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15 years
of professional communication research
and translation studies
at Politehnica University of Timișoara

The 9th edition of the conference Professional Communication and Translation Studies (PCTS9) organized by the Department of Communication and Foreign Languages at Politehnica University of Timișoara in March 2015 focused on Language and communication in the digital age.

Concerns for human relationships in cyberspace, for how the EU's Digital Agenda resonates with the spirit of our times, the unprecedented expansion of human skills due to digital technologies are vastly discussed by the academic community of the Politehnica University of Timișoara. The first Romanian university-developed and hosted computer, MECIPT (also used to perform computer-assisted translations from English into Romanian and vice versa) was the pride of Politehnica University in the early '60s of the last century. Nowadays, digital technologies no longer concern exclusively programing and engineering design, but have become relevant for social sciences and linguistics, communication and public relations.

Timișoara itself is a citadel in which digital and computer-mediated communication excels. Timișoara became the city where the first digital tree in Romania was "planted" – a solar Wi-Fi charger for mobile devices, which allows up to 840,000 charges of 10 minutes per year. And this is only one example which shows how the city facilitates thus human communication in the digital age.

Thus, it is no wonder why in 2015 PCTS9 aimed at encouraging exchanges of ideas on the impact of new technologies on communication, at highlighting the evolution of humanities and social sciences in conjunction with technological innovation, and at investigating how the language industry adapted to the challenges of today's digitized world.

The first PCTS conference was first organized in 2001, and right from the start it became a visible scientific event in the academic community and attracted numerous participants from Romania and abroad. Selected contributions were regularly published in the conference proceedings, in the first years as separate collected volumes, and starting with 2008 on a yearly basis (ISSN 2065-099X). The proceedings’ international advisory board includes renowned scholars from Europe (Denmark, France, Germany, Ukraine, Slovakia, Slovenia, Spain and Romania) and from the United States. Since 2013, the conference enjoys the support of the Romanian Academy of Scientists.

A distinctive feature of the conference is multilingualism. PCTS is one of the few events that uses Romanian, English, French and German as working
languages, which, except Romanian, are also the languages of publication of the conference proceedings.

The 2015 edition of PCTS gathered over 140 participants, out of which 65 were affiliated with universities or research centers from the USA, Europe, Asia or Africa. The Romanian participants represented 19 universities, academies and research centers. In the tradition of PCTS, the contributions presented at the conference and submitted for publication were peer-reviewed, and the selected authors will be published in two separate volumes in 2015 and 2016.

The current volume reflects the four sections of the conference: professional communication; linguistics and communication; translation studies; and foreign language pedagogy. The volume also mirrors the main research trends in these respective areas.

The Professional communication section comprises eight articles dedicated to media and new media, to rhetoric and multimodality in communication, to semiotics, the new language of signs and meanings, triggered by the intervention of new technologies in generating messages for the digitally empowered public.

The second section, Linguistics and communication, focuses on Romanian language and anglicisms, citation practices in professional literature (economics), a comparative approach to antonymy and on phonetics from the point of view of challenges for non-native speakers of English in medical communication.

The section Translation studies displays the largest linguistic variety – English, German and French. The six articles tackle different challenges of the translator of professional texts, diachronic approaches in translation studies, the digital dimension of language use and the cultural competence which accompanies (or should do so) the translator’s practice.

Finally, the Foreign language pedagogy section consists of 4 articles and represents a valuable contribution to teaching English and German in a culturally rich and diverse medium, with traps and challenges which can be successfully addressed by competent and talented professors.

The section List of abstracts in English at the end of the volume offers a quick look into the articles that set up the volume. The abstracts are arranged alphabetically, by their authors’ name.

In the long tradition of the PCTS volumes, the current volume will also be submitted for indexation in major databases relevant for social sciences and language studies, contributing thus to the dissemination of theories and ideas in our fields of study and research.

Mariana Cernicova-Bucă & Daniel Dejica
Timişoara, December 2015
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I. PROFESSIONAL COMMUNICATION
HOW MUCH IS INFOTAINMENT THE NEW NEWS?
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Abstract: Infotainment has become a new approach to news reporting lately and introduced into the public sphere matters that seemed hard to crack, especially in terms of economic, financial and political analysis. The inner structure of news production has changed in terms of gathering, processing and disseminating novelties and in the way in which the public evaluated the shifts in media planning biased towards commercialization and entertainment. The «new news» will probably share the fate of the so-called new media (actually, new digital platforms that took over the signs and their significance from print, radio, cinematography and television): groundbreaking experiences will become gradually goods and gains of the journalistic trade while the useless ones will be shaken off in the media industry’s search for new approaches to reality and truth.

Keywords: infotainment, hard/soft news, media communication, news packages, current-affairs magazine.

1. Introduction
The portmanteau word infotainment and its offspring, infotainer, were first quoted in 1980 during the Conference of the Institute of Information Scientists and Library Associations with a disparaging connotation it has carried ever since. In 1974 the Convention of the Intercollegiate Broadcasting System, which united college radio stations from the United States coined the word «infotainment» with a slightly limited meaning of a nexus between information and entertainment.

The popularity of the word expanded during the process of television formats diversification, encouraged by digitalization and global communication, carrying a disapproving meaning. However, infotainment productions multiplied and provided a “variety of functions and services” [Popescu, 2007, 207], addressed to and involving a growing number of people. Its richer meaning soon challenged researchers and practitioners to find a nickname for it. The outcome was «the new news», which tended to cover incoming developments in journalism in a more comprehensive manner.

2. The main issue
Supermarket tabloids saved the day for infotainment because they represented the lowest journalistic standards in any media market from the very beginning. Compared to their cheap performance, infotainment could pass as hard news, although criticism stuck to its products, nonetheless. Sometimes, infotainment invaded quite a few of the most sophisticated news departments for rating reasons. The public’s points of interest pressed producers to stoop to conquer. When the pop star Janet Jackson exposed willingly or by accident part of her intimate anatomy during a show in 2004 even the sober CNN ran the story before a report on a chemical attack against a US senator. Obviously, there is a price to pay for such sideslips, especially in cases of media coverage of political games and players. More often than not, citizens may become
disillusioned and even cynical about those newsworthy figures the media would target regularly either for real or for imagined shortcomings. “Journalists have been blamed, for example – and the rise of hyperadversarialism process journalism and political infotainment have all been implicated in this trend – for declining rates of participation in Britain, the United States and comparable countries” [Barnett, 2001, 2]. Further research of the Romanian media will argue whether such a conclusion applies to them, as well.

The public’s whims and pleasures cannot be blamed indiscriminately for developments in the field of media communications, which sometimes bred a poor coverage of items from the hard news area. Some researchers felt and expressed their concern for the decline of “serious” news related to international or public affairs. “In its place, many suggest, news has dumbed down to become infotainment, focusing of human-interest stories about scandal, celebrities and sex” [Norris, 2000, 7].

While human-interest stories are part of serious news under the label of «soft», the other two topics belong permanently and irreversibly to the tabloid media. However, the required distinction between the two trends saved the day for both approaches. Infotainment kept the mainstream media from an erosion of professional journalism, while tabloidization represented a diversification of the market and answered public expectations at different levels, into distinctive formats. Pippa Norris stated in her study that “soft news and infotainment have undoubtedly grown in some sectors of the market, but serious coverage of the political events, international affairs, and financial news has also steadily expanded in availability elsewhere”[Norris, 2000, 8].

Anyhow, such developments go up and down following the public, which is not reacting to communication stunts only. What matters are the cultural level and the values individuals share in siting and comprehending the information fed by the media. Researchers concluded that a more literate and educated audience can assimilate and evaluate diverse sources of messages on the way of making their own judgments, useful and beneficial only in an inclusive and interactive governing system, truly democratic, not in a hypocrites whitewash.

There is not very much room for debate on ethics, credibility and trustworthiness when commercialism slams the door in the face of a journalist willing to take the infotainment way only to make sure that his/her message that might not be soft in essence reaches the targeted public, even if the final editorial decision is the outright audience-revenue yardstick. From this perspective, "tabloidization can be seen as a subcategory of popular journalism and infotainment is, in fact, a new term for a much older development of quality popular journalism such as family-oriented variety shows on television. Infotainment is used as the overarching concept in the context of popular journalism” [Deuze, 2005, 880].

Television and print media (on paper or on screen) made the difference between infotainment and tabloids, and each of them adopted its own grammar and developed its own style. For obvious reasons, they both borrowed from each other, the «print» taking over visuals from television productions inserted to support its own stories. This interchange of ways and means helped infotainment to introduce hard news issues to a reluctant section of the public, more comfortable with novelties that did not upset common people already busy with solving current personal matters – employment, health, education. “The flight from the news by entertainment fans has a more profound influence than the slowing of this flight through infotainment. Soft news means items comprised in television programmes that cover politics at least occasionally but are not traditional news program to inform the viewer”[Peterson, 2000, 288].
The love-hate relationship between media providers and more and more sophisticated receivers or producers, as Bruns called the new communicators of the digital-platform era [Bruns, 2005, 2], stimulated media productions, which borrowed small tricks-of-the-trade from neighbouring media stakeholders: some powerful soundtracks of music and natural processed noises, a flood of strongly treated pictures and a special, short, brisk and even aggressive language.

Conservatives screamed “blasphemy!” and demanded that news and entertainment should go their separate ways. They failed in their claims of purity of form, of decency at all costs when the roller-coaster started to crash over most of the news departments during the late 1990s.

Infotainment was conquering audiences and producers in Romania and in the entire world. It substituted gradually stiff news presentations from the stringers in the mainstream media (read television) with a smoother approach bordering both the traditional “serious journalism” and something reminding audiences of soap opera story-telling. Several appalled die-hards argued that entertainment was suffocating the information flow and the educational factor that should have been imbedded to all media messages.

