person'.

The Dutch word *wereld* means 'world'; the Old Saxon word *wer* comprises as meanings 'man' and 'male person'; *werold* means 'world', 'men', and 'lifetime'. In Old High German *wer* means 'man' and 'male person'; *weralt* means 'world', 'earth', 'time', and 'age'. In New High German the word *Welt* means 'world'. German loanwords also used in other languages are *Weltanschauung* for 'world-view' and *Weltschmerz* with the literal meaning 'world-pain'. The North-Germanic Icelandic word *verr* means 'man' and 'male person'. Danish *verden* and Swedish *värld* mean 'world'. East-Germanic Gothic *waír* means 'man' and 'male person'. The Italic Latin word *vir* means 'man'. In Latin *virtus* means 'virtue' and *vis* means 'strength' and 'power'. In the Baltic languages Lithuanian *výras* means 'man' and 'husband'. In the Indic Sanskrit language *vīra* means 'man'. The dual meaning of this etymology comprising the meanings 'man' and 'world' is visible in all Indo-European languages. In the English language the variety of meanings is also clearly visible. The Old English *wer* is used for 'man'; *woruld* and *weor(o)ld* have the meanings 'world', 'age', and 'human existence'. So these meanings of the word are meanings beyond the level of the pure description of the planet Earth, which is the common contemporary meaning for 'world'. Contemporary global organizations use compound words with the noun 'world' in order to indicate their association with the idea of 'globalization' like in the case of the names *World Trade Organization* and *World Health Organization.* In contrast to this, the Greek word *κόσμος* (*kosmos*) comprises two meanings: 'world' and 'decorum'. The Greek language is rich in terms of words, which describe powerful relations and rulers of the world: Associated compound words in the Greek language with meanings, which like the contemporary word 'globalization' cover the semantic field of power and governance, are for example the words *κοσμοδιοικητικός* (kosmodioiketikos) with the meaning 'governing the world', *κοσμογραφία* (kosmographia) for 'description of the world', the noun *κοσμοπλαστέω* (kosmolasteo) for 'frame the world', *κοσμοποιέω* (kosmopoieo) for 'to make the world', *κοσμοποιός* (kosmopoios) for 'creating the world', and *κοσμουργέω* (kosmourgeo) for 'to create the world'. Nouns for humans actions in the world or creating the world are *κοσμοκράτωρ* (kosmokrator) for the 'lord of the world', *κοσμοπλάστης* (kosmolastes) for the 'framer of the world', *κοσμοποιητής* (kosmopoietes) for 'creator of the world', *κοσμοπολίτης* (kosmopolites) for 'citizen of the world', and *κοσμουργός* (kosmourgos) for a 'creator of the world'. The verb *κοσμοποιέω* was used by many Greek philosophers. As a 'frame' of 'the system' or 'theory of the world' Aristotle used this verb in his *Metaphysics* (1091a18) (*Perseus Project Translation Tool*). The word *κοσμοκράτωρ* (kosmokrator) as 'lord of the world' was used as an epitheton for the god Uranus (Orph. H. 4.3)[1]. According to the *Dictionary of Symbols* "the basis of most cosmogonies is the 'cosmic sacrifice', expressing

the idea that the creation of forms and matter can take place only by modifying primordial energy" [1, p. 65]. The *cosmos* was for the ancient Greeks the ordered and structured world including the universe. The ancient cosmographers considered the world to be structured in layers called spheres. This worldview, even though scientifically outdated, still has its application in the philosophy of the Western culture, which distinguishes between spheres in the context of human socialization; a contemporary example is the concept the 'public sphere' used by the philosopher Habermas. In the age of 'globalization' leadership is treated as a theme associated with terms like 'global leader' and 'global leadership' used for political organizations, business organizations, and national governmental leadership with global importance. D. Lewis stated that the term 'globalization' was used for the first time in an Italian article describing the business structure of the company IBN as 'globalization' ('mondializzazione') of 'capitalist imperialism' [15]. *Mondializzazione* is a word in the Italian language derived from the Latin word *mundus* for 'world'. In *A Latin Dictionary* [2] *mundus* is the Latin word for 'world', which is the equivalent term for the Greek 'kosmos'. Also the word 'mundus' has as additional meanings 'toilet ornament', 'decoration', and 'dress (of women)'. The word 'mundus' is used like the Greek *κὀσμος* for the universe and the world, which also includes the heavens and heavenly bodies by Cicero who wrote "ut hunc hac varietate distinctum bene Graeci κὀσμον, nos lucentem mundum nominaremus" (Cicero. *Univ.* 10) comparing the Greek word *κὀσμος* and the Latin word *mundus*. Euphemistically the word was used for the 'lower world', the infernal regions. The entrance into these regions was in Rome in the Comitium. It was kept covered with a stone, the *lapis manalis*. In writings of Christian authors *mundus* was used for the world as area opposed to the church; this world, the realm of sin and death opposed to Christ's kingdom of holiness and life was described in the *New Testament* in "non pro mundo rogo" (Vulg. Johan. 17: 9). The 'world' concept and other related concepts are not sharply distinguished from each other in the English language, except in scholarly writings. The 'world' concept, but also related concepts like 'cosmos' and 'universe' entail the idea of a human environment, usually at a larger distance to him, as a space, a wide area, or region.

3. Concepts of 'World' in Modern Popular Music Before and after 'Globalization'

Lyric poetry expresses personal or emotional feelings. Its main characteristics are present tense, rhyming schemes, and the combination of the words with music or a beat. In his *Poetics* (1447a), Aristotle mentions that lyric poetry is accompanied by a cithara. The English word 'lyric' came in the late 16th century from the French word *lyrique*, Latin *lyricus*, and Greek

lurikos into the English language; this word entered the English language as an adjective derived from the Greek word for 'lyre'. Lyric poems put the human and the world around the human in contrast. So in the lyric poem *The Idiot Boy* William Wordsworth (1789) writes that the world will say something, which means that the people of the world around the invoked person, Betty, will speak as a common criticizing voice in contrast to Betty's actions:

> *There's scarce a soul that's out of bed;*
> *Good Betty! put him down again;*
> *His lips with joy they burr at you,*
> *But, Betty! what has he to do*
> *With stirrup, saddle, or with rein?*
>
> *The world will say 'tis very idle,*
> *Bethink you of the time of night;*
> *There's not a mother, no not one,*
> *But when she hears what you have done,*
> *Oh! Betty she'll be in a fright.*
>
> *But Betty's bent on her intent,*
> *For her good neighbour, Susan Gale,*
> *Old Susan, she who dwells alone,*
> *Is sick, and makes a piteous moan,*
> *As if her very life would fail.*

In *Sappho. One Hundred Lyrics* the poet Bliss Carman (1904) wrote one hundred fictive lost poems in the name of the ancient female Greek poet. Here in Poem XXXVI the guardian of the 'sleeping world' is invoked by the 'lyrical ego':

> *When I pass thy door at night*
> *I a benediction breathe:*
> *"Ye who have the sleeping world*
> *In your care,*
> *"Guard the linen sweet and cool,*
> *Where a lovely golden head*
> *With its dreams of mortal bliss*
> *Slumbers now!"*

In *Poem LX* the lover is asked to say the following words after Sappho has left: "Let the world's rough triumph trample by above her, she is safe forever From all harm:

> *When I have departed,*
> *Say but this behind me,*
> *"Love was all her wisdom,*
> *All her care.*

"Well she kept love's secret, –
Dared and never faltered, –
Laughed and never doubted
Love would win.

"Let the world's rough triumph
Trample by above her,
She is safe forever
From all harm.

"In a land that knows not
Bitterness nor sorrow,
She has found out all
Of truth at last".

The topos 'woman as world' developed in Medieval culture in Europe, which personified as a woman worldly life and pleasures as a woman, often with negative qualities like indulgence and luxury as a counterpoint to the religious sphere of religious and spiritual existence [24, p. 172]. Walther von der Vogelweide's poem 'Frau Welt, ich hab von dir getrunken' ('Lady World, I have drunk from you') is an example of its reception in German Medieval poetry.

We will now look at the English lyrics of contemporary popular songs and examine lyrical texts of the contemporary popular culture. The Levin Institute of The State University of New York wrote about 'pop culture': "Among the three effects of globalization on culture, the growth of global "pop culture" tends to get the most attention, and to strike people on a visceral level. Many complain that this form of globalization is actually Americanization, because the United States is by far the biggest producer of popular culture goods. Pop culture is manifested around the world through movies, music, television shows, newspapers, satellite broadcasts, fast food and clothing, among other entertainment and consumer goods". Randy Newman's song *Political Science* (1978) expresses the irony of the U.S. as a world power during the Cold War which selectively expresses clichés about other countries, thus revealing its cultural ignorance. Here, values of politics like 'freedom' are already ironified and cultural conflicts are described in the process of the 'Americanization' of countries:

No one likes us-I don't know why
We may not be perfect, but heaven knows we try
But all around, even our old friends put us down
Let's drop the big one and see what happens

We give them money-but are they grateful?
No, they're spiteful and they're hateful
They don't respect us-so let's surprise them
We'll drop the big one and pulverize them

Asia's crowded and Europe's too old
Africa is far too hot
And Canada's too cold
And South America stole our name
Let's drop the big one
There'll be no one left to blame us

R. Newman three decades later in the 21ˢᵗ century describes the 'end' of an U.S. American 'empire' in his song *A Few Words In Defense of Our Country* (2006):

I'd like to say a few words
In defense of our country
Whose people aren't bad nor are they mean
Now the leaders we have
While they're the worst that we've had
Are hardly the worst this poor world has seen
(…)
The end of an empire is messy at best
And this empire is ending
Like all the rest
Like the Spanish Armada adrift on the sea
We're adrift in the land of the brave
And the home of the free
Goodbye. Goodbye. Goodbye.

R. Newman criticizes the leaders of the country as the 'worst this poor world has seen'. In his criticism the separation and opposition between the USA as the declining empire and the 'poor world' in the description of the end of the ruling position of the USA over other countries is mentioned as the state of the early 21ˢᵗ century. The U.S. American rock group *W.A.S.P.* in the song *Goodbye America* (1995) criticizes the concept of globalization with the personification of the 'queen of the global dream', who is considered to be the ruler of the 'declining nation' the USA in 'a global theft fest':

I'm wholeselling hatred and international incest
To carnivorous hyenas in a global theft fest
I've mastered the arts of death and foreign nations genocide
And those who turn on me commit national suicide

I'm the queen of the global dream
And I rule a declining nation
I sit and watch all the violent screams
From the throne of your desperation
I killed them all and stole their land
Enslaved the blacks and slaughtered the red man
In God we trusted and I gave birth
To would be kings to rule the earth

Before the emergence of the concept of globalization as a commonly used word two decades ago in the 1980s, the national concept of the USA as the counterpoint to other parts of the world was described in the song *We are the World* by the musicians of *USA for Africa* (1985). The idea of all humans sharing 'one world' as 'one family' is expressed here for solving problems:

We all are a part of God's great big family
And the truth, you know,
Love is all we need
[Chorus:]
We are the world, we are the children
We are the ones who make a brighter day
So let's start giving
There's a choice we're making
We're saving our own lives
It's true we'll make a better day
Just you and me

In the time since the 90s, when the term globalization gained popularity, the terms 'global' and 'globalization' also entered the vocabulary of American popular culture. The reflection of Marxist philosophy of different classes in a society is the basis for the criticism of globalization in a song of the U.S. American Hip Hip Band *Dead Prez,* which describes globalization as a crime in their song *Globalization. Science of the Crime* (2011):

The new name in the twenty-first century of Imperialism
Is really globalization
And when you think about that
When you read about that
When you study about that
Globalization really means the Globalization of Capital
You don't hear people talking about the Globalization of Labor
But you know working people all around the world
Have more in common with each other
Than they have with their own so-called leaders or the rulers
The ruling class that is of the Society
So people should uh Globalize resistance
Globalize and that means...