Libertines upholding more articulate and innovative views replied quite cunningly that infotainment is a mere shortcut to the introduction of novelties from politics, economics and public affairs, sugarcoated into a more palatable product. “Shying away from hard news towards entertainment can influence deeply the public’s perception of the news, especially through the accessible format of infotainment products. Soft news covering political or public events in a more detached manner may carry novelties to the public in a faster and more agreeable way” [Peterson, 2000, 280].

Media communicators attracted severely by the miracle of picture processing (more convincing in its final product, and a lot easier to broadcast through the web) discovered this new type of getting to know and be known by a larger though unpredictable and unsteady audience, once news packages are no longer the bleak doomsday-predictions of the Walter Cronkite-manner.

Infotainment brought to the front stage both news providers and news consumers in the new environment opened by the 24/7 news channels. Their journalists and video editors made news packages circulate around the globe with the speed of light in a format accessible to different areas of different cultures.

A new partnership between multimedia providers and a growing number of receivers/customers/clients has turned the tables and produced an accelerated expansion of the media market, once the digital platforms became more accessible to an increasing number of people from wider and wider areas. Interactive communication has been the core of an unprecedented process of transforming message producers into message users almost instantaneously, and the other way round. Such a trend has left some wound marks and a slight reluctance of the public in its approach to communicators mushrooming from inside social networks, from the PR industry of the great corporations and from among adventurous netizens.

A sustained attack against the public unleashed by the advertising industry, perpetrated with promotion messages disguised as news reports by spin-doctors together with political marketing in times of election campaigns generated a sort of media malaise engulfing the public/audience, a feeling that opened the gate and up surged the appetite for soft news and infotainment.

Once it set in, infotainment proved to be far from a dramatic, irreversible divorce of the “serious news production” from the mainstream of information and novelty. Mass
media communicators adjusted their approach to current events and became part of
the public information landscape.

The professional training of each media communicator, and the media market
feed-back developed some editorial patterns and behaviours which fulfill not only the
common thirst for knowing the world about us and its major events, but also some new
communicational standards for journalism as part of the public sphere mechanism
which it relies on:

- Credibility and trust;
- Integrity based on differentiating good from bad stemming from the
  acknowledged and accepted responsibility deriving from such a partition
- Decency as an attitude of individual sacrifice, and the respect of the others
  hinged on norms and conventions generating community interaction [Olen
  1988, 33];
- Disciplined or rebellious media messages called for a new professional
  order, requested by media researchers and practitioners. Their common
  efforts made Edward Tivnan identify several media essential
  responsibilities in the human society:
  - To report newsworthy events truthfully in a clear and rational way [Tivnan,
    1995, 263-265]. Sydney Callahan added that the media must not only
    report news stories with utmost accuracy. They must also draw a clear-
    cut distinction between fact and fiction, between news and opinion. “Only bare
    facts are not enough. News journalism must report the truth placing the
    story in perspective, in order to establish the credibility of several sources
    for the public’s perception”[Callahan, 2003, 3-15];
  - To provide a forum for public criticism and compromise. The media should
    set in motion a turntable of views and opinions, which journalists may not
    accept. However, media outlets should allow their practitioners to exercise
    their personal conscience [Tivnan];
  - To present a significant image of the groups which constitute a social
    community.

Within this framework, Ted J. Smith concluded that media is responsible for the
perception and the meanings the public attaches to the values a certain society shares.
Media providers must contribute to the transfer of cultural traditions from one
generation to the next. They may also consolidate generally accepted virtues and
norms [Smith IIId 1988, 39-40].

Instead of segregating infotainment from “serious journalism”, this new trend
should be regarded as a sophisticated and sometimes risky attempt to communicate.
Besides, “no aspect of broadcasting calls for greater skills or harder work from
producers, directors and performers than the business of capturing the audience with a
smile or mounting an exciting production” [Dyer 2002, 8]. Such an approach would
defend the news industry from criticism coming from puritans eager to contain
journalism within rigid, professional guidelines.

For viewers who witnessed and followed the emergence of an alternative
journalistic approach of events through a mixture of hard and soft news, infotainment
may look like the other side of the coin for «serious» reporting. For younger
generations, born and equipped with communication gadgets the danger of taking
infotainment for serious news is huge and it stems from the very fact that today’s
youngsters no longer have reliable terms of comparison. Sober reporting on major
issues is ornate every now and then with human-interest stories, more exciting, yet
less significant for an individual’s or a community’s fate. Obviously, education may be
one of the pathfinders to lead teenagers out of the woods. Unfortunately, not all young people have an equal access to the best schools and the most performing universities. Not all of them are born and raised with a digital tablet or phablet on the night table. Families do not have the same background, the same life experience and the same moral values.

Infotainment and its stepbrother, the tabloid, hinge on popularity. They develop a sort of celebrity culture and their appeal to the public, which cannot be overlooked anymore, generated a new television format stemming from the print media: the current affairs magazine. In television production, this is a sort of news programme dotted with different audio-visual products like news packages, interviews and features covering novelties or bordering them in terms of time sequence. From an editorial perspective, all such brief «sub-chapters» vary from the most urgent hard news reported via live inserts related to a developing event to a background story that either follows up a previous event, or simply explains it and its consequences.

Journalistic habits and styles differ from one TV channel to the next. The Romanian public television adopted such an approach, given its status of a generalist station, assigned by the law to address the interests of as many social groups as possible, and to inform, educate and entertain its audience in a balanced and decent way. Quite surprisingly, the First channel of the public television pioneered infotainment productions even in the early 1980s with weekly programmes like “De la A la infinit”, or “Album duminical”. In the early 1990s, after the regime change, their popularity spurred younger producers to follow up with “Ora 25”, broadcast on Saturday afternoon and moderated by one of its producers. Commercial channels that mushroomed in Romania after 1995 quickly adopted the idea of such news magazines on current affairs and entertainment. They soon abandoned it and moved on to so-called talk shows, which unfortunately turned into collections of politically biased talking heads. Once more, the Romanian public television was the first to broadcast an 8 hours live programme during the U.S. Presidential elections in 1992. It was a balanced combination of real time reporting on the news and video flashes received via the Eurovision News Exchange, a number of features, the candidates’ bio-portraits, archive reminders about the American political scene and proceedings, about historic landmarks all intertwined with some American misc hits. Such a news marathon enjoyed a tremendous success, which was doubled in 1996, during the following U.S. Presidential elections. Such a professional performance followed the rules contained in a specific law on the duties and freedoms of the public radio and television services in Romania, which demanded journalists, producers and controllers to respect the public’s right to free, accurate and balanced information about domestic and international events relevant to the audience.

Commercial stations are free from specific legal constraints in Romania. All they must do is to fit into the general provisions regulating the media environment, as a whole. First, because they do not fall under the provisions of a specific legal act, and secondly because they gyrate around higher audience ratings translated into big money from advertising. Henceforth, the current affairs magazine-format has become even more appealing to them, as such stations cram together both real reporting of hard and soft news and some political gossip, projections and commercial promotions.

Popularity has become a very treacherous temptation, ebbing unexpectedly because it includes representations of people. In most cases, reason is overcome by emotional reactions, by likes and dislikes. No matter how perceptive producers may be, sometimes they are taken aback by the way programmes influence popularity rates among the public. Ultimately, emotion proved to be a journalistic engine setting in
motion new and unexpected areas of interest. Infotainment played the affect and sensation card in order to capture and preserve a larger audience. “As popular sovereignty became routine and the popular media [became] commercial, the use of sensation in the service of truth began to jar the modern sensibility” [Hartley 2012, 316].

At this point, two basic concepts support each other, up to a certain point, to divorce each other irreversibly in the end. Journalism’s first obligation is to the truth, and its first loyalty is to people. A very noble edict, which has been the bright North Star, followed by most of those truly dedicated to media communications, irrespective of the selected medium.

Finding and especially reporting the truth is a tremendous task and the success in the attempt to get to the core of events is never certain, while the risk of failure is always there. For the very good reason that no matter how a dedicated journalist is to the cause of truth, he or she is a human being, living between reason and emotion. Even the most strenuous efforts to let the former prevail and to suppress the latter, or the other way round, they will both exist at different degrees. “Despite the empirical fact that no journalistic enterprise has ever succeeded in separating reason from emotion, information and entertainment, the real and the imagined, the facts and the story, nevertheless the idea persists that journalism should not deal with «naughty bits»” [Lumby 1999, 163]. True enough! What is naughty? Are scoops from the private life of a public figure naughty when reporters try to get between her/his bed sheets, or when biting criticism based on facts (and pictures) shows the dark side of the moon in a politician’s career and his/her rise to fame? Hard to tell, but both the mainstream media and infotainment open promising options. First, to discard any attempt of naughtiness and stick to serious news. Second, to leave the topic in the care of tabloids feasting on sensational scoops. And thirdly, to allow infotainment to sugarcoat the story, make it newsworthy, yet keeping its distance from the Page 3 style. A compromise of the three may bring into the public space an exciting story mere by hint and not by description.

Balancing the scales between reason and emotion would have been easy sometime ago when most media outlets (dailies in the first place) managed very faithful sequences from the public. Digital platforms, the TV remote control, zapping have all brought a new consumption mobility for young and old, for Romanians, Argentinians, South Africans or Vietnamese. An American researcher concluded wisely that sticking to the middle of the road in the case of infotainment versus tabloidization is more than difficult but also for any form of communication. The very changes not only at different levels of society but also inside the communication industry itself generated a new process of inquiring, of research and prodding that has pushed things to the limit.

“The center of gravity for formal inquiry changes places, too. In an economy of staff [objects, n.a.] the disciplines that govern extracting material from earth’s crust and making stuff out of it naturally stand at the centre: the physical sciences, engineering and economics as usually written. The arts and letters, however vital we all agree them to be, are peripheral. However, in an attention economy the two change places. The arts and the letters now stand at the center” [Lanham 2006. XII].

Both arts and letters are parts of the communication process and journalism has borrowed from each of them to the benefit of its best productions. Arts yielded emotions; letters lent style, language and meanings. Together, they promoted journalism to the centre stage. Since journalism is an island within the popular culture-flux, it is essential to detect the direction it is heading to, and to evaluate its contribution and its limits in disseminating reason and knowledge. Emotion will follow, anyway!
Market-oriented media (read commercial) have cast a long shadow over topics generally focused on the political environment. The effect is that commercialized products, with an emphasis on out-of-the-ordinary, have surrounded political news packages and reports, usually keeping the front page. "The dramatization of politics and the migration of the political discussion towards «infotainment» venues in which the voice of the ordinary citizen has a greater role are likely to increase popular involvement in politics" [Brants 1998, 320].

Obviously, taxpayers would only be too happy to jump onto the bandwagon because it may bring them closer to an inclusive and interactive governance system. Politicians, on their part, will hurt because they live in the spotlight, they love the show and they do not accept easily to be sidelined especially when they sponsor popular media outlets directly or via political parties and organizations. Losing control and the front seat in the theatre is a bitter pill to swallow by public figures who act in and for the public attention.

A major concern in the analysis of infotainment is that of its significance. It definitely brought along changes of perspective and approach in journalism, encouraged tremendously by the social (nonprofessional) media. From this point of view, infotainment may be regarded as an updating process of communication that some researchers identify with modernization of the industry [Daniel Hallin and Paolo Mancini 2010, 176].

Infotainment has been growing constantly and it blurred sometimes the line in the sand that isolated news from entertainment, from the PR industry and from the advertising machinery. The inner mechanisms of news production have changed in terms of gathering, processing and disseminating novelties and in the way in which the public evaluated the shifts in media planning biased towards commercialization and entertainment.

The «new news» will probably share the fate of the so-called new media (actually, new digital platforms that took over the signs and their significance from print, radio, cinematography and television): groundbreaking experiences will become gradually goods and gains of the journalistic trade while the useless ones will be shaken off in the media industry's search for new approaches to reality and truth.

By mere chance, or perhaps by a shrewd maneuvering behind the scenes, the meaning of the very term «news» has been detoured towards a limited significance of «political news», everything else being dumped into «soft news» and ultimately into infotainment. There are three reasons for this segregation. First, the news value follows a sort of downgrading as the daily news programme unfolds. Priority comes to «hard news», mostly political, which will take the top place. As one goes through the rundown, one would navigate further among human-interest stories and the thrill dies out to the last news package in the programme that bears little interest for politicians, if not for the public. Second, a number of current affairs programmes do not focus on (political) news as such. For the sake of popularity and audience ratings, they employ a rather detached journalistic approach where politics is not a professional beacon. Soft news and entertainment come to the further end of the springboard to meet the expectations of a public favourable to good news. Thirdly, several fiction productions (films, serials, reenactments) foray into politics imagining what journalism is supposed to do but cannot: the trading behind closed doors (see "The House of Cards"). Investigative journalism should cover those stories, but that is a tedious, costly and risky side of the profession. Whenever this sort of journalistic work comes up with sensational scoops, they have been jump-started by unilateral interests of one political group intent to reveal the wrongdoings of its rivals. This is exactly where infotainment
comes in with flying colours! "Thanks to infotainment some viewers may learn more about some political issues than they would in the absence of news-entertainment mixtures" [Prior 2007, 275].

Infotainment’s gains of popularity among producers and the members of the public should not be overlooked, overestimated or discarded out of hand for a very good reason. Most viewers watch hard news, serious news as a shift of gear in the information exercise. Researchers found it difficult to establish which of the two takes the first place. It is highly possible that entertainment and news change places according to each individual's state of mind, humour, environment, culture, education, beliefs and moods. Therefore, such a strict hierarchy could prove irrelevant as long as the alternation of hard news and infotainment proves that the public has accepted the newcomer (infotainment) and remains also attached to well-set patterns of serious news reporting on basic matters of social and individual interests.

References

THE IMPACT OF NEW MEDIA ON IOHANNIS’ PRESIDENTIAL VICTORY

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Abstract: 2014 marked Romania’s first new media presidential campaign, resulting in the unexpected victory of the candidate who had previously been presented by polls and media as the runner-up. Through the same electoral event, we could observe, for the first time, a presidential result favoured by the “citizen-camera witnessing” phenomenon, generated by the Facebook civic engagement of the Romanian voters from abroad. In the present paper, we aim to weigh the impact of the campaign which was carried out on Facebook on the runoff voting days, on the election results. By using the content analysis method, we are going to assess the voting dealignment generated by the first web 2.0 presidential campaign in Romania.

Keywords: new media, campaign, president, Facebook, citizen journalism.

1. Introduction

The presidential campaign carried out between candidates Victor Ponta and Klaus Iohannis can be considered the first new media political campaign, as it was the first political instance in which new media was used as a campaign tool in a strategic effort. Due to his online communication strategy, Klaus Iohannis was labelled by the media as “the Facebook president”. His victory was clearly the result of what happened on the social media platform known as Facebook during the two weeks after the first voting round. Not only did his staff make use of a proper context given by the Diaspora unfortunate polling station situation, but the Facebook audience highly contributed to this victory by generating a voting dealignment, turning the runner-up into the winner of the electoral race. Iohannis is one of the most visible politicians in social media, as he is the only European politician with over 1,5 million likes on Facebook (Reportervirtual 2014).

Moreover, it is probably the first time that civic engagement achieves such results in Romania, due to the citizen-camera-witnessing phenomenon. Protests following the Diaspora incidents manage to create high international visibility, turning over the expected results of the presidential campaign.

2. Theoretical framework

2.1. New media in politics

New media appears to be one of the most common tools for advertising. We assume that new media is a cheap, very easy and very popular tool, that engages more and more people, creating a strong network between cultures and areas of interest. “Consumers use new media to contribute to all parts of the value chain,
ranging from superficial articulation to extensive co-creation” (Henning-Thurau 2010). The affirmation can be extended to a political level as well, as the electorate can contribute by adding valuable information on the social media that can be taken into consideration by other groups.

As stated before, the traditional media is being replaced, nowadays, by the new media. With the emergence and spread of new media in today’s civic life, we are witnessing a move of audience activities online (Jingsi Wu 2013). This trend is becoming popular all around the world and new media is being used in many domains.

President Obama and his team used new media for embracing young voters, resulted in fundamental changes in the American political landscape (Alexandrova 2010). Not only the American political spectrum was changed, but also the international political campaigning strategies were reconsidered. One of the most accurate comparisons presented Obama as the teenagers’ favourite candidate. “The clash between Apple and Microsoft. Obama was the Mac, of course: youthful, creative, nimble, forward-looking, and sleekly stylish; Clinton was the PC - massive, corporate, sitting atop a huge pile of capital. John McCain, though, was an IBM Selectric.” (Friedman 2009) According to this, we can conclude the fact that new media is more user friendly for the teenagers, as they respond better to this form of political advertising. “Virtual communication for such people is extremely important; therefore, social media enables the politicians to reach youth through the most acceptable communication channel.” (Suminas 2012) All in all, this gap between generations must be seen by political actors in terms of adaptation. “To some extent, the threat to older media is a cultural–generational one. As McLuhan noted, new media can change profoundly the way in which content is consumed and perceived.” (Lehman-Wilzing and Cohen-Avigdor 2004)

What’s more important, new media offers the possibility of a two-way communication between the politicians and members of the society when politicians can have direct reversible connection and citizens can freely create and transmit any type of messages to the politicians. (Suminas 2012) Moreover, it is much easier to have different approaches to different kind of publics, by using social media. “In today’s world the audience of electors becomes more and more fragmentary and different parts of it demand personal communicative messages that satisfy their interests and new forms of information presentation that are specialized for every individual user” (Suminas 2012). This can result in many benefits, for both political actors and the electorate.

New media counts not only as a form of transmitting information, but as a form of creating content. “Consumers use new media to participate in social networks, which enable them to create and share content, communicate with one another, and build relationships with other consumers” (Henning-Thurau 2010).

2.2. Citizen camera-witnessing

In the midst of the uprising trend of using new technologies, reporting events can be thought as one of the areas in which we witness some of the most significant changes. Journalism has been affected by these new technologies especially when one thinks about citizen journalism, as citizen-made pictures and videos are now “a
routine feature of mainstream news coverage” (Andén-Papadopoulos and Pantti 2013b, 1). The impact of sharing experiences through amateur pictures and videos has been carried onto the organizations in charge of reporting news, enhancing the visibility and coverage of events – especially crises events – on an international level.

Recent events, such as the 2013 – 2014 uprising of the Ukrainian citizens against the Yanukovych regime – known as EuroMaidan –, have contributed to the ascension of Facebook, as a social media platform used in order to convert the global community into a witness to the Ukrainian revolution through photos and video streaming. What is more, Facebook was used by the citizens on EuroMaidan as a means of generating debate and gathering support for a new government.

In defining the citizen camera-witness, Andén-Papadopoulos (2013a) envisions individuals, average citizens or political activists “who put their lives at risk to produce incontrovertible public testimony to unjust and disastrous developments around the world, in a critical bid to mobilize global solidarity through the affective power of the visual”. This is, of course, the case of high-risk political events, yet there are others which did not present such risks, but did create international awareness and solidarity. The concept of citizen camera-witnessing, as an expression of engagement created through a mobile phone device and then delivered over social media platforms, is a form of “mass self-publication” (Andén-Papadopoulos 2013a), conveying a negative personal experience – of political nature – in order to reach a wide audience.

Thus, the mobile camera phone becomes a portable extension of the self, as it documents the experience of its owner, either as the subject, or the witness to a political crisis event. Moreover, the device gives its owner some sort of networking power, as it generates an impact on the social media platform delivering the message to the public and might facilitate contact with other people undergoing the same or similar experiences or with the journalists in charge of reporting the events. However, the device providing amateur witness materials might have the power to bypass certain established editorial and censorial filters, as it shows situations as they are documented on the spot. Last but not least, the experience becomes a public record, a “testimony that might disrupt «official» perspectives carefully crafted and provided to the mainstream news media” (Andén-Papadopoulos 2013a).