The term globalization is understood here in this song as a form of imperialism of the USA, and economic capitalism. But besides such association of globalization by U.S. American musicians with national U.S. American imperialism and economics, the concept of 'globalization' is also a political concept which replaced the national political power of national states with transnational institutions of power. This concept of 'globalization' as a transnational power can be traced to the ancient European terms for a leadership with global power, which is expressed in

the Greek terms *kosmokrator*, *kosmolastes*, *kosmopoietes*, *kosmopolites*, and *kosmourgos* for a 'creator of the world'. So I. Volkmer wrote that "it can be argued, that fantasies and 'ideas' of 'the world' as a somehow common place have existed since Plato described in his dialogue *Timaeus* the history of the world by the affiliation of the four elements to each other, since Aristotle defined the 'world state', since Francis Bacon distinguished between different world concepts 'globus terrestris', and 'globus intellectualis'. It was idea of a 'world society' as a universe of nature and reasoning, a global arena for public debate during the Enlightenment which has inaugurated modernity. Postmodern thinkers replaced 'reasoning' by 'simulation' and Hegel's term of 'world spirit' ('Weltgeist') by an idea of 'instant' truth, created by the media and conveying the image of a shrinking world" [25].

The metaphor of the 'global mind', which is commonly used in literature about 'globalization', can be traced to Hegel's 'Weltgeist'. The German word 'Geist' can be translated as 'spirit' or 'mind'. The lyrics of Queensryche's *My Global Mind* (2001) give the reader the impression of the negative sides of globalization:

> There's hunger in Africa,
> and anger on assembly lines.
> At the touch of a button
> I'm miles away.
> I want no connection, just information,
> and I'm gone.
> I feel so helpless,
> so I turn my gaze to another place.
> (…)
> My global mind searches for something new.
> My global mind zeros in on news.
> My global mind reaches out for the truth.
> My global mind zeros in on you.

Morrissey's song *America is not the World* (2004) criticized several aspects of U.S. American politics:

> America your head's too big, Because America, Your belly is too big. And I love you, I just wish you'd stay where you belong
> In America, The land of the free, they said, And of opportunity, In a just and a truthful way.
> But where the president, is never black, female or gay, and until that day,
> You've got nothing to say to me, to help me believe
> In America, it brought you the hamburger. Well America you know where, you can
> shove your hamburger. And don't you wonder, why in Estonia they say, Hey you, you big fat pig, you fat pig, you fat pig
> Steely blue eyes with no love in them, scan the World.

The songwriter Morrissey ironifies the achievements of the American culture and its idea of 'freedom' and 'opportunity' and a reality, which he describes as contrary to this idea. Morrissey criticizes the politics of expansion with the personification of a person with a 'too big belly' quoting Estonians saying 'you big fat pig'. Other lyrics use the idea of 'my world' as a lyrical theme of the emotional state of the 'lyrical ego'. The world as a personal emotional state is describes in Elvis Presley's *Welcome to My World* (1977):

Welcome to my world,
Won't you come on in
Miracles, I guess
Still happen now and then
Step into my heart
Leave your cares behind
Welcome to my world
Built with you in mind

In *My World* (1972), the *Bee Gees* also describe a romantic 'my world' of an individual 'lyrical ego' in contrast to the world of another person as an expression of loneliness:

Don't shed a tear for me
No, it's not your style
If you're not here by me
Then it's not worth while

Chorus:
My world is our world
And this world is your world
And your world is my world
And my world is your world is mine

The personification of the woman as world can be traced to the meanings of the words 'cosmos', 'mundus' and 'globe'. Originally it was employed as an artificial sphere representing the Earth. The Roman poet Lucretius used the comparison of the woman and the world, stating "her breasts, live ivory globes circled with blue, a pair of maiden worlds unconquered" (Lucr. 407), which Shakespeare adapts in his saying "she is spherical like a globe; I could find out countries in her" (Err. III, 2, 116) and "thou globe of sinful continents" (H4B II, 4, 309) [21]. The topos of the 'world as a woman' is used by Tracy Chapman in her song *The Rape of the World* (1995) as a criticism of contemporary politics:

Mother of us all
Place of our birth
How can we stand aside
And watch the rape of the world

This the beginning of the end
This the most heinous of crimes
This the deadliest of sins
The greatest violation of all time

In this critical approach the contemporary lyrics of popular songs reflect, very consciously and more critically than one would expect from a lyric genre, the contemporary paradigm of the world in association with 'globalization'. Here, songs turn into accusations of the negative effects of 'globalization' expressing awareness of the contemporary state of the world. Also the destruction of the world as a negative global effect is described here; an example is Michael Jackson's *Earth Song* (1997), which treats the topic like *kitsch* turning the emotional aspects of the lyrics to the dramatic and desperate suffering of the interpreter:

What have we've done to the world
Look what we've done
What about all the peace
That you pledge your only son...
What about flowering fields
Is there a time
What about all the dreams
That you said was yours and mine...
Did you ever stop to notice
All the children dead from war
Did you ever stop to notice
This crying Earth this weeping shores

We can interpret Jackson's song as a form of 'weltschmerz'. The word 'weltschmerz', which is used for an emotional state, has found its entry into the English language as a loanword. In *Types of Weltschmerz in German Poetry* W. Al. Braun wrote: "Although sometimes loosely used as synonyms, it is necessary to note that there is a well-defined distinction between Weltschmerz and pessimism. Weltschmerz may be defined as the poetic expression of an abnormal sensitiveness of the feelings to the moral and physical evils and misery of existence – a condition which may or may not be based upon a reasoned conviction that the sum of human misery is greater than the sum of human happiness. It is usually characterized also by a certain lack of will-energy, a sort of sentimental yielding to these painful emotions. It is therefore entirely a matter of 'Gemüt'" [5]. The visual presentation of this Michael Jackson song in a video presents the singer as a suffering, desperate, and unhappy person accusing the bad state of the world around him in a scenario of dramatic sceneries of natural disasters causes by humans. The most common traditional reflection of the theme 'world' in pop songs is the emotional description of the 'lyrical Ego' either as captured in the negative state of the world or the metaphorical usage of the

word 'world' as the a representation of the emotions of the lyrical ego, which aims at the description of its own emotional state. 'Weltgeist' ('world spirit') and 'Weltseele' ('world soul') are concepts that arose in the second half of the 19th century in German philosophy at the time of the internationalization of the Western European culture. Hegel and Schopenhauer use the concept of 'world' in this context. When we look at examples of the tradition of describing the world in contemporary popular music in the West, the reception of the lyrics of these songs refers to traditional commonplaces and images for the world, which already existed in ancient literature. The personification of the world as a woman is ironified like in Madonna's song *Material Girl*. Here the 'lyrical Ego' confesses that she is material like the world and likes all the luxury of the worldly life. While this materialism was previously considered the negative counterpart to the spiritual world, at the end of the 20th century in Madonna's song it is a postmodern quotation and an affirming statement about the values attached to the material existence. Madonna is ironic about the topos 'woman as world' in her song *Material Girl* (1984) and affirms the values of the material world:

Some boys kiss me, some boys hug me
I think they're O.K.
If they don't give me proper credit
I just walk away

(…)

[chorus:]
Living in a material world
And I am a material girl
You know that we are living in a material world
And I am a material girl

Boys may come and boys may go
And that's all right you see
Experience has made me rich
And now they're after me, 'cause everybody's

[chorus]
A material, a material, a material, a material world
Living in a material world (material)
Living in a material world

The world as a place of permanent fighting in the state of globalization is describes by *System of a Down* in the song *Boom* (2003). 'Globalization' occurs here in association with negative descriptive terms for this state like 'condemnations', 'unnecessary death', and 'matador corporations' for the effects of war and economic interests:

Boom!

Boom, boom, boom, boom,
Every time you drop the bomb,
You kill the god your child has born.
Boom, boom, boom, boom,

Modern globalization,
Coupled with condemnations,
Unnecessary death,
Matador corporations,
Puppeting your frustrations,
With the blinded flag,
Manufacturing consent
Is the name of the game,
The bottom line is money,
Nobody gives a fuck.
4000 hungry children leave us per hour
from starvation,
while billions spent on bombs,
creating death showers.

The idea of 'one world' as a state of harmony shared among all people is popular in literature as an expression of values like equality, harmony, and unification. The idea of 'one world' in the age of 'globalization' is also expressed in contemporary popular lyrics expressed. In the song 'One' (1992) by the rock group U2 this theme of 'one world' is treated by the lyrical ego. The lyrical ego here first expresses accusations and discontent towards another person who lacks love. In the refrain the oneness of the world and the equality among the 'brothers' and 'sisters' is invoked:

Did I disappoint you
Or leave a bad taste in your mouth
You act like you never had love
And you want me to go without
Well it's...
One love
One blood
One life
You got to do what you should
One life
With each other
Sisters Brothers
One life
But we're not the same
We get to
Carry each other
Carry each other
One...life
　　　One

'Unus mundus' is the Latin expression for 'one world'. The term is used for the concept of a unified reality; everything emerges from and returns to this reality. The idea of 'unus mundus' was popularized in the 20th century by Carl Jung. Jung used the term *unus mundus* in order to describe a common reality as ground for all phenomena. The term had already been previously used by European scholastics like Duns Scotus. W. A. Shelburne in *Mythos and Logos in the Thought of Carl Jung* mentions that "the idea of the *unus mundus* in Jung's thought" is a "unified world scheme embracing both material and spiritual phenomena" [22, p. 14]. In the chapter *The Place Where Psyche and Matter Meet* H. van Erkelens presents in the section *The Unus Mundus ('One World') as Meeting Ground of Science and Religion* the conceptual framework for a unified theory of the universe in the medieval concept denoting the pre-existent model of the cosmos in the mind of a god called 'unus mundus' or 'one world' [8, p. 202]. For Jung the 'one world' is a domain outside the human categories of space and time. The musician Sting in *One World (Not Three)* (1988) is ironic about the separation between the 'First World', the 'Second World', and the 'Third World' after the Cold War era:

One world is enough
For all of us
One world is enough
For all of us

It's a subject we rarely mention
But when we do we have this little invention
By pretending they're a different world from me
I show my responsibility

The third world breathes our air tomorrow
We live on the time we borrow
In our world there's no time for sorrow
In their world there is no tomorrow

In Chris de Burgh's song *One World* (2006), the oneness of the world as a metaphor for the equality of the people living on earth is used:

We're living in one world, sleeping in one world, dreaming
In one world, and no-one's going anywhere,
We're living in one world, working in one world, breathing in
One world, we're just the same as anyone,
We're living in one world, sleeping in one world, dreaming in one world,
And no-one's going anywhere;
We're living in one world, working in one world, breathing in one world,
We're just the same as anyone

In songs like *We are the World* of *USA for Africa*, U2's song *One* and Chris de Burgh's song *One World* the world is used as a symbol for values like

'equality', 'harmony', 'love', and 'peace', which stands in the Christian tradition of all humans as the family of god.

5. Discussion: The Changing Esteem and Value of Globalization and the Values of the 'World'

We can distinguish two phases of the reception of the theme 'world' in contemporary popular music: the historical phase before and after the rise of the popularity of the idea of 'globalization' in the 1990s. The cases of lyrics written after the rise of the popularity of the idea of 'globalization' in popular music reflect a critical distance to the concept of 'globalization' and raise criticism of its practice. The traditional view of the world as the space of the individual lyrical ego and the romantic worldview are constant themes of popular music and reflects its capacity as a metaphor in the lyric genre for the emotions and feelings of the 'lyrical ego'. In the case of female interpreters of lyrics with the theme 'world as women' the traditional cultural associations connoted with the woman as a secular, non-religious, and luxurious symbol of vanity are used to describe reality as a critical vulnerable state symbolized by women (Tracy Chapman's *The Rape of the World*) or presented affirming secular values and luxurious existence (Madonna's *Material Girl*). The narrative description of the negative effects of 'globalization' like in *System of a Down's* song and in Jackson's *Earth Song* aims at the visual and vivid description of this negative state of the world. The political discourse regarding 'globalization' started in the 90s and an example for the distinct separation between the national identity and the impact of globalization is expressed by the U.S. American group *W.A.S.P.* Here, globalization in the song *'Goodbye America'* is presented as the reason for the fall of the American empire. Nationalization vs. globalization is an antagonism expressed both by Randy Newman and *W.A.S.P.* from the perspective of U.S. American musicians. The implicit political discourse of US American musician must be seen from the perspective of a nation, which gains awareness of losing its leadership position in the world during the age of 'globalization' in lyrics, which entails the opposition of the USA and the 'world' and express both national pride and criticism. The actual discourse of globalization is also by artists developed into an on the surface critical appearing communication, but *de facto* only traditional clichés are reflected in songs like in the lyrics of Michael Jackson's *Earth Song*. Environmental aspects of 'globalization' like 'global warming' are introduced here as topics of the discourse regarding 'globalization', but the 'lyrical ego' is captured in the clichés of the romantic attitude of 'weltschmerz' about the state of the world. In this conservative tradition the Tracy Chapman song also uses the traditional personification of the world as a woman. Madonna's *Material Girl* is a song that converts an old cliché to a new identity reflecting contemporary attitudes of consumerism. Traditional metaphorical usage of

the 'world' as a private space of the 'lyrical ego' and as the counterpart to the 'lyrical ego' both exist in the lyrics of the time before and after the emergence of the concept of 'globalization'. In U2's song *One* and in the lyrics of *My World* written by the *Bee Gees* the experience of love extends to the idea of the wholeness of humanity and of the 'world' as a space of humanity.

Note

[1]A Greek-English Lexicon, 1940.

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A SEMIOTIC APPROACH TO ILLNESS
IN EMILY BRONTË'S "WUTHERING HEIGHTS"

Ioana Boghian,
Assistant Professor, Ph. D.
(Vasile Alecsandri University of Bacău, Romania)

Abstract: *Our paper will approach the concept of illness from a cultural-semiotic point of view. Our aim is to provide a deeper understanding of the images of illness in Wuthering Heights, which may also constitute a model for looking at depictions of illness in other Victorian novels as well. We have attempted to show how modalization in speech becomes a symptom (from a semiotic perspective) of illness. In other words, illness manifests itself in the sick character's language, making it appear hallucinatory and hesitating. We have also tried to look at images of ghosts and vampires in the novel as icons of illness.*

1. Introduction

In the Victorian period, illness was mainly associated with terms such as: hysteria (brain fever), hallucination, delirium, despondency, intemperance, consumption, anorexia, monomania, self-alienation and expressed in fiction through such metaphors as: vampires and ghosts, alcoholism, cholera, rabies, blindness, hypochondria. Most of all these disorders were viewed as somatoform disorders. Somatoform disorders are a group of mental disturbances placed in a common category on the basis of their external symptoms. These disorders are characterized by physical complaints that appear to be medical in origin but that can not be explained in terms of a physical disease, the results of substance abuse, or by an other mental disorder. In order to meet the criteria for a somatoform disorder, the physical symptoms must be serious enough to interfere with the patient's employment or relationships, and must be symptoms that are not under the patient's voluntarycontrol.

In our paper we shall try to apply a semiotic analysis to illness as represented in E. Brontë's novel *Wuthering Heights*. For this, we shall resort to Ch. S. Peirce's theory of signs and his triadic model of the sign (*representamen* – the form which the sign takes; *interpretant* – the sense made of the sign; *object* – something beyond the sign to which it refers, a referent, i.e. what the word "illness" or its synonyms refer to, for example, the illness of alcoholism and its physical, mental and social effects, or the illness of patriarchalism and its effects upon women and children, as well as upon society at large) [16, p. 278-275]. Generally speaking, a sign is "anything – a colour, a gesture, a wink, an object, a mathematical equation, etc. – that stands for something other than itself"[4, p. 4]. Signs take the form of words,

images, sounds, odours, flavours, acts or objects, but, according to Peirce, such things have no intrinsic meaning and become signs only when we invest them with meaning: "Nothing is a sign unless we interpret it as a sign"[*apud* 3, p. 13].

Victorian society rules and women's oppression and dis-possession generated a gendered discourse in the literature of that period, marked by signs of women's rebellion against, and critique of, patriarchalism.

Emily Brontë's use of interrelated metaphors of illness, vampires and ghosts is a relevant and poignant critique against an oppressive patriarchal system crushing women's dreams and destinies.

2. A Semiotic Approach to Illness

2. 1. Modalization as a Symptom of Illness

In this section of our paper, we shall attempt to show how modalization in speech (as defined by Halliday in his book *Functional Grammar*), becomes a symptom[1] (from a semiotic perspective) of illness:
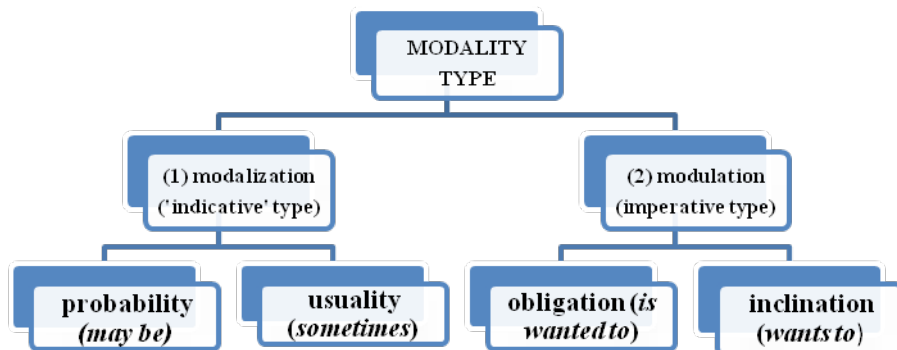

Figure 1: *Types of modality: modalization and modulation [10, p. 358]*

In other words, illness manifests itself in the sick character's language, making it appear hallucinatory and hesitating. In his book, *An Introduction to Functional Grammar* (1994), M. A. K. Halliday distinguishes between two types of modality: "modalization" and "modulation" (See Fig. 1).

M. A. K. Halliday further distinguishes between two types of "orientation", in order to identify whether the speaker is explicitly involved in the activity (explicitness of speaker involvement) (See Fig. 2):

Figure 2: *System of orientations in modality [10, p. 358]*

The "value/strength of modality" refers to the strength or power of the modality. M. A. K. Halliday does not present it as a scale but as a system of possible choices available for the speaker (Table 1):

	Probability	Usuality	Obligation	Inclination
high	certain	always	required	determined
median	probable	usually	supposed	keen
low	possible	sometimes	allowed	willing

Table 1: *Halliday's three "values" of modality*

In *Wuthering Heights*, Catherine becomes ill because of a *discrepancy* between her inner and outer realities: living outside of societal norms with Heathcliff versus living well within society's bounds with Edgar, but separated from Heathcliff [11, p. 6]. This discrepancy results in a tearing of her psyche and her struggle with her realities leads to a transference of illness to Heathcliff. This discrepancy generates moments of hesitation:Catherine's hallucinations and dreams increase until she dies; at that point hesitation is transferred upon Heathcliff and spread to the framed narrators, pervading the novel. These moments of hesitation are manifested on a linguistic level through the characters' (predominately Cathy, Heathcliff and Nelly) use of modalization: "Modalization is a linguistic term relating to how one verb can influence the mood of or destabilize or contradict the other. Modalization consists in using certain introductory locutions which, without changing the meaning of the sentence, modigy the relation between the speaker and his utterance" [Todorov, *apud* 11, p. 6], for example 'claim' vs. 'make a claim', 'feel' vs 'have a feeling'.

Nelly's language illustrates modalization, through the use of verbs that change the mood of a phrase, foreshadowing Edgar's impending unhappiness: "[He]… *believed* himself the happiest man alive" (Brontë, p. 110). Ambiguity also surrounds Cathy's happiness. After Cathy and Edgar are moved into Thrushcross Grange, Nelly says: "Catherine had seasons of gloom and silence, now and then; they were respected with sympathizing silence by her husband, who ascribed them to an alteration in her constitution produced by her perilous illness, as she was never subject to depression of spirits before" (Brontë, p. 113).

Ambiguity is present in the novel from the very beginning: modalization is visible in Lockwood's quite frequent use of the verb "seem", upon his arrival at the Heights. This verb is used by Lockwood in relation to Heathcliff (Brontë, p. 3), Cathy (Brontë, p. 11) and the beasts from Wuthering Heights (Brontë, p. 14). The novel thus begins on a note of ambiguity and

uncertainty, which is continued with the description of Lockwood's dream in Cathy's room: "I seemed to keep them closed above a quarter of an hour, yet, the instant I listened again, there was the doleful cry moaning on!"(Brontë, p. 21).

According to S. R. Gorsky, Cathy's proposed marriage to Edgar suits the veneer with which civilized society covers raw nature, fitting her socially determined role [9, p. 181]. If Heathcliff were not involved, choosing to marry Edgar would not cause Cathy to suffer a psychological split. Moreover, Cathy is aware of the financial politics of middle-class marriage and intends to use her elevated socio-economic status and wealth to support Heathcliff after she and Edgar are married. Modalization is also visible in Cathy's expectations of Edgar: "Edgar *must* shake off his antipathy, and tolerate him [Heathcliff], at least. He will when he learns my true feelings towards him" [my emphasis] (Brontë, p. 64).

Cathy and Heathcliff areboth alienated, emotionally deprived children who feel a profound affinity with each other and who cling to each other with passionate intensity: they seem to be engaged, in effect, in a mutual morbid dependency which is so intense that they do not have a sense of themselves as autonomous beings with separate identities; each feels that existence is unbearable without the other. The degree of their need for each other is the product not only of their alienation from the world around them, but also of their alienation from themselves [14, p. 108]: "If all else perished, andheremained, I *should* still continue to be; and, if all else remained,and he were annihilated, the Universe *would* turn to a mightystranger. I *should* not see me a part of it [my emphasis]"(Brontë, p. 64).

Heathcliff's departure creates an intense reaction in Cathy. She becomes fevered and delirious, and when she emerges from her illness she is saucier, more passionate, and haughtier than ever: Dr. Kenneth warns the household against aggravating her fiery temper (Brontë, p. 109). Cathy's reaction is mirrored in a gothic storm; that is, her psychological splitting is manifested in the weather. Nelly reports "It was a very dark evening for summer: the clouds *appeared* inclined to thunder… About midnight, while we still sat up, the storm came rattling over the Heights in full fury [my emphasis]" [*idem*, p. 105-106].