2.3. Citizen camera-witnessing during the presidential elections in Romania

An in-house crisis which rooted in the diaspora voting process became an international crisis event, placing Romania on the map of citizen political journalism. The situation arose on the first round of the presidential elections, held on November 2nd, 2014, when what was considered to be a monotonous, bland political campaign generated a social movement both in the country and abroad. The voting process was dramatically slowed down by the requirement to fill in – before the members of the polling station’s electoral bureau – a statutory declaration by which every citizen voting in another polling station that the one of residence commits not to vote in another polling station. Thus, many Romanian citizens from abroad did not manage to cast their votes.

Among the issues leading to protests, documented by the Romanian citizens from abroad and posted on Facebook through pictures and videos accompanied by
testimonials, there were the faulty organization – by the Ministry of Foreign Affairs – of the voting process from abroad, polling stations closing earlier than the already established closing time, peace officers using tear gas on citizens expressing their discontent towards the fact that they did not manage to cast a vote after spending hours in front of the polling stations. All these issues circulated on Facebook, engaging Romanians from all over the world in protests, in the two following weeks.

The situation did not improve by the time of the second voting round, which resulted in a vote dealignment phenomenon: parts of the partisan electorate turned into independent electorate, heavily impacting on the final vote results.

3. Methodology

Taking into consideration the impact of new media in the Romanian presidential campaign in 2014, we consider the content analysis the most suitable research method for this study. Therefore, we are going to analyse the two weeks of “social tension”, in between the two voting rounds. The period of time to be analysed is 3.11.2014 to 16.11.2014. According to the national televisions, this period was a much tensioned one and the political activity on social media was on a high pitch note. The contagion effect was one of the consequences of this tensioned period. In order to see the impact of this phenomenon, we came with an analysis grid, that tries to emphasize the great effect new media has nowadays. The content analysis is meant to outline the main characteristics of video materials, pictures, documents, articles, etc. Thus, in our case, the analysis focuses on Facebook posts, comments, likes, shares, videos and pictures attached to a post. Taking all this into consideration, we are going to see the effect of social media in the Romanian political campaigns and their importance in winning or losing the elections.

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<td>Trend of the comments</td>
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<td>Trend of the post</td>
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Figure 1. Analysis grid

3.1. The Facebook president – an analysis

After the first voting round, the problems with Romanian Diaspora aroused. This was the begging of a series of protests and intense debates. As the Romanians that live outside the country were not able to vote because of the poor management of the organizing team, the fury of the people emerged, transforming Romania in a protest zone that was to be called a conflict between generations (Mediafax 2014), as the youngsters were those who supported Iohannis and the elders were going to vote for
Ponta. As Ponta and his team were in charge of organizing the elections, everybody considered this to be an attempt of defraud of the elections or preventing the Diaspora from voting.

The first Facebook post of Iohannis’ team, after the first day of voting was a video of the situation of the Romanian Diaspora, who was not able to vote. The post gathered 22600 likes, 9829 shares and the trend of the post was positive for Iohannis, but against his main opponent, Victor Ponta. The most popular comment was “Iohannis for president” and the key words were: “no Ponta”, “youngsters”, “bustard”, and “manipulation”. This post had many comments, as the situation outside the borders seemed to be critical.

The next day, Iohannis’ team didn’t post a thing; they just updated the cover photo of the candidate’s page. This photo was an electoral poster that presented Iohannis as the candidate of the right wing. This post gathered 17327 like and 739 shares. Once again, the most popular comment was “Iohannis for president”. Not to mention the fact that the trend of the comments was positive for Iohannis and of course, negative for Ponta. The key words and phrases were “our president”, go to vote”, “good luck”, “God helps us”, “I vote for Iohannis”, “Diaspora has faith in you”. Moreover, the people commenting on Iohannis’ posts are usually people that support the right wing, hate Ponta and are furious because of the situation in the Diaspora.

On November 5th, there was no post from the campaign staff. The next day, on November 6th, the staff posted a video of Iohannis that would encourage the population to go vote on the next voting round. The video has a length of 1:56 minutes and it gathered 68775 like and 88698 shares. The video emphasizes the position of the right wing toward the scandal regarding the voting situation in the Diaspora. Iohannis presents himself as a “hero”, “a saviour” of the Romanians. He encourages people to fight for their voting rights and to put pressure on the Government and Victor Ponta to solve the problem with the voting situation outside the country. Furthermore, he transmits his campaign message that suggests that “people are stronger together”, that is why they all have to unit their forces, in order to win the electoral competition. On a more realistic note, we have to appreciate the trend of the post as being positive for the actual president and against his opponent, the current prime-minister, Victor Ponta. The social media fans of Iohannis posted comments declared their support for the candidate and most of them approved his message. They posted comments against Ponta and the top comment was posted by a Romanian lady who lived in UK and declared that she will travel for 3 and a half hours to the polling station. Also, she expressed her with that on the 16th of November we will all celebrate his victory. This video was a very popular post for Iohannis and it engaged lots of users that commented, shared and likes the post. Moreover, they started real debated related to the post and expressed their true wish of having the candidate as the next Romanian president.

On the 7th of November the candidate had 5 posts. The first would be news about independent observes for the elections, an original article from romaniacurata.ro. The Central Electoral Bureau, the Romanian institution in charge with the election was not approving the new observers for the second voting round and Iohannis would blame it on the Government and the prime-minister Victor Ponta. The post had 6516 likes, 888 shares and comments that approve Iohannis’s position. The key word were “thieves”,
“not everybody is like u”, “our generation represents the change”. The most relevant comment was posted by a woman that would say that Iohannis is the first man in the post-revolutionary Romanian history that does not want the parliamentary immunity. The second post from the 7th of November presents a campaign video were Iohannis presents himself as the prosper mayor of Sibiu and a prosper president to be. It gathered 40964 likes, 10999 shares. The main phrases: “the internet is with you”, “no communism”, etc. Again, the main comment was posted by a woman, a resident of Sibiu that declared that things in Sibiu are still working very well that is why she’s going to vote for Iohannis. The fans of the page are even using emoticons, in order to express their support and gratitude for Iohannis’ electoral program. During this analysis we were able to identify some hearts, smiley faces and all sorts of emoticons that reveal the support and the fanaticism of the electorate.

Another video posted on the same day, reveals the negative campaign instruments used by the campaign staff. In this video, Iohannis talks about the communist era making a comparison between the actual Government and the communist one. He underlines the poor living conditions and the fake promises of the current Government. The video has almost 1 minute and a half and a number of 17929 likes and 3516 shares. The trend stays the same and the main phrases are “revolution”, “Iohannis for president”, “Rome votes for Iohannis”. The top comment was posted by a woman that would express her sympathy for Iohannis and declared that Spain supports him.

The 4th post of that day was a 1:17 minutes video. The video presented Iohannis in a televised talk show where he explained the position of his party and his approval for the western and American democracies, while Ponta would appreciate the Communist Chinese Party. He gathered a total of 21592 likes, 5766 shares and would keep a positive trend of the comments. These comments would talk about Ponta who is a corrupt politician and Iohannis popularity on Facebook, while Ponta’s popularity is decreasing. The top comment presented the number of likes from the two Facebook pages and the fan who posted declared that Iohannis’ popularity is “up to the sky”.

The last post from the 7th of November presented a series of photos from a visit Iohannis did in the counties of Braila and Galati. It gathered 16610 likes, 652 shares and a positive trend of the comments. Some of the key words were: “Iohannis for president” (and again the top comment), “Paris is with you”, etc.

On the 8th of November the campaign staff posted twice. A video (1:46 minutes) of Iohannis expressing his gratitude for those voting for him, for the youngsters and those fighting for their liberty gathered a number of 30091 likes, 17363 shares. The comments tend to encourage Iohannis or the second voting round as the key words were: “this is the president we need”, “Vote Klaus Iohannis”, etc. The top comment was the campaign motto, posted by a fan.

The next post was actually an update of the cover photo, with the motto “we are invincible together”. It gathered 22602 likes, 1854 shares and the top comment was talking about the protests in the main cities of Romania that protest against the main party, PSD. The trend of the comments was positive and some of the key words were: “democracy”, “justice”, “we want our country back”. The next day, the 9th of November there were no posts on Iohannis’ Facebook page.

The week preceding the second voting round does not show intense activity on the side of Iohannis’ campaign staff, with only 9 posts before the voting day and 6 other
posts on November 16th, the day of the second voting round. Mostly, the posts on Iohannis’ official Facebook page consist in cover photos, profile pictures and videos. In a nutshell, the liberal candidate’s social media staff posted – during this second week – 9 cover photos, 3 videos, a profile picture and an album of pictures from the diaspora. Some important aspects that need to be mentioned are the fact that the current president – or his staff – does not interact with the audience, he does not react to comments. Moreover, there are no texts accompanying the cover photos or the profile photos posted by the social media team, which most likely means that the staff relies on the high visual impact of photos. Also, every now and then in the flow of the comments to every post, there are users – Romanians from abroad – posting messages of support and expressing their intent to vote from different parts of the world.

The debut post of the week before the second voting round opens the gallery of cover photos marking the countdown to the voting day, all stating “We have x days left to heal Romania!” (“Mai avem x zile să facem România bine!”). Thus, the first cover photo posted on the page states “We have 7 days left to heal Romania!” obtained 16,751 likes and 1,087 shares, most of the comments showing either support for the candidate or lack of support for his opponent. The top comment for this post gathered 866 likes and 27 further comments – pro and against debate on Iohannis’ qualities – and is clearly formulated against Victor Ponta, presenting Iohannis as a heroic character, the symbol of real change. The next most favoured comment to this post states “Klaus Iohannis for President” and sums 378 likes. The trend of the post is a positive one, suggesting hope for the Romanian people, and the trend of the comments is a positive one as well, as most show confidence in the candidate and others show an attitude unfavourable to the opponent.