Cathy exhibits signs of melancholia (due to her split from Heathcliff and torn psyche); however, Edgar ascribes her symptoms to her initial illness. For a period after her first illness, which is set off by Heathcliff leaving the Heights, Cathy is relatively happy – stable – in her social role married to Edgar living at the Grange. B. Gorsky considers Cathy's position at this point, the veneer with which civilized society covers raw nature [9, p. 189]; more precisely, in marrying Edgar, she fulfils her social role but denies her own nature and identity, and it is this splitting of her realities or selves

which makes her ill. Heathcliff's return causes Cathy to re-examine her relationships with Edgar and Heathcliff. When Cathy realizes she cannot have both Edgar as her husband and Heathcliff as her friend she tries to manipulate those around her with her illness: this strategy ultimately fails, leading to her psyche tearing for the second (and final) time. Before Heathcliff returns, Nelly describes Cathy's emotional state: "for the space of half a year the gunpowder lay as harmless as sand, because no fire came near 40 to explode it" (Brontë, p. 112).

Heathcliff's return underscores the sameness between him and Cathy as well as her differences with Edgar. Prior to Cathy and Heathcliff's reunion, Nelly comments that "[b]oth the room and its occupants [Cathy and Edgar], and the scene they gazed on, *looked* wondrously peaceful [my emphasis]" (Brontë, p. 114). Strikingly, Brontë filters Nelly's language using ambiguity: Cathy and Edgar are not peaceful, but rather, look peaceful. Cathy is peaceful, she "s[its] and she quit[s] rooms" [*ibidem*]. She appears to fit the mould of the genteel woman: that is, a refined woman content with the routines of domesticity and the genteel indoor leisure pursuits of the parlour, a room Wuthering Heights lacks. When Heathcliff returns, Catherine is no longer passive and quiet: "She flew upstairs … flinging her arms round his neck, dart[ed] off, sprang forward, rose, and seized Heathcliff's hands again." [*idem*, p. 114-116]. Heathcliff renews in her a wildness: an activity which has been quiet under the social veneer. Nelly says that "Cathy seized Heathcliff's hands again, and laughed like one beside herself" (emphasis mine, 116). She uses the possessive to note that Cathy is Edgar's wife, "his lady" [*idem*, p. 116]. But her last comment can be read two ways: Cathy is either beside herself metaphorically, in a state of uncontrollable emotion, a state of extreme excitement; or, prepositionally, Cathy is beside herself. If Heathcliff and Cathy are one then Cathy is beside herself (her own self figured as Heathcliff). Cathy's phrasing highlights a complete merging of identity as her psyche tries desperately to fuse itself back together with Heathcliff's [12, p. 53]. However, Nelly notes the pure annoyance that crosses Edgar's face at the reunion of Cathy and Heathcliff (Brontë, p. 116). Their desperate attempts to merge psyches fail when Edgar throws Heathcliff out of Thrushcross Grange after overhearing Cathy offering his sister Isabella as a wife for Heathcliff. Cathy's manipulation through illness is not subtle; she declares: "Well, if I cannot keep Heathcliff for my friend – if Edgar will be mean and jealous – I'll try to break their hearts by breaking my own. That *will* be a prompt way of finishing all, when I am pushed to extremity [my emphasis]" [*idem*, p. 133]. While Cathy assumes that breaking her own heart will break Edgar's (that he will be upset because he loves her), in the case of Heathcliff (because they are one), to break her heart is to break his as well. Heathcliff, however, is not the

target of her manipulation. She asks Nelly to say to Edgar, if you see him again to-night, that I'm in danger of being seriously ill – I wish it may prove true. […] I want to frighten him [*idem*, p. 133]. Cathy appears to be aware that she cannot will herself to be ill in order to prove a point, but she says I wish it may prove true. Wishing, when said aloud, is a form of what Austin calls performative speech, and an instance of behabitives, which have to do with social, conventional behaviour.

As her illness progresses, Cathy develops hysteria and brain fever and her mental integrity collapses. Cathy's struggle between Heathcliff and Edgar can also be affixed to hysteria, given that unexpressed sexual desire for Heathcliff surfaces when he returns. L. Krishnan writes: "Brontë implies that, lacking wholeness of self, Cathy disintegrates internally" [13, p. 9]. Whether or not Cathy wills her illness into existence (through the use of illocution), she becomes ill. According to B. Gorsky: "the recognition that Cathy cannot have both Edgar and Heathcliff provides the catalyst that transforms her chronic unhappiness into acute emotional illness, manifested as depression, anorexia, and perhaps unconsciously willed death" [9, p. 182]. The key to understanding Cathy's illnesses as somatoform disorders is that her severe emotional distress in isolating herself from Heathcliff (therefore from herself, resulting in an internal split) is transformed or manifested as a physical illness. Emily Brontë "connects psychological illness to emotional causes and to physical illness" [9, p. 176]. The illnesses manifest themselves as conversion, or somatoform, disorders: "unexplained physical symptoms indicate the conversion of unconscious emotional conflicts into a more acceptable form" [5, p. 178]. Nelly describes Cathy's body "as exhausted" (Brontë, p. 139). Seizures are often listed as common symptoms of conversion disorders. Following her argument with Edgar regarding her relationship with Heathcliff, Cathy says "I fell on the floor … how certain I felt of having a fit … I had no command of tongue, or brain, and [Linton] did not guess my agony" (Brontë, p. 139); this description is of a seizure. Cathy mentions Linton and how he did not understand her relationship with Heathcliff, which points to the conversion of her anxiety into the symptoms she lists: a perfect example of a somatoform disorder in action.

2. 2. Illness, Vampires and Ghosts – icons of Disorder and Doubt

During the Victorian period, "medical and fictional narratives participated in a rhetoric of the nervous body that constructed it as a cultural symbol, an icon of disorder and doubt"[20, p. 5].

The illness of civilization and patriarchal culture is rendered in *Wuthering Heights* by the metaphors of two supernatural creatures—the vampire (male) and the ghost (female) – as two sides of the same coin – and by images of the most symbolic illnesses in the novel, consumption and intemperance: The "images of vampires underscore patriarchy's emphasis on 'possession' while

images of ghosts render visible 'dispossession' and the powerlessness of the dispossessed" [18, p. 95]. Consequently, throughout *Wuthering Heights*, images of vampires and ghosts are interwoven with illness – with "consumption" and "intemperance" being two of Brontë's most symbolic illnesses: "[…] knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! The intense horror of nightmare came over me: I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed, 'Let me in - let me in!'" (Brontë, p. 20).

In the third chapter of the novel, Catherine's ghost appears in Lockwood's nightmare during the night spent in her chamber. This paranormal figure with the icy hand who claims to have been "a waif for twenty years" [*idem*, p. 21] could just be a figment of Lockwood's nightmares. Still, when Heathcliff demands an explanation for the commotion in the oak-panelled bed (which he clearly thinks involves Catherine's ghost), Lockwood answers that "I suppose that she (the servant, Zillah) wanted to get another proof that the place was haunted, at my expense. Well, it is – swarming with ghosts and goblins! You have reason in shutting it up, I assure you. No one will thank you for a doze in such a den!" (Brontë, p. 22). As readers, we accept his interpretation because Lockwood is our narrator, but his characterizations can also be wildly inaccurate, reflecting his own biases and assumptions, as with his description of Catherine's ghost as a "little fiend" who may have been seeking entry into the window in order to strangle him. As he further describes her, "And that minx, Catherine Linton, or Earnshaw, or however she was called – she must have been a changeling – wicked little soul!" [*idem*, p. 22].

Cathy's ghost iconically represents the situation of all acculturated women under a patriarchal system, which denies them bodily presence through the process of dis/possession. The self-alienation inherent in becoming a proper lady is disease producing. As Gilbert and Gubar proclaim, "to be a lady is to be diseased" [18, p. 268]. Cathy's ghostly reappearance after death simply represents the most extreme case because Brontë represents the other female characters' fading away in life. Gilbert and Gubar claim that Frances is "already half a ghost" [*ibidem*] and that "As a metaphor, Frances's tuberculosis means that she is in an advanced state of just that social 'consumption' which will eventually kill Catherine, too" [*idem*, p. 268–269]. Isabella also begins her descent into a ghostlike presence when she pleads "ill health" (Brontë., p. 79) and Nelly comments, "she was dwindling and fading before our eyes" [*ibidem*]. In addition, Isabella's move to the south, near London, effectively makes her a ghost-like presence in the text long before her death finalizes this point. In fact, all of the married women within the novel can be seen to cast their ghostly presence over the

book because they all, save one, become ill and die years before their husbands. Mrs. Earnshaw dies four years before Mr. Earnshaw. Frances's death following the birth of Hareton occurs four-and-a-half years before Hindley's death. Cathy's death in childbirth occurs eighteen years before Edgar's death. Isabella's escape from Heathcliff probably adds years to her life, yet she still dies five years before Heathcliff. The illness of Emily Brontë's female characters serve to highlight a patriarchal culture's dis/possession of women and its dependence upon the denial and death of women's bodies, which culturally mirrors its dependence upon the death and denial of nature.

In many ways, the ghosts in *Wuthering Heights* symbolize a lack of closure for the lovers. Heathcliff wants to believe in ghosts and the afterlife because that means Catherine will still be around. When Catherine dies, he begs to be haunted: "Oh! you said you cared nothing for my sufferings! And I pray one prayer – I repeat it till my tongue stiffens – Catherine Earnshaw, may you not rest as long as I am living; you said I killed you – haunt me, then! The murdered do haunt their murderers, I believe. I know that ghosts have wandered on earth. Be with me always – take any form – drive me mad! only do not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I cannot live without my life! I cannot live without my soul!" (Brontë, p. 130).

Brontë's ghosts are not the average Gothic novel device, as they seem to have much more to do with romance than evil. The superstitious Joseph may be the only one to see the ghosts as sinister. Even in their childhood, Catherine and Heathcliff feared nothing – though violence and rage were an everyday experience. The ghosts that children usually fear were not scary to them because they had each other. They were wandering over the moors, talking about and doing a lot of uncanny things: "It's a rough journey, and a sad heart to travel it; and we must pass by Gimmerton Kirk to go that journey! We've braved its ghosts often together, and dared each other to stand among the graves and ask them to come" (Brontë, p. 99).

Through these interrelated metaphors of vampires, ghosts and illness, Brontë portrays her dark vision of Civilization's distortion of Nature. In Brontë's world, culture suffers from the dis-ease of dis/possession causing gentlemen to become vampires and ladies to become ghosts.'

Making usage of illness and death again, Emily Brontë bestows to Isabella the same tragic end of the majority of feminine characters in the novel. She dies of consumption, about thirteen years after Catherine's death, and through her and her son, the tyrant gains Thrushcross Grange. Catherine Earnshaw (the mother) and her sister-in-law, Isabella Linton, are the two feminine characters through which Brontë illustrates how Victorian social

ills and frustrations induces bodily illness and even death [see 2, p. 638-649].