The second post, from November 11th, continues the countdown series with a cover photo that gathers less likes and shares than the previous one, and the top comment represents a supporter’s declaration of vote for Iohannis – obtaining 680 likes and 42 replies. The following post, from the same day, appears to be highly favoured by the public, with 20,996 likes and 6,726 shares. The video posted represents a message against Iohannis’ opponent, denouncing death threats during the campaign. Some key words from the candidate’s message are Ponta, campaign and president and they reveal the negative trend of the post, directed against Victor Ponta. Moreover, the top comment to this post is a positive one, a cue-to-action for voting in favour of Iohannis – which gathered 1,588 likes and 47 replies –, yet the next top comment is a negative one, against the opposing political party, liked by 748 people. Most of the comments show support for the candidate; however, a significant part of them focus on undermining his opponent.

The series of countdown cover photos continues next day with a photo recording 17,966 likes and 820 shares, but this time the top comments reach 945, respectively 871 likes, and around two or three dozen replies each. The first comment represents a statement of support for Iohannis from the youth and the second one is an argument in favour of his performance during the TV debate. Most of the comments show a positive trend, and some key words supporting the candidate’s performance could be normality, stateliness, common sense and dignity. Moreover, there can be identified key words regarding Ponta’s performance during the debate, like aggressiveness. The next day
brings a change of the profile photo, stating “Klaus Iohannis for President” and gathering over 67,000 likes and almost 7,000 shares. The trend of the comments is positive and shows support of the youth and faith in the candidate’s qualities, just like the post from the following day, a new countdown cover photo.

The next video message is posted two days before the second voting round, and it shows Klaus Iohannis singing the national anthem, as a reaction to Ponta’s slip-up. The video records over 46,000 likes and over 16,000 shares and the message has a positive trend, with key words like Romania and together, and the two top comments have a positive trend; the first top comment is an anti-Ponta message, suggesting the audience to hide the identity card of relatives who want to vote for Ponta – 5536 likes – , while the next one is laid down in a positive manner, congratulating Iohannis on his initiative – 3105 likes and 81 replies. Courage, confidence and congratulations are some of the key words identified among the comments. On the same day, the staff posts the next cover photo, gathering over 20,000 likes and 1,000 shares. Just like the previous posts, the comments suggest confidence and support for the candidate and lack of support for the opponent. The following post – a new cover photo – is slightly more popular than the latter.

The second voting round day, November 16th, brings along 6 Facebook posts, starting with an amateur citizen-made video of a polling station from the diaspora, accompanied by a message directed to Romanian citizens from abroad and denouncing the faulty organization of the voting process from the second round. The key words – diaspora, vote, rights – helped gather 43,417 likes and close to 8,000 shares, yet the message has a positive trend with a negative underlying tone, as it encourages citizens to cast their vote, while subtly blaming the Executive for the faulty organization of the election process. The top comment – with 1,748 likes and 48 replies – foresees a revolution in case Romanians from the diaspora are not allowed to vote, which later turned out to overturn the estimated results, giving an expected winner. The next post is a cover photo marking the election day, which recorded over 52,000 likes and 3,300 shares, along with positive comments from Romanians around the world announcing that they are either off to the polling station or that they have already cast their vote for Iohannis. The most favoured comment says “Iohannis for President” and gathers 2,934 likes and 38 replies.

Moreover, the candidate’s staff posts an album of citizen-made pictures from the diaspora, with the queues from the polling stations, and the message “Romanians from everywhere, I am by your side!”. Thus, Iohannis makes electoral capital out of the citizen-camera witnessing phenomenon, earning 130,445 likes and 8,699 shares. On a positive trend, the post attracts positive comments, topped by an anti-Ponta amateur-made poem, with 3,586 likes. The last two posts are both cover photos, the first one stating “You made history! For the first time, the online made the difference!” – with 132,372 likes and 9,524 shares – and the second one confirming the victory: “We won! We took back our country!” – with 218,039 likes and 41,802 shares. Both posts share a positive trend, yet the top comments reveal both a negative attitude towards his opponent and a positive one towards Iohannis. The active audience applauds the victory – especially considered a victory of the Romanian diaspora –, while the key words trade on Victor Ponta’s campaign slogan: united, against, Ponta.
After undertaking this analysis, we can conclude that most of the comments were against the main opponent Victor Ponta. The majority of the fans were youngsters that considered PSD and Victor Ponta to be the “coming back of the communism”. The majority of the comments on Iohannis’ posts were written by women, who seem to be more active in the online environment.

4. Conclusions

To sum up, the article focuses on the impact of new media in the 2014 Romanian presidential campaign. The aim of the study was to emphasize the power of new media and its tools, in changing the peoples’ vision on politics. Facebook, the main instrument for communication for the current Romanian president, Klaus Iohannis, marked the turning point in the civic Romanian life, for a period of two weeks. Having the citizen-camera witnessing as a theoretical framework, we undertook an analysis of Iohannis’ Facebook page that concluded in a great number of likes, shares and comments, most of them in favor of the candidate and against his opponent. Yet the number of posts was pretty small, the anger and the rage regarding the events in the Diaspora, engaged the citizens in a civic movement that started online and developed through media. After analyzing the trend of the comments, we can conclude that the electorate was determined to vote for Iohannis, protesting against the current prime-minister. Even if he appeared to be the “savior” of the Romanian people, the electorate was not into voting his political agenda.

As for the online strategy, we cannot identify a clear agenda. Iohannis and his staff focused their attention on the situation regarding the Diaspora and saw the upcoming of this situation, so they used it in their favor. All in all, none of the two candidates had a well-defined strategy; therefore, we can state that this electoral campaign was based on an anti-system vote. In the end, we can conclude that Iohannis’ victory is due mostly to the vote dealignment, the citizen-camera witnessing phenomenon and the gap between generations.

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RHETORIC OF TETRAD MEDIA
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Abstract: In the digital age, the great development of the media means of communication require a method of analysis for the new technologies. Through a metatheoretical analysis we evaluate, from a methodological point of view, the theory of tetrad media. Based on four items (enhancement, obsolescence, retrieval and reversal), four laws concerning the impact and development of every form of communication can be discovered, formulated and analysed. We consider that tetrad media provides a simple theory of media effects that can be critically used to evaluate the ways in which a particular means changes the cultural processes in the societies that adopt it. Finally, we argue in favour of the tetrad media as a qualitative method of analysis in communication sciences.

Keywords: tetrad media, media ecology, Marshall McLuhan, communication theories, rhetorical theories, rhetorical criticism, methodology of communication, aphoristic strategy.

1. Technopoly and Media Ecology

The technology is often described as having a strong influence on society. Dominated by the internet, our contemporary society crosses the digital age. The digital age changes the electronic environment through the increasing power of personalization of the means of communication by the people. The new form of tribalisation is based on difference and it leads to a decentralization of power and control. Instead of a single electric unified tribe, now we have a plurality of digital tribes, a “global village” constituted according to the ideas, beliefs and shared interests of the members of the virtual communities.

We consider that the symbiosis between the development of the society and that of technology is questionable. Neil Postman, (1992, 71) in Technopoly: The Surrender of Culture to Technology, warns us about the danger that may arise if we let our innovations lead us blindly and uncritically: “Technopoly is a state of culture. It is also a state of mind. It consists in the deification of technology, which means that the culture seeks its authorization in technology, finds its satisfaction in technology, and takes its orders from technology.”

The concept of “technopoly” aims precisely to emphasize that a society dominated by technology, a society where people no longer take moral decisions, but only practical ones, may turn into a technocratic totalitarianism, to the extent that technology eliminates alternatives and provides information that is no longer controlled.

To be able to assess the impact (positive, negative or neutral) of a new technology we need a theory and a proper analysis grid. We consider that the theory of media ecology and tetrad media are useful tools in the field of communication sciences, for anyone who wants to know our interaction with the means of communication and its influence on the individual and society.

Neil Postman (1992, 18), the leader of the New York school, has been the first to introduce the expression media ecology to emphasize that the new technologies do not affect a limited sphere of human activity, but the whole, whereas the technology modifies
the institutions, and these in their turn transform culture: “Technological change is neither additive nor subtractive. Is ecological. I mean «ecological» in the same sense as the word is used by environmental scientists. One significant change generates total change.”

As theory in the field of communication, media ecology is “the study of different personal and social environments created by the use of different communication technologies” (Griffin 2012, 322). In other words media ecology is interested in the way in which the communication means affect perception, understanding, opinions and human values. In the case of means of communication the distinction between what we can do and what we cannot do with them is often implicit and informal, because we go from the presupposition that we don't have to deal with an "environment", but with a simple machine. The representatives of the media ecology (Marshall McLuhan, Neil Postman, Joshua Meyrowitz, Paul Levinson, etc.), regarded as the study of social environment, are trying to make explicit the premises of our relationship with the means of communication and to discover the “grid” by which they make us see, feel and behave.

The fundamental idea of media ecology is that the means of communication are not only simple technical tools or machines, but they create a specific social environment that affects the thinking, feelings, individual behaviour, education, economy or policy of the society. If ecology refers to a particular system whose elements interact, the broadening of the concept by its application to the media shows the interest not only in the study of the means of media, but especially in the way media interacts with people in the context of a social ecology.

2. Medium Message: the laws of the tetrad media

Probably the best known representative of media ecology or technological determinism is Marshall McLuhan. His famous aphorism “the medium is the message” actually wanted to emphasize that the means of communication affect the society not only through the content they deliver, but also by the characteristics of the means themselves and the new social environment they bring with them. The impact of means of communication deeply affect society, but it does not mean that for McLuhan, the content would not have any importance. In fact, there is no means of communication without content, and consequently no means to carry it. Which is the message of the means?

In a series of articles from the 1970s, such as “McLuhan's laws of the media” (1975) or “The laws of the media” (1977), but mostly in the book published in 1988 and written together with his son Eric McLuhan, Laws of Media: The New Science are discovered, formulated and analysed the four laws related to the impact and development of any means of communication. In this last book, which aimed to be an updating of the work Understanding Media from 1964, McLuhan proposes a grid or a rigorous structure for the analysis of the means of communication.