2. 3. Illness – Icon of Displacement, Dispossession and Exile

Heathcliff enters the novel possessing nothing, he is not even given a last or family name, and loses his privileged status after Mr. Earnshaw's death. Heathcliff displaces Hindley in the family structure: "Old Earnshaw took to Heathcliff strangely, believing all he said (for that matter, he said precious little, and generally the truth) and petting him up''(Brontë, p. 30). Given this, "he bred bad feeling in the house; [...] the young master had learnt to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his parent's affections and his privileges, and he grew bitter with brooding over these injuries" (Brontë, p. 31). All these displacements and losses of privileges and dispossessions, followed one by another throughout the novel, generate suffering and frustration in the characters' souls, having as result their bodily and also mental illnesses, manifested into their revengeful behaviour and horrifying exploits one to another. How is this possible? The old Earnshaw's death brings Heathcliff's displacement and dispossession of his prior rights and position in the family: "Hindley became tyrannical. A few words from her, evincing a dislike to Heathcliff, were enough to rouse in him all his old hatred of the boy. He drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour out of doors instead, compelling him to do so, as hard as any other lad on the farm" (Brontë, p. 36). Later, Heathcliff, in his turn, taking advantage of Hindley's decay, behaves like a beast: "The ruffian kicked and trampled on him, and dashed his head repeatedly against the flags, holding me with one hand, meantime, to prevent me summoning Joseph" [*idem*, p. 138]. After Hindley's death, all his fortune is claimed by Heathcliff, being the creditor of the first one in discussion: "His father died in debt", he said; "the whole property is mortgaged, and the sole chance for the natural heir is to allow him an opportunity of creating some interest in the creditor's heart, that he may be inclined to deal leniently towards him" [*idem*, p. 144]. In this way, Heathcliff's revenge is taken to term through Hareton's dispossession of his rights and fortune.

Catherine's tragic destiny, caused by her in her exile at Grange and confinement imposed by Victorian rigid Civilisation, is expressed and foretold by the metaphors from her dream: "I was only going to say that heaven did not seem to be my home; and I broke my heart with weeping to come back to earth; and the angels were so angry that they flung me out, into the middle of the heath on the top of Wuthering Heights; where I woke sobbing for joy" (Brontë, p. 63). Catherine is thrown out of heaven, where

she feels displaced, sees herself an exile at Thrushcross Grange at the end, and wanders the moors for twenty years as a ghost.

Hareton is dispossessed of property, education, and social status. Isabella cannot return to her beloved Thrushcross Grange and brother. Linton (Heathcliff's son) is displaced twice after his mother's death, being removed first to Thrushcross Grange and then to Wuthering Heights. Cathy is displaced from her home, Thrushcross Grange. Linton's illness determines her to marry and follow him to Wuthering Heights, this marriage, bringing her dispossession: "[...] talking to Doctor Kenneth, who says uncle is dying, truly, at last. I'm glad, for I shall be master of the Grange after him—and Catherine always spoke of it as her house. It isn't hers! It's mine—papa says everything she has is mine. All her nice books are mine; she offered to give me them, and her pretty birds, and her pony Minny, if I would get the key of our room, and let her out; but I told her she had nothing to give, they were all, all mine" (Brontë, p. 214).

In conclusion, we may argue that all tragic happenings in *Wuthering Heights* are caused by the illness of displacement, exile and dispossession.

2. 4. The Alteration of the Body – Index for Illness

Cathy is physically altered by her illness: "her present countenance had a wild   vindictiveness in its white cheek, and a bloodless lip" (Brontë, p. 168). Cathy's changed appearance suggests that her illnesses are rooted in the somatoform family. For Nelly, Cathy's appearance is connected to the unearthly, the dead. Cathy experiences self-reflexive moments about her illness; she says, 'Why am I so changed'? Why does my blood rush into a hell of tumult at a few words? I'm sure I should be myself were I once among the heather on those hills' (Brontë, p. 140). Like Edgar and Nelly, Cathy believes that if she can be connected to nature she can fuse her psyche together. However, as previously discussed this is not the case; Cathy's urgent need to be connected to nature could be a translation of her connection between Heathcliff and nature (particularly the heaths of Wuthering Heights).

Wuthering Heights is more than illustrative for the usage of psychosomatics, characters as Catherine Earnshaw, her brother Hindley Earnshaw, Heathcliff and Edgar Linton suffering of bodily illnesses as a result of their grief, falling into despondency, frustrations or depressive states of mind.

Cathy Earnshaw makes herself a victim of illness and death because of not being capable of facing her new social status as Edgar's wife. Her

frustration for having lost the freedom of being with her soul-mate Heathcliff, makes her fall into despondency, this state of mind bringing her physical illness (the brain fever) and then, her death. The same thing had happened to her brother and to her husband, who's falling into despondency caused by the loss of the loved woman brought to them bodily illnesses which, finally, kill them.

According to S. R. Gorsky, the Victorian woman was "pale, passive, reluctant to eat, and prone to faint: this is a description of the idealized nineteenth-century woman" [9, p. 173]. The author further argues that "While she seems unhealthy to modern eyes… [t]o her society, and especially to its literature, the delicate woman was healthy" [*idem*, p. 173]. If the idealized nineteenth-century woman did not live within the societal confines of her role, she could expect to fall ill – to suffer a breakdown of body or spirit, develop melancholia or palpitations, enter a decline, perhaps die [*idem*, p. 173]. Culture played a large role in a woman's ability to stay in good health, and in the construction of any illnesses she might contract. This assertion is not new; many scholars have written about Victorian illnesses and the role of culture. In this section of our paper, we shall approach nineteenth-century illnesses such as hysteria and anorexia as somatoform disorders, from a psycho-social point of view, translating Cathy's illness into contemporary twentieth-century terms, thus revealing her illnesses to be more than merely mental.

A. Vrettos explains the power of illness to make one's own body seem alien, to transgress somatic and psychic boundaries, or to link disparate groups of people through the process of contagion suggest[s] the potential instability of human identity [20, p. 2-3]. Cathy mistakes the black press, or mirror, at Thrushcross Grange for the one that she used to have at Wuthering Heights. Nelly narrates the chilling anxiety that Cathy experiences in not being about to recognize herself in the mirror: "It does appear odd – I see a face in it! Don't you see that face? she [Cathy] enquired, gazing earnestly at the mirror. And say what I [Nelly] could, I was incapable of making her comprehend it to be her own; so I rose and covered it with a shawl. Its behind there still! she pursued, anxiously. And it stirred. Who is it? I hope it will not come out when you are gone! Oh! Nelly, the room is haunted! I'm afraid of being alone!… There's nobody here! I insisted. It was yourself, Mrs. Linton; you knew it a while since. Myself, she gasped, and the clock is striking twelve! It's true then; that's dreadful" (Brontë, p. 138)!

Cathy thinks that she sees her own ghostly double or dopplegänger in the mirror; the dopplegänger is traditionally regarded as an omen of one's own death. In her hysterical state, Cathy reads omens into feathers and mirrors.

Thus it makes sense that Cathy's mind would immediately jump to the mirror from her childhood.

Illness's power to make one's own body seem alien is at its height when one considers body dysmorphic disorder. Body dysmorphic disorder (BDD) is a somatoform disorder in which the affected person is excessively concerned about and preoccupied by a perceived defect in his or her physical features [15, p. 396-397]. A common example of BDD that is connected intimately to Cathy and Heathcliff is anorexia. Dependent relationships (like the one Cathy and Heathcliff share) are symptoms of BDD.

Catherine's reclusion and self-starvation have very serious consequences upon her life. The effects of these are the self-alienation followed by severe crisis of hysteria, fever – "She could not bear the notion which I had put into her head of Mr. Linton's philosophical resignation. Tossing about, she increased her feverish bewilderment to madness, and tore the pillow with her teeth; then raising herself up all burning […]" (Brontë, p. 95) and delirium: "There's nobody here!" I insisted. "It was yourself, Mrs. Linton; you knew it a while since"; "That is the glass—the mirror, Mrs. Linton; and you see yourself in it, and there am I too, by your side" [*idem*, p. 97].

Another victim of illness – consumption- is Linton Heathcliff, "a pale, delicate, effeminate boy", with "a sickly peevishness in his aspect" (Brontë, p. 155) as Nelly Dean depicted him, describing the effects of his illness: "for he lived almost as secluded as Catherine herself, and was never to be seen. I could gather from her (from Wuthering Heights' housekeeper) that he continued in weak health, and was a tiresome inmate" and "or else lay in bed all day, for he was constantly getting coughs, and colds, and aches, and pains of some sort" (Brontë, p. 163). His death, quite feasibly occurring soon, gives Cathy back the freedom she should never have lost, though it also gives the tyrant Heathcliff the revenge he has worked for: triumph over the Lintons and possession of Thrushcross Grange.

3. Conclusions

Our aim has been to provide a deeper understanding of the images of illness in *Wuthering Heights*, in order to propose a model for looking at depictions of illness in other (Victorian) novels as well. We have attempted to show how modalization in speech semiotically turns into a symptom of illness. Illness manifests itself in the sick character's language, making it appear hallucinatory and hesitating. On the one hand, the use of verbs such as "seem" or "appear" indicate a discrepancy between reality and appearance in relation to a character. This discrepancy between reality and desire in the sick character's life leads to moments of hesitation, which are also visible in the character's speech. We have also tried to look at images of ghosts and vampires in the novel as icons of illness. Illness has also been approached as an icon of disorder and doubt in relation to Victorian realities and expectations, for example the clash between true love and conventional

marriage. This paper may constitute a starting point for further investigations into the theme of illness and various approaches that may be applied to discuss it. Recent studies [19], [9] on images of illness in Victorian novels have even begun to discuss it in relation to such terms as anorexia or monomania. Approaching the multitude of illnesses represented in the novel supports in understanding the larger metaphorical disease that they represent, the disease of dis/possession, which Brontë uses to critique her culture's disease-producing values of possession and dispossession, causing man to become vampires and ladies to become ghosts. Through these interrelated metaphors of vampires, ghosts and illness, Brontë pleads for her deep love for Nature and express her protest against Civilization's distortion of Nature. It is a world where self-interest results in men being disconnected from each other and alienated from themselves.

Note

[1]According to Peirce's second trichotomy of signs [16, p. 274-284], based on the relation of *representation* (the sign-object relationship), there are: *iconic* signs – by some kind of analogy, the properties of the sign correspond to the qualities of the object; for example, a photograph, a diagram, a painting are all iconic signs; the *indexical* sign – the sign is really affected by the object; for example, a knock on the door is the index of a visit; the symptom of an illness is the index of that illness; the *symbolic* sign refers to its object by virtue of a general and effective law, a convention of the community; for example, banknotes, passwords, tickets to a show and the words of a language are symbols. See also [1, p. 29].