Tetrad of media effects or laws of media examines the effects produced in the society by any technology or means by dividing the effects into four categories: enhancement, obsolescence, retrieval and reversal. The four categories, attributes or attribute effects respond to four fundamental questions (McLuhan and McLuhan 1988, 98-9).

Enhancement answers the question: “What increases, intensifies, or makes possible to accelerate the corresponding product?” Enhancement is closely related to Marshall McLuhan's conception that the means of communication are extensions of the senses,
body and mind that produce different effects on human perception and the structure of society. For example the radio amplifies the human voice on long distances up to a mass audience and television intensifies the visual element, but not in the sense in which individuals read an article in a newspaper, but in an “acoustic” sense simultaneously.

Obsolescence answers the question: “What was pushed aside or made to fall into disuse by the new means?” Overcoming or obsolescence is the reverse effect of amplification: when something new appears on the scene, something else moves to the periphery or leaves the scene. However, “obsolescence is not the end of anything, it’s the beginning of aesthetics, the cradle of taste, of art, of eloquence and of slang” (McLuhan and McLuhan 1988, 100). The radio reduces the importance of the printing and eyesight and the television makes radio to become obsolete.

Retrieval answers the question: “What repetition or recovery of some actions or older services is simultaneously introduced into the scene by the new form?” Retrieval focuses on the past, and implies a certain metamorphosis between the means and the new background. The radio brings into prominence the world of speech and speaker, while the television recovers the visual factor as hybrid between the visuality of the printing, which the radio pushed in disuse, and the current electronic issues.

Reversal answers the question: “What exactly is the potential reversal of the new forms?” The reversal, which focuses on the future, is related to the principle, according to which the objects during their development appear under opposed forms as compared with their final shape. It is relatively easy now, when the effects occurred, to answer the question “what exactly reverses or flips the radio or television when they have followed or developed up to their maximum potential?” Radiophonic acoustic is converted into audio-visual, television and the TV screen is replaced by a personal computer screen and windows internet.

Ultimately the message of any means is the discovery and interpretation of the meanings of the four components of the tetrahedron. The four laws may have a different form of elaboration either simplified or complex depending on the object, i.e. the medium itself but also on the subject and the lenses of the person who questions or interprets. Each of the four elements of the tetrad shines as the different faces of a diamond. The meaning of famous McLuhan’s aphorism “medium is message” is revealed in all its simplicity when it is viewed through the optics of the tetrahedron. Every means of communication is a message to be “heard” and explained.

3. The Characteristics of the Tetrads

Enhancement, obsolescence, retrieval and reversal are the four component elements of laws of media. To be more specific we can draw a tetrahedron where the enhancement is on the left top, the obsolescence is on the left bottom, while the reversal is on the right top and the retrieval is on the right bottom:

<table>
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<tr>
<th></th>
<th>Enhancement</th>
<th>Obsolescence</th>
<th>Reversal</th>
<th>Retrieval</th>
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<tr>
<td><strong>Table 1. Laws of media</strong></td>
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The laws of tetrad exist simultaneously, they do not appear successively or chronologically, they help us to clear up the “grammar language” media. The two faces on the left (enhancement and obsolescence) are actually positive qualities of the medium, they are most easily observed. The two faces on the right (retrieval and reversal) show the importance of the historical context in the analysis of means of communication, as they bring into prominence the technological past and future.
tetrad is a tool that allows the media ecologist to describe the medium as a whole, so that none of the categories is superior to the other three, all four aspects are complementary and inherent to each artefact from the beginning to the end. Any analysis of the means of communication has to take into account their simultaneous character, all these four elements make up the world of media. As an instrument of analysis we can say that the tetrad analysis provides a rapid way to identify the exerted properties and actions on people by a new technology.

The tetrad is a flexible tool of a general character which can be applied, in a systematic manner, to all artefacts or technological products, to inventions or human creations. The general and flexible character of the tetrad is revealed not only to the media whereas it is applicable to different things. For example, the hermeneutic tetrad (McLuhan and McLuhan 1988, 140), drawn up in a simple manner, shows us that the interpretation enhances the clarity and recovers the depth, it obsolesces the naiveté and it can turn into obscurity. Money has the following properties: it enhances transactions and the commercial uniformity and retrieves the exchange of tribal gifts, turned into extravagant consumption; it obsolesces the barter, truck and bargain and the lack of money may reverse in the form of credit. In addition, the tetrad keeps an ethical neutrality because “it makes no particular value judgment about the medium it characterizes” (Bogost 2010, 26).

The authors of the legislation agree that there may be alternative versions of the tetrad. This means that we are on the plan of the methodological relativism and not on that of a maximum scientific rigor. For instance, an application of the four laws to the Internet and the social network Facebook could be questioned and differently developed by another researcher. Applying the tetrad to the Internet we got the following results: it enhances or amplifies fast access to information, specialized services and interactions with several people simultaneously; it retrieves or recovers the acoustic space of the electronic alphabet, the word form of hypertext and the interaction and active participation of online virtual communities as well; it obsolesces or exceeds the global, centralized and passive village of the television voyeurs, it also governs images as main way of information, and it could turn into propaganda and control of information from a tyrannical regime or a 3D game that breaks the barriers between virtual and real.

We consider that Facebook network amplifies the yearbook, answering machine and journalistic character; it recovers global village, stroll, personal archive; it brings in disuse the past time and secret; it can reverse in college, high school or personality Facebook addiction disorder.

4. Tetrad Evaluation

How could the tetrad be evaluated to the extent that it claims to provide “communication theory” fully mature, where, paradoxically, the «theory» is missing – precisely because it is based on observations and perceptions?” (McLuhan and Zingrone 1995/1997, 388). We consider that the tetrad proposes a theory, to the extent that it offers a systematic approach to the communication phenomenon which is based on induction and starts from the researcher's subjectivity.

Karl Weick (1979) considers that there is an inevitable compromise in the theoretical trade-offs in Theory Construction. No empirical theory about social behaviour is simultaneously general, simple and precise. If we apply this postulate to the tetrad media it is obvious that its weak point or theoretical compromise is due by the accuracy and precision of the results. On Weick’s clock-face model (apud Griffin 1997, 476), we imagine a clock – face where 4 o’clock corresponds to accuracy, 8 o’clock corresponds
to simplicity and 12 o'clock to the generality of the theory. On this clock-face the tetrad, finds its place between generality (at 12) and simplicity (at 8). The persuasive strategy the tetrad uses is an aphoristic strategy. It proposes or produces short assertions with an abstract character. (Moreover the tetrad can be a useful tool for analysing particular aphorisms through its four categories.) Therefore, we consider appropriate the positioning around 10 o'clock, which combines simplicity and relevance with the risk of errors or lack of evidence, since it combines memorable aphorisms and brilliant metaphors with intuition and feelings in a speculative theory with extensive applicability.

The problem of McLuhan's theory is that it only suggests the objective, scientific character, (verification or falsification, testing and prediction), as it uses a subjective approach to support assertions with objective character. At most, we can assert that the results are acceptable if the community of specialists in the field agree with them.

The absence of intersubjective testability criterion determines us to consider the tetrad rather a contribution in the field of humanistic approaches than in the field of science. In terms of general approach (West and Turner, 2010: 44-65; Griffin 2012, 25-35) in the field of communication the theory of tetrad media is subsumed into an interpretative orientation and not into an empirical one, as apparently would seem, since it emphasizes the researcher's subjectivity and inventiveness. Considering that there is not a single tetrad of an artefact, then we can consider that the purpose of the tetrad is not to explain phenomena, but rather to examine the relativism of the world. The researcher is not separated or detached from the investigated artefact, on the contrary he is strongly involved because the laws of the tetrad adequate to that artefact are based on his personal observations and perceptions. Thus, the application of the four laws of media does not refer to generalization based on similar cases, but it aims to illuminate the particular case depending on the researcher's sensitivity.

Moreover, according to the philosophical assumptions that are unexplained as the foundation, the theory of the tetrad is subsumed into a critical-interpretative orientation. From the ontological point of view, although technology restricts some choices, generally the individual's choice is free. The law of inversion or rollover explicitly expresses that people can take an active role. Therefore we consider, alongside Paul Levison (1999/2004, 201) that: “McLuhan sought to rouse us from our numbness at the effects of our media, surely that was because he thought that we might be in a position to continue the effects that we liked, and discontinue or at least diminish those that we did not, after our awakening.” From the epistemological point of view the laws privilege the people's understanding, the creation of multiple realities and reform society. From the axiological point of view the tetrad aims to be a neutral tool. However, each researcher who applies the laws of media confesses and celebrates his own values.

Finally, based on these philosophical assumptions, we consider that the tool of the tetrad media can be “attached” to the rhetorical criticism. According to S. Foss (2009, 6) the rhetorical criticism is “a qualitative research method that is design for the systematic investigation and explanation of symbolic acts and artefacts for the purpose of understanding rhetorical processes.” This definition includes three important aspects. Firstly, the systematic analysis is an act of criticism. The tetrad through its four laws presumes a systemic organization of the research, where the present time is privileged, without neglecting the past or future. Secondly, the artefacts or human creations are objects of criticism. The tetrad, due to its general character, can be applied to a very wide field of analysis, “apply to all human artefacts, whether hardware or software, whether bulldozers or buttons, or poetic styles or philosophical systems” (McLuhan and McLuhan 1988, 98). Thirdly, the understanding of the rhetorical processes is the aim of
criticism. The tetrad aims to provide a “media grammar”, i.e. a tool which helps us to be aware, to better understand and to act according to our own interests.

The digital age we are crossing now needs critics of the new media. A rhetorical analysis of the content of the message sent may be supplemented by a tetradic analysis of the means of that message. It is important to recognize that each media has its own benefits and limitations, and this “requires recognition that the medium itself is a constraint” (Camppell 2015, 304).