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LANGUAGE, CONTEXT, TRANSLATION

MOTION CONCEPTUALIZATION AND TRANSLATION DIFFICULTIES (BASED ON ENGLISH AND ROMANIAN)

Olesea Bodean-Vozian
Lecturer, Ph. D. Student
(Moldova State University)

Abstract: *The article examines the strategies applied in the translation of motion events from English into Romanian, taking into account the typological differences between these two languages, in Talmy's terms, that is English expresses the manner of motion in the main verb and the path is encoded in elements called satellites, while Romanian encodes the motion and the path in the verb, leaving the manner of motion to subordinating constituents. For translators of narrative texts, these typological differences represent significant challenges, as it is demonstrated through the analysis of the material (the original text and the translation of The Lord of the Rings by J. R. R. Tolkien), given that they have to preserve the plasticity of the original in rendering the motion (implicitly, of the character), the fidelity of the created mental image and of the narrative's dynamics (determined by text extension). Therefore, we consider essential the exploration of the aesthetic dimension of the present narrative text, considering that the task of translators is to assure a trade-off between text's economy, plasticity and stylistic image.*

Keywords: *motion event, motion verbs, path, manner, narrative, translation.*

Current research in cognitive linguistics has identified the event as one of the core elements of language and cognition [9]. The way events are construed varies from one language to another due to a diversity of means used to organise the spatial and temporal relationships, but also because the languages differ in the way they conceptualize the motion, a phenomenon that linguists have paid a special attention to. Motion means change and the change represents the core of a motion event, which makes it different from other types of events in the language. A motion event [9] is constituted of a framing event and a co-event, also called subordinated event, and includes surface elements. The framing event represents the schematic structure of a motion event and comprises four basic components or semantic elements:

(1)*figure:* is a moving object or an object being conceptualized as moving and which is located in respect to another object [9, p. 312]. The alternative term for Figure is Theme. When the movement of the Figure is not the result of self-movement/self-propulsion, we speak of the Agent's involvement, which is the instigator of the action or the "initiator of movement". As a rule, the Agent is a human being and its actions are dictated by volition, intentionality and responsibility [2, p. 62]. If the executor of the action displays the properties typical for an Agent but is not the direct cause behind the action, this one is called the Author. The Author lacks volition and is deprived of intentionality [3, p. 205-206]. The subject or the object that suffers the situation or is affected by it is called the Patient [2, p. 70];

(2)*path:* is one of the most encoded element of a motion event and refers to the itinerary that the figure follows in respect to the ground. An alternative term for path is that of trajectory.

(3)*ground:* serves as a background for the displacement of the object that is moving or serves as "a reference point for the movement of the figure" [3, p. 176]. Talmy incorporated into this category both the source and the goal of motion.

(4)*motion*: is the activating process and expresses the displacement and the change of position within an event structure. L. Talmy distinguishes between the concepts of *motion* and *movement;* the former refers to the displacement in space, whereas the latter does not imply a change of location.

D. I. Slobin proposed certain sub-elements for each of the above-mentioned core elements, such as the type of figure, the direction, the spatial and temporal frames, the speed, the means of conveyance, the source and goal of motion, etc. [7, p. 117-118].

As for the co-event, L. Talmy proposed the inclusion of *Manner* and *Cause* as associative characteristics generating further information about motion, like for instance, intensity: *hammer, slam* or the speed of subjects/objects involved into an event, whether it be rapid motion: *dash, rush* or slow motion: *drag, dawdle*. All languages tend to express the cause component. Basically, this will always appear with the motion component (the interaction between motion and cause is the result of applying physical force: *push, pull)*, especially when the manner is also embedded: *roll, slide*.

There are two possibilities to express the motion event, relying on Talmy's well-known typology. Since path is a central element of a motion event, languages have proven various lexicalization ways, encoding the path as a rule, either in a verb or in a satellite. When describing a motion event, the speakers of a certain language can choose which of the previously enlisted elements be mentioned and how to include the information about them in sentences they produce.

Further analysis on language differences was conducted by various linguists, since "not all languages express the same spatial or motion concepts with clearly corresponding or easily inter-translatable terms" [6, p. 522].

The Germanic languages, which display a rich lexicon of manner verbs and are manner salient, are known as satellite-framed languages. English has a range of verbs conflating the manner, the class of verbs being enriched from other classes of verbs, through conversion, with semantic shifts, especially metaphor-based conversion. According to W. Frawley [3, p. 178], the lexicalization of manner of motion is more frequent in colloquial English.

The path or the direction of motion is expressed through additional elements (particles), called satellites[1], the information about the ground being implicit:

(1) "It *wandered off* southwards and was lost".

However, we consider that we should not attribute a general character to Talmy's typology, since English has verbs which lexicalize motion and path in the main verb as in the example below and through the verbs borrowed from Latin via French, English has means to convey the path, similar to the Romance languages, like for instance, *ascend, descend, enter, cross*, which are not so numerous, but are stylistically marked, being used as a rule in formal speech [3, p. 178], [1, p. 173–195]:

(2) "They *left* the Last Homely House in the West and said good-bye to Elrond".

Moreover, English allows the use of structures where there is a general verb (*go*, *come*, *send*) and an accompanying verb that conflates the manner of motion (participle I), followed by a satellite showing the direction. This is a construction that can be frequently encountered in Romance languages as well (for instance, in Romanian):

(3) "Soon, larger bits of split stone *went clattering* down and *started* other pieces below them *slithering* and *rolling*"./ „Curând după aceea, bucăţi mari de piatră spartă o *porniră uruind* în jos, antrenând alte bucăţi de sub ele, care le urmară *alunecând* şi *rostogolindu-se* la vale".

We shall emphasize that in nature, there are no absolutely pure types, but rather, varieties within one and the same type. Consequently, English is dominantly a satellite-framed language[2], exception being the features taken over from Romance languages.

For Romanian, which is a verb-framed language[3], the lexicalization pattern is that in which motion is conflated with path: „Zeci de orci *porniră alergând* după ei"; nonetheless, the cases in which Romanian verbs encode motion and manner are not so few. This is a model borrowed from satellite-framed languages: „gândul îi *fugi* la Inel" [metaphoric motion], „se *repezi* spre uşă".

In the next example, Romanian employs subordinated verbal constructions (the main verb is accompanied by another verb expressed by a gerund (conveys a dynamic action), contrary to English, which uses participle I):

(4) "The gate opened and three huge dogs came *pelting out* into the lane, and dashed towards the travellers, *barking fiercely*"./ „Poarta se deschise şi trei dulăi imenşi ieşiră *mâncând pământul* şi se azvârliră asupra călătorilor, *lătrând ca turbaţi*".

In the following example, the manner of motion in Romanian is encoded in an adverb, similar to English:

(5) "But the Black Riders *rode like a gale* to the North-gate"./ „Dar Călăreţii Negri *goneau ca vântul* spre Poarta de la Miază-noapte".

The translator favoured the use of an adverb to express the manner of motion, the Romanian verb *a goni*, which is stylistically marked, being strengthened by the phrase *ca vântul*. This construction was idiomatised by analogy with another set expression: *a zbura ca vântul şi ca gândul*, which is frequently used in the Romanian fairy-tales. The intensity of speed is rendered through a comparison with the wind. In English, *to ride like a gale* was construed similarly with the idiom *to ride like a wind*.

The above-mentioned differences have an impact over the organisation of the representations and mental images that speakers construe in relation to the so-called spatial "surfing". The aesthetic details of the "Lord of the Rings" play a crucial role in perceiving the narrative, and the genuine reader of this fantastic fairy tale is the one who can recreate the universe of the parallel world of Tolkien's characters and can "inhabit" this imaginary world with its history, toponyms and languages.

The study carried out with the purpose of analysing the translation strategies of motion events from English into Romanian proved that in those passages which describe motion scenes, the verbs conflate the motion and the path and are followed by prepositions conveying information related to the ground (inclusively, the source, the goal and the location), as it is shown in this classical example:

(6) "He *walked away* towards the edge of the green"./ „Îi întoarse spatele şi *se depărtă* spre marginea întinderii verzi".

When the English text presents a complex path set comprising a manner-of-motion verb, the challenge the translators have to face is to decide how they will arrange the path and the manner of motion in the target language. Thus, the example:

(7) "He *walked* home under the early stars, *through* Hobbiton and *up* the hill"./ „*Se îndreptă* spre casă *trecând* prin Hobbiton şi *urcând* Măgura".

In this sentence, English uses a motion verb and several directional satellites (two spatial segments attached to a single motion verb: *through* and *up*). The satellite *through* shows the end of one episode of the motion event, but also, points to the border crossing phenomenon (shift from one space into another), while *up*, refers to an accomplished, telic process (the goal is reached). This complex path was rendered into Romanian through two verbs (gerunds) to describe a similar path of motion (hence, English is more compact); however, the process conveyed in Romanian is atelic. Motion is projected in 2D, horizontally and vertically in both languages (*through and up/trecând şi urcând*).

The text of J. R. R. Tolkien abounds in manner-of-motion verbs, which is a challenge for the Romanian translator, who has to search for appropriate means to avoid depriving the text of style and dynamism:

(8) "An odd-looking wagon [...] *rolled* into Hobbiton one evening and *toiled* up the Hill to Bag End [...]"./„Într-o seară, un car cu aspect neobişnuit [...] *îşi fãcu apariția* în Hobbiton şi *urcă opintit* Măgura spre Fundătura [...]".

Schematically, we could represent this motion event as a series of actions taking place in *Hobbiton* with the involvement of a conveyance means: *the odd-looking wagon.* The manner of motion is encoded in the main verb *roll* that expresses a movement produced by a "direct external cause" [5, p. 252-254]. Moreover, the verb *to roll* conveys the velocity of motion, and Kudrnáčová [4, p. 53-58] stated that speed is a core, implicit component of the motion scheme and serves as an element of temporality. As for Romanian, the translators favoured a verb phrase (*îşi fãcu apariția*), which makes the original text lose its compact character. The English phrase *toiled up* (manner-of-motion verb + directional satellite), which denotes a telic action, was translated through a verb conflating the path and a participle that describes the manner: *urcă opintit* (effort). *Urcă spre* describes a directional, however, atelic movement.

(9) "The wagon *was driven* by outlandish folk [...]"./„Carul *era mânat* de străini [...]".

In the pair *drive - a mâna*, the latter belongs to the subclass of syntactic motion verbs that are transitive and encode causative information, while the former was included by Slobin in the subclass of assisted motion. The verb *a mâna* has a value that is not identical to that of *drive*, because the Romanian verb is stylistically marked, is evaluative and is used colloquially.

(10) "At the end of the second week in September a cart *came in through* Bywater *from* the direction of the Brandywine Bridge in broad daylight. An old man *was driving* it all alone"./„La capătul celei de-a doua săptămâni a lui septembrie, o căruță *străbătu* satul Lângă Ape, *venind* în plină zi *dinspre* Podul Viniac. De data asta, pe capră se afla un singur căruţaş bătrân".

This example involves two motion verbs which describe the manner of motion: *come* and *drive*. Concerning the direction of motion, the reference is in relation to two points located on the trajectory (*Brandywine Bridge* and *Bywater*), without narrator's specification of the source or goal of motion. The verb *to come* is a deictic motion verb accompanied by a series of satellites: *in, through, from* (*complex path*) expressing the path, which is a typical feature of Germanic languages and which was translated into Romanian by the verbal construction *străbătu venind* and the compound preposition *dinspre (complex path)*. The main verb *a străbate* has an inherent spatial meaning and conflates motion and path, while the manner of motion

(co-event) is expressed by gerund of the verb *a veni* which describes a durational process, with temporality that is not reported to the time of utterance. From the aspect point of view, the motion is unbounded in Romanian. The verb *to drive* was not conveyed in Romanian, being omitted by the translator who opted for a reflexive verb of state that shows character's position or location. The displacement is mediated by the vehicle, although the verb *to drive* is used in those cases where a motor vehicle is employed, while the verb *a străbate* can be used in both walking and driving situations.

> (11) "The next day more carts *rolled up* the Hill [...] orders *began to pour out of* Bag End for every kind of provision, commodity, or luxury that could be obtained in Hobbiton or Bywater […]"./ „A doua zi şi mai multe căruţe *urcară* Măgura [...], de la Fundătura *au început să curgă* comenzile pentru tot felul de provizii, tot felul de bunuri sau articole de lux ce puteau fi obţinute în Hobbiton sau Lângă Ape [...]".