5. Conclusions

We consider that a metatheoretical approach, which belongs to the philosophy of communication, is desirable in the field of communication theories to express explicitly the general approaches and philosophical presuppositions. The researchers need to know how to interpret the methodological possibilities in order to choose the most appropriate ones for their works.

The aphoristic strategy of the tetrad media gives researchers a systematic and general theory, a quick and simple tool for the analysis of the technologies and artefacts, but it makes a compromise in the face-clock of accuracy and precision. The fact that there is no criterion of an intersubjective testability theory leads us to consider media as part of the interpretative theories rather than of the scientific ones.

We suggest the integration of the tetrad model in the field of qualitative research that is called rhetorical criticism. The two fundamental assumptions of rhetorical criticism can be extended to tetrad media in the artefacts assessment: the objective reality is a symbolic or rhetorical creation, and the cognition of the artefact is only possible by the critic’s personal interpretation.

References

THE SOCIALIZATION BETWEEN THE EFFECTIVE AND VIRTUAL PATTERNS

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Abstract: The socialization between the effective and virtual patterns – represent a sociological paper focus on the daily effects generated by the over-utilization of the NICT. The extensive utilization of the any devices dedicated for various kind of computer mediated communication can generate an alteration of the basic socialization skills, like direct interactions, face-to-face communication, empathize and so on. If the social interactions trend to be developed mostly into the technological mediated way, than this pattern will be reflected into the loosing of the classical abilities for living together with others. Are we approaching for a living model such in well known Isaac Asimov SF novel, “The Robots from Aurora”, without any direct interactions? We will try not to find solutions, but only to show the contemporary risks.

Keywords: socialization, virtual space, computer mediated interactions.

1. Introduction

Socialization represents one of the most important processes of our becoming as social beings, sine-qua-non for the existence of any society, all over the world, in entire history of the humanity. Any disruption of the process of socialization can generate complex consequences over the entire social space for medium and long time. The new information and communication technology (NICT) represent a phenomenon with an exponential evolution during the last three decades. All around us we can find plenty of gadgets and applications that, by one hand solve a lot of problems and issues and, by other hand generate several new. It can be already estimated that the present young digital generation, has a significant different profile and life style comparatively with their parents or grandparents. In the following pages we will try to make an indirect sociological interpretation of the contemporary amount of NICT utilisation, as it is recorded into the available statistics. We are now high tech and also we have developed plenty of behaviours that are directly related by these gadgets and them infrastructure. This paper doesn't intend to be a sceptical approach but only a sociological interpretation of some social consequences of the over-digitalization of the everyday life. It is difficult to define these risks as treats (coming from outside) or as weakness (coming from inside) but it is quite sure that they can affect the humanity at least for several decades.

2. New patterns of socialization generated by the digital technology

2.1. From values to behaviors

The process of socialization represents one of the most important phenomenon for the existence of the social space. The surviving of any society is directly dependent by
the content, coherence and sustainability of the socialization acts. Basically, the socialization represents an education process that assures firstly the sociability and sociality of the young generation. Secondly, the socialization assures the cultural and societal continuity. Since few decades ago the process of socialization had an approach at the scale of a generation. Nowadays, the socialization contents are changed more frequent, several times during a generation life. The society is evolving very fast so the pressure on the persons, as socialized and as socialization agent is really high. We can see plenty of deep segregations among generations. For example, into the area of the Internet there are a gap between the old generation, without digital abilities and the middle generation that was contemporary with the invention and the spread of the Internet and of the e-mail. Another gap is developed between these people and the contemporary young generation that consider the e-mail to be an old fashion tool. All of these are generated by the technological improvement, so there are strictly related by the behaviors. With other words, it is a down-up evolution that soon or later will affect the level of values that define any mentality and personal manifestation into the social space. A serious question that can be formulated at this point is: are we prepared to keep a sustainable configuration of the social space against the so fashionable digital technology? It will be the present society able to find a reasonable way to use this so high performance technical development into a way that will don't affect the main structure of the human being? The first consequences are not quite optimistic but is not yet to late to rediscover the patterns of living together. Not only into a virtual manner.

2.2. Toward a digital social being

In May 2015 it was recorded 3,125,000,000 Internet users, around 45% of the global population, with an exponential growing from 910,060,000 users in 2004 or only 25,454,000 in 1994, according to Internet Live Statistics. This is the main indicator of the NICT penetration around the world. If we correlate it with the generalization of the mobile phone that count in September 2014 an amount of 3.630 billion users and 7.142 billion active subscriptions (Internet World Stats) we have a quite extended preview on the digitalization of the nowadays society.

This picture is not uniform distributed around the world, and thus, the density of the information technology into the developed countries is significant higher. Here, the electronics devices and the digital contents are almost all over around us: computers, smart-phones, smart-watches, domestic gadgets, the cars, public hot-spots, street lights, a large part of industrial facilities, urban services, banks and so on all of these have a direct connection with an microprocessor and with a dedicated software or routine. The daily life into the post-industrial society can’t be imagined without this technology. And this is not only a fashion, it is happening for around two decades. So, we can already formulate a very pertinent question: what are the impacts of this addiction by technology over the humanity? What happening with the human race beyond of all these technological gadgets? We will be capable to survive disconnected?

These are not only philosophical questions, but also very deep sociological issues. The digital born generation is growing up and spread all over the world very fast. They cannot understand the life without digital technology, without computers, without
Internet, without smart mobile phone, without touch-screens and so on. The image with a child that tries to touch an old TV screen and is confused why nothing happening is already a classical one. For this generation a computer without net access, a mobile phone without touch screen, a video game without social-media interface is all a nonsense. And as the information technology is developing faster and faster we can estimate that the gap between the digital generation and us will become more incomprehensible. Ironically, this risk was formulated by Marshall McLuhan around half of century ago, but without any serious taking in account. In his famous book, Gutenberg Galaxy he wrote the following parabola:

“During the time when Tsi-Gung was traveling by the countries from the North of the Han River he has seen an old man that working in him vegetable garden. He has made an irrigation moat. He has descend himself into the moat, feel an bucket with water, carry out with him arms and flowing into the moat. Even he has working very hard, he has low gain. Tsi-Gung say to him: <There are a proceed that allow you to fill 100 channels into one day without so hard work. Do you want to learn you?> The gardener ask: <How so?> Tsi-Gung say: <You have to take a wooden bare, heaviest at one end and easiest at the other. This, you can take out water more easy!> The face of the old man is blushing because angry: <I have heard my teacher that when a man use a machine, he become to make everything like a machine; the person that made everything like a machine get to have an heart like a machine, and who has an heart like a machine is losing its simplicity. The person that has losing him/her simplicity become unsure in the moving of its soul. The unsure on the soul moving cannot be related with the honor. I know the tool about you are talking to me, but I’m to shame to use it. (McLuhan, 1969: 65)

It is so obvious here that, all over the history of humanity the technological tools have solved problems but also have generated some new issues by transforming the human being. And these, is not necessary a matter of honor, but as a weakness of our potential. In the same book McLuhan point that: “The price that we have to pay for the special technical tools, even it is about the wheel, alphabet or radio is that all these massive extensions of our feels are closed systems. Our feels are not closed systems, but there are all the time translated one in each other into these experiences that we are called conscious” (McLuhan, 1969: 30). Did we lose our unlimited horizons due to increasing of the technological addiction of the daily lifestyle? Can we estimate how deep and complex is this lost? It is a very high probability to can’t made it. If our eyes are closed by the huge amount of technological gadgets is almost impossible to see the colors and the shadows of the reality. And this is not just a melancholic conclusion, it’s a trend that can be observed all over around us.

2.3. The born digital generation

For a better understanding of the nowadays technological existence we have to take a look on the global statistics and trends concerning the live into the digital universe. So, what’s happening in 60 seconds of Internet today? Following several commercial statistics (Social Times) it is estimated that, in every minute of the day (Table 1):

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<tbody>
<tr>
<td>Google</td>
<td>over 4,000,000 search</td>
</tr>
<tr>
<td>@</td>
<td>over 204,000,000 messages by e-mail</td>
</tr>
<tr>
<td>Youtube</td>
<td>over 72 hours</td>
</tr>
</tbody>
</table>
Table 1. What's happening in 1 minute of Internet

<table>
<thead>
<tr>
<th>Platform</th>
<th>Activity Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td>2,460,000 contents shared</td>
</tr>
<tr>
<td>Tweeter</td>
<td>277,000 tweets</td>
</tr>
<tr>
<td>Pandora</td>
<td>61,141 hours of music is listened</td>
</tr>
<tr>
<td>Amazon</td>
<td>83,000 USD from selling</td>
</tr>
<tr>
<td>Skype</td>
<td>23,300 hours of connections</td>
</tr>
<tr>
<td>Apple</td>
<td>48,000 applications downloaded</td>
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These entire contents make a quite detailed description of how intense are the activities into the digital universe. And how huge amount of energy and creativity it is involved. If we try to focus only on the Facebook (FB) activities (Statista), there are already 1.441 billion users in the first semester of 2015 with an average time spend of 21 minutes per user per day (Digital Marketing). This means that the daily activities of the entire Facebook’s users cumulate 30.3 billion minutes, and that’s represent 57,574 years. With other word, if we stop using the FB for one day, and use this time for any voluntary activities Terra will have 57,574 years of work for a non-profit activity! With a so huge amount of time for voluntary activities can be done plenty of activities all around the world. But, even to quit the FB for one single day is not a so big issue that it will don’t happened. A question directly related to this values is where are coming from this time? Did you stop doing other things or we just increase the daily agenda? Before FB, how it use 21 minutes daily these 1.4 billion people? Some says in a better way…