The main verb and the particle in the construction *rolled up* express a vertical displacement and we suppose the English preposition influenced on the choice of the Romanian verb *a urca* (inherent directionality). Although the verb *a urca* was used, we implicitly realize that the cart goes on/forward when its wheels roll. Nevertheless, the verb *a se rostogoli* was not the translator's choice, since it denotes a movement on a sloping plan, i.e. only downhill. *Began to pour* denotes an inchoative action, *to pour* being a motion verb encoding the manner of action, and is stylistically marked. It conveys a caused motion, a displacement and implies the border-crossing phenomenon. We shall highlight its metaphorical use in this context, which makes the reader perceive the orders flowing likewise a river (metaphor-based conceptualization). Romanian used a syntactical means to express aspectuality – the aspect semi-auxiliary – *a începe* and the verb *să curgă*. In this very phrase, *a începe* constitutes the first part of the action, the second being the action expressed by the verb *a curge*.

> (12) "Bilbo *took out* the envelope [...] his hand *jerked back*, and the packet *fell* on the floor. Before he could *pick* it *up*, the wizard *stooped* and *seized* it […] 'Now I'm off!'"/ „Bilbo *scoase* plicul [...] mâna *i se smuci* singură îndărăt şi plicul *căzu* pe podea, înainte să apuce el *să-l ridice*, vrăjitorul îl *culese* de pe jos şi-l aşeză la locul lui […] Acum *plec*".

Although it renders a physical action describing the motion of a body part, the verb *to take* from the above example belongs to the class of verbs of possession. Linguists like D. I. Slobin treat it as a special verb, since it encodes the caused motion of the object that is displaced. The physical action of taking out the envelope consists of a series of activities that could be schematically represented as such: Bilbo (Bilbo's hand in the pocket) >

Bilbo touches the envelope > the object is taken > the envelope is obtained (inchoative possession and goal reaching).

The reader conceptualizes all these actions conveying the possession and infers the motion segments, although they are not mentioned by the narrator. The aim of the action is to reach the object in order to possess it. This is another example involving border-crossing, since there is a shift from one state to another, i.e. entry into possession and initiation of a relationship. Consequently, the verb *to take* becomes a motion verb under the influence of the context and the satellite *out*, describing a movement from inside towards outside. Moreover, the manner-of-motion verb *to jerk* denotes the character's unwillingness to separate from the object. However, the Romanian translator used the transitive verb *a scoate*, which in this case is directional and belongs to the group of verbs expressing the motion in relation to a closed space. Romanian follows the same pattern as English in the second part of the sentence, the motion being abrupt and fast in both examples:

"His hand *jerked* back"
(Figure + Main Verb conflating the manner of motion + satellite [adverb])

„Mâna *i se smuci* singură îndărăt"
(Figure + reflexive verb conflating the manner of motion + satellite [directional adverb])

Linguists consider that *fall* is a verb expressing the path, because it denotes motion directed downwards under the force of gravity, although Slobin believes this verb belongs to those verbs encoding the manner of motion, an idea also shared by Zlatev, who regards it as a manner + path verb. The verb *to pick* is a general verb, that combined with the particle conveys the direction and vertical movement. The same pattern is adopted by Romanian. However, the Romanian translator omits the verb *to stoop*, which denotes a body movement. Further on, the translator uses a motion verb that we don't find in the English narrative – *a culege*, since the source language uses a verb expressing possession (*seize*). Additionally, Romanian uses a motion verb in the case when English uses the expression *to be off*, which has the meaning of *a pleca*. From the aspect viewpoint, the verb describes an inchoative action.

(13) "He tried *to squeeze* through the crack"./„El a încercat *să se strecoare* prin crăpătură".

In this example, the verb (both in English and Romanian), based on its main meaning belongs to the group of verbs which express the change of state and shape of an object (by analogy with the pressing process, the object's volume is decreasing) that is affected when a force is applied upon it. However, in this case, the semantics of the verb is different, since the verb describes a moving subject and also the manner of motion. Therefore, there

is an indirect force activated by the character and a motion oriented towards a point in the space - *the crack*.

Conclusions

The typological differences between Germanic and Romance languages stated by Talmy and namely, that, speakers of English and Romanian encode motion events based on the lexical and grammatical means available in these two languages have been confirmed through this comparative analysis. Thus, English, which is a satellite-framed language, conflates the manner of motion in the main verb, expressing the path in satellites, while Romanian, which is a verb-framed language, encodes the path in the main verb, leaving the manner to subordinated elements.

However, we noticed that both English and Romanian do not exclude the use of the means corresponding to the other type of language.

Thus:

1. The satellites of the English motion verbs have acquired a higher degree of independence and they can show the complex path without involving additional verbs, contrary to Romanian, which needs to employ more verbs. Exception was one single case of complex path (*dinspre*) employed in Romanian that we found in example (11).

2. The English prepositions employed in the examples that were analysed were pointing to accomplished processes, due to the telic character of the satellites, compared to Romanian, where the actions were atelic. For more conclusive statements, a separate study shall be conducted to examine if Romanian could have more possibilities to express the telic character through satellites.

3. Some differences were observed in relation to the stylistic and functional registry. The English motion verbs which were borrowed from Latin are used formally, while the manner-of-motion verbs are employed colloquially. In Romanian, the motion verbs were used neutrally and colloquially.

The following strategies were applied in translation for the purpose of overcoming the typological differences: transfer of the English structure into the Romanian context, omission of the motion verb in Romanian, translation of the English motion verb through an verb phrase in Romanian, translation of motion verbs with qualitative meaning through motion verbs with spatial meaning, translation of motion verbs through verbs of state, transformation of the typically English structure into a structure peculiar to Romanian, translation of English idioms through motion verbs in Romanian, etc.

Therefore, in those cases when the linguistic tool is not identical, the role of the translator of narrative texts from a source language into a target language belonging to different types is crucial, since they have to take into

account the stylistic implications and preserve the original text's stylistics and narrative rhythm.

Notes

[1]A satellite, as defined by Talmy, represents "The grammatical category of any constituent other than a noun-phrase or prepositional phrase complement that is in a sister relation to the verb root" [8]. Most probably, the term "satellite" was borrowed from Pittman (1948), but it was also used by Seiler (1960) and Frei (1968).
[2]Or, manner-rich language.
[3]Or, manner-poor language.

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LANGUAGES AND LITERATURES
TEACHING AND LEARNING

ON PROBLEMS OF INTERCULTURAL DIALOGUE AMONG CULTURALLY DIVERSE STUDENTS

Micaela Țaulean,
Senior lecturer, Ph. D.
(Alecu Russo State University of Bălți, Republic of Moldova)

Abstract: *Lessons of a foreign language are primarily designed to establish and develop communicative competences in the target language, but they are also a good opportunity to teach social, personal, interpersonal and intercultural skills. As people are characterized by cognitive complexity perceive the world in a multivariate way, the author of the research focuses her attention to students' intercultural awareness because it is the cognitive dimension of intercultural communication competence and it refers to a person's ability to understand similarities and differences of others' cultures.*

Keywords: *cultural awareness, cultural shock, cultural elements, intercultural communication, intercultural competences, self-awareness, stereotyping.*

The study of language and culture interaction becomes up-to-date in the research of many scholars, such as G. Chen, W. Starosta, G. Elizarova, I. Sterlin, S. Ter-Minasova and others. In modern methods of teaching foreign languages, a special attention is given to the ability to cross-cultural communication. In this context, it seems appropriate at the initial stage of training to acquaint university students with the culture and traditions not only of the target language but also learning to analyze the similarities and differences in communicative behaviour of different cultures. Lessons of a foreign language are primarily designed to establish and develop communicative competences in the target language, but they are also a good opportunity to teach social, personal, interpersonal and intercultural skills. Awareness of how different cultural beliefs may influence one's own and others' linguistic choices is fundamental to successful spoken communication. The problem of intercultural competences might be discussed from the point of view of cultural differences of interlocutors, possible communication barriers and misunderstanding, intercultural education and the problematics of foreign language tuition.

G. Chen and W. Starosta developed a *model of intercultural communication competence* that integrates features of both cross-cultural attitude and behavioural skills models [2]. According to the authors, intercultural communication competence is comprised of three dimensions: intercultural awareness, intercultural sensitivity, and intercultural adroitness.

We decided to focus our attention to students' intercultural awareness because it is the cognitive dimension of intercultural communication competence and it refers to a person's ability to understand similarities and differences of others' cultures. It is worth mentioning that the individual's perception of reality is determined by his cultural background, experience, interests, education and others. By the way, it is also shaped by the process

of an active interaction of an individual with the surrounding cultural and social environment. But when people from different cultures begin communicating with each other, the impact of a cultural aspect on perception is particularly apparent. Thus, in mono-cultural communication the link between background and new experience serves as a cognitive basis for establishing cohesion between them, allowing to avoid fails in communication, while the incongruity of individuals' cognitive structures often leads to misunderstanding and intercultural conflicts in intercultural interaction. The research done by G. Elizarova [6] proved the fact that the attribution in the process of intercultural communication can lead to interpreting events and the behaviour of people from different cultures on the basis of their own cultural categories.

When meeting representatives of other peoples and cultures, people usually have a natural disposition to perceive their behaviour from the position of their own culture, leading to a distorted interpretation. This determines the main psychological difference between intercultural communication and communication within one culture when attributing own categories doesn't impede but promotes communication. Intercultural competence development is also closely connected with the number of concepts in a person's mental experience. People are characterized by cognitive complexity perceive the world in a multivariate way, in all its manifestations, contrasts and shades, while cognitive, simple people possess a white and black perception and are not able to adapt to the real life contradictions. It becomes clear that the cognitive style "cognitive simplicity – cognitive complexity" is also responsible for some frame of world perception, determining the style of cognition and the way a person performs in a multicultural environment.

Since the process of intercultural communication is associated with overcoming stereotypes, cognitive parameters of tolerance – intolerance to unrealistic experience and rigidity – flexibility of cognitive control hold great importance as they are responsible for individual differences in ways of organizing his perception. Also, parameter rigidity – flexibility of cognitive control - is essential in the learning process, because it characterizes the immunity of an individual in the process of switching to other types of activities and methods in accordance with the objective requirements and evaluated by the speed and accuracy of critical tasks [8].

Awareness of one's own culture and the cultural differences between societies is a part of intercultural competence. The dimension includes two components: self-awareness and cultural awareness [2], [3], [4], [5]. Cognitive styles in the educational process manifest themselves in certain approaches to solving problems or performing tasks applied by the students, as well as in the way of processing foreign language information. In the

methodology, the ways of organizing cognitive activity are referred to as the strategies. The Oxford Dictionary defines strategies as specific actions; behaviours, steps, or techniques students use – often consciously – to improve their progress in apprehending, internalizing, and using the second language [10].

Objectives

This academic year I have a chance to make my post-doctoral studies in Valencia (Spain) at Universitat Politécnica de Valéncia (UPV), at the Department of Applied Linguistics. Spanish culture is a special historical heritage among Western cultures. It is a unique system that differs from the others with its synthesis of Latin, Arabic, European, Latin American cultures (and cultures that reflect the composition of the population - Catalan, Basque, Galician, Jewish, Gypsy). Pablo Picasso and Francisco Goya, Diego Velazquez and Salvador Dalí, Joaquin Sorolla and El Greco, Miguel de Cervantes Saavedra and Vicente Blasco Ibáñez were inspired by cultural diversity of this country. The influence of different nations, religions and cultures; boundary position between Europe and Africa; the Mediterranean insularity and the vastness of the Atlantic Ocean - all these factors are reflected in the majestic monuments and interesting traditions of Spain.

We elaborated the questionnaire for UPV language students with the purpose of *understanding the level of students' intercultural awareness*. The study focused on the willingness of students to learn a foreign language (English) and on their initial understanding of "culture", "cultural elements", "and stereotyping", "cultural shock" and on the necessity of integrating intercultural issues in EFL learning process.

Methods
Participants

The participants included 20 language learners with B1 level of English who voluntarily filled out the questionnaire and whose first language was different – Chinese, Spanish, Korean and others. The age of the learner participants varies – the majority's (85%) age ranged was 20-25 and the minority's (15%) age ranged was 25-30. As the administrative staff of UPV promotes the correct internationalization policy, there are many students all over the world who study at the UPV due to diverse international exchange programs. That's why the respondents in our research were not only from Spain (25% of respondents), but also from China (40% of respondents), Kazakhstan (10% of respondents), Morocco (10% of respondents), India (10% of respondents), Republic of Korea (5% of respondents).

Procedure

In our research we did not apply to any scales that include "agree" or "disagree" variants as we were interested in students' points of view and their attitudes. For the purposes of the present study, the language on the questionnaire was chosen English. A brief explanation about the purposes of the study as well as the importance of culture and intercultural communication in language education was given. The participants were encouraged toask questions in order to clarify any misunderstanding they were likely to face when completing the questionnaires.

Results

Our first question concerning the importance of learning a foreign language was challenging one because 60% of respondents agreed to the point of learning English; they found it desirable and motivating to learn a foreign language but at the same time 40% of respondents didn't care about the necessity of learning another language.

The second question asked respondents to circle or underline the words that they consider represent "culture". The number of words was given to them such as *literature, art, history, behaviour, drama, daily routine, family values, patriotism*. As culture learning involves acquiring knowledge, behavioural skills, and attitude related to two types of domain – big "**C**" culture and small "c" culture, it is worth mentioning that the majority of respondents (75%) circled the words that represented Big "**C**" culture – the words related to the *arts, history, geography, business, education, literature*. We consider it is very natural because these phenomena are easily seen, they are "above the water" (referring to the schematic "iceberg" representation of culture made by many scholars) and might be easily memorized by learners. Anyway 30% of respondents highlighted *behaviour* and *daily routine* as ones from small "c" culture. Some respondents (8%) hardly mentioned *cultural* or *family values* and *patriotism* as the elements of culture. We explain their choice and unfamiliarity with the fact that these words refer to the invisible and deeper sense of a target culture, that is, the mainstream sociocultural values, norms and beliefs, taking into consideration such socio-cultural variables as age, gender and social status.

The third question was concerning *cultural shock* and many respondents (85%) experience culture shock in their when beginning a course in a foreign language, travelling in a foreign country, studying in a new cultural environment, talking to friends or class-mates not in their native language or even dancing at disco in a foreign country. We strongly agree that such a shock is caused the difficulty of adapting to a new environment or new society. It happens to such persons who may differ culturally from host country culture and when their host culture differs much on which they are used in the homeland. Such persons hardly acclimatize themselves to a new

academic context. This can be dangerous for them as it might lead to another extreme, which will eventually end in a confidence crisis which may seriously slow down their adaptation to the host culture and their learning.

It is obvious that English is the language of communication and it can create a bridge between different cultures but many respondents answering the fourth question (almost 90% of respondents) stated that they experienced *language barrier* in their life. Besides, 60% of respondents stated that they easily started a conversation with anyone outside their own culture but 40% said that it was difficult for them to talk to people who belonged to different culture than theirs. The analysis of respondents' answers leads us to the argument that barriers in communication with peers are connected with all types of stereotypes that can be distinguished in any society. Even answering the question about sharing the room or the desk with someone of another cultural background, 20% of respondents categorically refused to do it and 10% of respondents answered that they were afraid of strangers although about 55% of respondents did not see any problems in this suggestion.

Based on the results of the present study, we can say that the problem of stereotypes facing academic society today is still waiting for its solution. Since W. Lippmann's point of view of stereotypes as "pictures in our heads" [9, p. 3], students are concerned with the way to cognize social, cultural, ethnic, religious stereotypes and try to manage them. Another scholar E. Bartminski regards stereotypes as reinforcing prejudices that construct barriers in intercultural communication [1]. We strongly agree that negative stereotypes may facilitate the students' comprehension of unfamiliar behavioural patterns and they can lead to intolerance towards the representatives of other cultural groups and impede intercultural communication. Some respondents (about 75%) agreed that many cultural groups are more stereotyped and even gave several examples, such as British, Americans, Germans, Indians, and Chinese. Undoubtedly, stereotypes exist in proverbs and idioms, folklore and oral speech, even in our minds and in this connection, we were interested in the issue of those positive or negative stereotypes that students had towards different cultures. Our next task to the respondents was to write some *associations with the given nations*. The overall analysis shows that the learners (58% of respondents) associate British with cricket, 5 o'clock tea and world conquer. The learners consider Englishmen reserved in manners, dress and speech. Germans for 78 % of respondents are serious with many cars, beer and technology, although 15% of respondents associate them with Nazi. Romantism, love, kisses, Paris, baguette and Eiffel Tower are association words for 87% of respondents when they hear the word "France". Russian people are associated with cold and snow for 40% of respondents and with vodka,

power, nuclear power and control for 35% of respondents. As for Americans, they are associated with fast-food and money for 75% of respondents and 40% of respondents consider them crazy, open-minded and talkative people. According to the results of this task, we can say that students' associations are quite stereotyped. Students' perceptions of representatives of diverse cultural groups are mainly a result of the assimilation of information received from other people, mass media, literature, films, and other indirect sources, but not as a result of direct contact with representatives of these peoples. One cannot be absolutely free from stereotypes. They are perceived as a finished product, or are born in our mind in the process of perception of any information. Therefore, we can say that positive or negative stereotypes that exist in the society influence upon of students' awareness and their opinions.

The next two questions of our questionnaire touched the problem of adaptability in a foreign country and some aspects of host country's customs. As our respondents were from outside Spain and it was interesting for us to know their perceptions about Spanish day-by-day routine. We asked them about Spanish habit to take or not to take the shoes off inside the house and about Spaniards reaction to the English-speaking person in the street. Based on the results, 25% of respondents outside Spain strongly agreed that in Spain, taking the shoes off was appropriate when the person were with close friends at someone's house. 10% of respondents had the opinion that taking the shoes off was appropriate if the person went to a house where the friends had a carpet on the floor. The next question we formulated like this: "When travelling around rural areas of Spain, what would you expect?" The analysis of the answers showed us that 30% of respondents outside Spain thought that Spaniards could only understand English or only could say "Hello", "Please" and "Thank you" in English. The rest of respondents considered that Spaniards could understand but couldn't speak English at all (10%). According to the results of this task, we can say that for the effective interaction between representatives of different lingua-cultures it is necessary to have basic knowledge of the characteristics of cultural identity of verbal and nonverbal behaviour of people from different countries. For adequate perception and effective intercultural interpretation of communicative behaviour of members of other lingua-cultures, communication in a foreign language should be based on knowledge of the cultural traditions and specific features of national character of the partners in the dialogue.

A special attention in our research was given to Spanish students. Their points of view were important for us as they were a part of the Host University.

As English and Spanish languages are the most common and studied languages in the world, the questions of national and cultural features of communicative behaviour of these people require were of great interest for us. Noticing an advertisement (a slogan) on the wall of Valencia underground with the phrase "We want to learn another language" and the response was "Yes, we want", we understood that something was "wrong" in the process of learning English in local language institutions. Based on the results of *Estudio Europeo de Competencia Linguística* (EECL) made by the Ministry of Education of Spain, the process of learning English as a foreign language is a great problem nowadays [7]. Many European researchers had made a serie of interviews among the learners and argued that English language in Spain is owned by about 24 % of the students (only oral skills). The level of English is worse only in Hungary (65% monolinguals), Italy (62%), the UK (61% native speakers), Portugal (61%), Ireland 60%) and France (41%). Interviewing Spanish students we made a conclusion that Spaniards are proud of their language and culture, and are wary of the presence of English loan words in their native language, which accounts for the sometimes unwillingness to learn this language. Some of them (45% of respondents) believe that the knowledge of the Spanish language is sufficient for life, some students (30% of respondents) are certain that if Spanish language is considered the second world language it is necessary to pay more attention to co-official or regional languages such as Basque, Galician, Catalan, Aragonese and others then to learn "alien" languages.

The main conclusions of the research show that for successful implementation of intercultural communication, students must have extensive background knowledge. The learners found it rather desirable to have better understanding of cultural diversity, to learn the target culture in order to communicate appropriately with English-speaking friends and with other cultural groups. Learners believe that it is rather necessary to learn cultural features to communicate appropriately. Besides, the majority of respondents (90%) stand for the necessity of learning intercultural issues at EFL classes but they are not prepared enough to live in a multicultural society as they need to learn about the target language culture and traditions as well as to learn and to analyze the similarities and differences in communicative behaviour of different cultures. The students believe that the integration of intercultural issues into the language classroom might help the mover come any negative reaction or misunderstanding and give them the opportunity to compare and contrast the cultural values of different languages and the ability to cite a basic definition of culture, to contrast

aspects of the host language and culture with their own language and culture, to recognize signs of cultural stress and learn strategies for overcoming them.

Conclusions

Learning a foreign language enables students to learn about other cultures (English-speaking and non-English speaking counties) and contributes to the discovery of their own identity and the developing of their own culture. This process leads to tolerance, understanding, sympathy and sensitivity, and brings a higher quality of life. We strongly agree that teaching of foreign languages nowadays should be carried out taking into account the specific characteristics of the national communicative behaviour and cultural traditions of interlocutors.

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Notes on Contributors

Fee-Alexandra Haase:
- Ph. D., Professor, University of Nizwa, Oman;
- author of significant scientific and didactic publications;
- participant in national and international scientific conferences.

Yuliya Gurmak:
- Ph. D. Student, Ivan Franko National University of Lviv, Ukraine;
- author of scientific and didactic publications;
- participant in national and international scientific conferences.

Ioana Boghian:
- Associate Professor, Ph.D., Vasile Alecsandri University of Bacău, Romania;
- author of significant scientific and didactic publications;
- participant in national and international scientific conferences;
- (founder) member of many scientific research teams ans societies from Romania and abroad;
- research areas: English philology, Cultural studies, Literary Science, Literary Semiotics.

Olesea Bodean-Vozian:
- Lecturer, MA, Ph. D. Student, Moldova State University;
- interdisciplinary studies in Foreign Languages and Literatures and Law, Moldova State University;
- co-author of "The Consecutive Translator's Handbook", Chisinau, 2011, 164 p.;
- project co-researcher in the EU FP6 "Dimensions of Linguistic Otherness: Prospects of Maintenance and Revitalization of Minority Languages within the New Europe" Project (2006-2008);
- trainer for the School of Professional Translator, ATP (since 2010);
- member of the Association of Professional Translators from Moldova (since 2007);
- member of the Union of Sworn Translators of Moldova (since 2010);
- research interests: cognitive linguistics, translation studies, and minority languages.

Micaela Ţaulean:
- Senior Lecturer, Ph.D., Alecu Russo State University of Bălţi, Republic of Moldova;
- participant in national and international scientific conferences;
- author of scientific and didactic works.