The recent evolution of the technology increases its portability. We can take the digital universe everywhere, on laptop, notebook, tablet, smart phone and smart watch with an affordable price. We become more and more connected and thus, the classical question how time did we spend on the Internet? becomes an outdated one because technically, we are now full-time on-line. The content and the configuration of the daily agenda is deep related to the Internet, to the digital world, to the social media and web 2.0. Following the McLuhan parabola cited above, with so many gadgets and applications its looks that we become weaker and unsure. We are in contact with thousands of people by social media without knowing too much about them. We can access anytime an incredible amount of data, documents and information all over the world. We can exceed the social and geographical distances, we can even cheat the time. Are we stronger, or not? Despite all the appearances, actually, we aren’t…

We spent a significant amount of time in front of personal computers doing various intellectual activities, interacting with people that are aloof, sharing information and generating contents. Meantime, we are doing less physical activities, we become strangers for the peoples that are close by us and, more important, we lose the ability to use our memory. Day after day, the over utilisation of the informatics technology transform as into a social autistic person, with limited capability to talk with other real person and with a quite limited memory, but with an excellent computer mediated communication skills, ready to explore anything into the digital universe, to find and to access any kind of data, and, more important, to interact with any person from any society, cultural area and geographical space. We tend to express ourselves into relations with other better by writing than by talking. Of course, all of these can be considered only simply speculation, there are not yet made any dedicated research toward these transformations. But there are very complex and deep transformations, the process is ongoing and it is happening very fast. We can see all around children that
trend to touch any screen, including the old TV screens because they are expected to be reactive (as any touch screen for tablets and smart-phones). We can see frequently people that are together around the table into a restaurant or terrace and each of them are focus on personal smart-phone (usually sharing to the other friend that they are outside, with “friends”). We can see all the time people looking for Google for any basic content, including the orthographic rule for some words. We do not need to keep reading in a foreign language because the modern browsers can translate almost everything in a large amount of languages.

There are already voices that ask for actions against the globalization of the iconographic civilisation. Italian sociologist Giovani Sartori is one of the most strong of them. His manifesto toward the returning to the read instead of watching TV is very difficult to be ignored. We already have an extended part of young generation grown up with at least 2 or 3 hours of TV daily, with a very poor reading exercise, and that are interested only about images (in all format) against the text. They are preparing to become parents and their low interest for literature will be transmitted by socialization to their children. Soon, to read a book will don’t be only an old fashion activity but it will be complete useless. And of course, the imagination and all mental process associated with reading will be decreased. If several generations will use to look at video tutorial instead of reading a prospect did we will have the chance to rediscover the wonder of writing and reading?

To watch at TV can be a quite clear delimited activity. More or less accurate, anyone can say when he or she started to watch at TV and when he or she has stop do it this. But, accessing the Internet, using the Google, watching to Youtube, browsing the Facebook and so on trend to become a continuous all day activities. Of course, we do plenty of other things, but due to multitasking facilities we are almost all the time on-line. We can work on some project, writing a paper, making a presentation, drawing a plan and so on and keeping an open window for social media, or for news feeds, or for other specific portals from the Internet. Thus, the time dedicated to only one activity become smaller and smaller and thus the ability to stay focus on only one activity become more difficult. It is obviously that the multitasking capacity develops some kind of lateral thinking we are able to engage parallel conversation, analysis, thinking and so on. But, into the sometime, we trend to become more superficial, more flue and simple in all what we do. And thus is not necessary a desirable achievement.

The changing of the society is happening right now, and the reverse of the weakness will be very difficult. The further generation will be already socialized into patterns that where difficult to imagined only two decades ago. The internet is not a basic need for living, but it is sine-qua-non condition for to be integrated into the present post-modern society. Anyone can survive without the digital technology but it will do it almost alone. So, the denying of the weakness generated by the digital technology looks to be unavoidable, at least for the next decades. Maybe is time to start thinking about the actions and measure that can help us to counteract these consequences.

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9. We are social 2015 blog available at http://wearesocial.net/blog/2014/09/world-mobile-phone/ [accessed March 2015]
Abstract: Many of the latest studies on the new communication technologies tend to focus more on the opportunities and facilities provided by the transmission medium rather than on the modes of representation. Starting from the idea that the various forms of representation or communication and their means of dissemination are intrinsically linked, in this paper we intend to highlight some aspects related to the production of the message from this particular perspective. The diversity of the forms of representation, which is generated by the peculiarities of the medium of transmission, coupled with the variety of means to process and transfer them demand a complex approach to the message. Hence, we will analyze the creation of a promotional message for an MA study program and we will emphasize the constraints imposed by the context, the aim and the communication framework, on the one hand, as well as the implications for the message due to the multiplicity of the communication channels, on the other. In other words, we attempt to showcase the multimodality and the multimediality of communication.

Keywords: multimodal message, new communication technologies, medium, role, visibility.

1. Introduction

For the time being, a discussion about the effect of communication involves undoubtedly the new communication technologies in their dual aspect, both as a tool of representing communication and as a transmission medium. The diversity of representation forms that is generated by the particularities of the transmission environment, the variety of processing ways and of their transfer by means of the new technologies have constituted the target which has lately attracted the researchers' interest. Most of the studies focused on the new communication technologies tend to put emphasis on the opportunities and facilities provided by the transmission medium, leaving the concern with the modes of representation on a secondary level. We believe that the contribution of the new communication technologies, perceived in the complementarity of their dual role—of producing, and respectively, transmitting the message—leads to more streamlined communication. Thus, the involvement of the text creator in terms of making use of the new technologies, dissociates in two directions: the construction of representations (of the message) and their dissemination.

In the present paper, we start from the premise that the connection between various possibilities for the representation of certain content and the range of modalities used to disseminate the message, both of them offered by the new communication technologies, contributes to the creation and proliferation of the meaning of a message. Consequently, we proposed to reveal the multimodality and "multimediality" of the discourse that characterizes the modern communication.
2. Definition of concepts

The concepts underpinning our approach are *multimodality* and “*multimediality*”, the latter being a lexicalization / nomination of the term “*multimedia*”, adapted to Romanian language by calquing the English word form *multimodality* (C. Jewitt, 2004: 184). The two terms in question are composed by means of the prefix *multi-*, the former being centred on the word *mode*, and the latter on the word *media*. The *mode* refers to any organised form/way (e.g., image, gesture, posture, speech, music, writing and other configuration of items of this type). Media is defined as any organized means of representation of the message (the substance through which the message becomes available to the others) (G. Kress et al., 2001).

To observe the ability of the new communication technologies to generate meaning by associating the functions of representational production and message transmission and thus create a greater impact on the receiver, we proposed our Master’s degree students a micro transdisciplinary project. The project involved the creation of representations of the interdisciplinary Master’s degree programme called *Communication, Public Relations and Digital Media* using technical means and their broadcasting on Facebook in order to increase the visibility of the programme. This paper is in fact a corollary of the project and an interpretation of the work performed within its frame.

3. Project description

• **Background**: The project relates, on one hand, to the concepts of communication involved in the elaboration of the message (the disciplines *Discursive Principles and Strategies* and *Theories and Approaches in Modern Communication*), and on the other hand, to the technical concepts (the discipline *Digital Media*).

• **Content/Purpose**: The creation of multimodal messages using new communication technologies.
  
  Stage I - the creation of multimodal messages using new communication technologies, centred on highlighting the usefulness and practical relevance of the study programme;
  
  Stage II - disseminating messages in the virtual environment and following up their effects.

• **Results**: The project resulted in five short films: *Film CRPMD* (Golub Alexandrina), *We Communicate, Build, Save*, *We DO NOT Speak Airplanes at Master’s Studies*, *We Do Not Venture, We Communicate*, and *Does Social Media Override You?*.

4. Project Content

4.1. Area of communication

The accomplishment of the project from the perspective of the disciplines *Discursive Principles and Strategies* and *Theories and Approaches in Modern Communication* involved a set of preparatory activities such as: analysing of the audience to whom the messages are addressed, setting the purpose and the context of communication, selecting the message transmission channel, and developing the actual messages.
The analysis of the audience focused on questions such as: Whom do I turn to?; What does the receiver know?; What would s/he like to know / What interests her/him?; What reaction would the message produce to the receiver (did s/he understand it?/was it annoying? etc.)?; What helps the receiver understand the message better?; How does the receiver see message (as well-written/ clear/ insolent)? The target audience of message is made up of graduates of the Bachelor’s degree in Communications, Electronics and Telecommunications.

The purpose was set based on answers to questions such as: Why do I write this message?; What do I want to achieve?; What are my goals?; How am I to achieve the desired results?. Defining the purpose has contributed, along with the audience analysis to the selection of concepts on which the films were built.

Specifying the context and the background of communication have involved difficulties as regards the framing of the message (selecting the adequate degree of formalization of the message). Another issue that raised some problems was the choice and use of a style appropriate to the communication situation, involving suitability to audience, context and purpose of communication, given the different weight that students have attributed to the audience criterion.

Establishing the component elements of the message to be sent was performed by:

- Creating a list through brainstorming,
- Eliminating irrelevant information,
- Grouping related information,
- Deciding on the manner of content expression / communication (verbal, non-verbal, the sounds, combination of textual, imagery and auditory elements, and the style of the message - adequacy, capturing attention, predicting feedback).

The difficulties in this phase of work consisted in selecting the type of information and the quantity of information to be transmitted.

There are three types of information that the resulted movies focus on, namely: the specificity of the programme - the interdisciplinarity, as response to the requirements and needs of the contemporary society and the acquisition of both specific and necessary skills (1 message), the ability to communicate effectively, including the use of social media (3 messages) and the development of certain transversal skills - creativity, team spirit - (1 message). The messages are constructed by combining several types of language: verbal (written and oral aspects), non-verbal, images and sounds. Of the five films, one is animated, based on images and sounds, one is mixed, meaning that it uses all the types of language mentioned above and the other three reflect the students’ option for non-verbal language. In filmmaking, various argumentative approaches have been followed: pragmatic, emphasizing practical relevance, the usefulness of the Master’s degree programme - 3 messages, comparative - communication yesterday and today - 1 message; humour - 1 message.

In terms of film style, we see that the classic one is prevalent, three films being designed based on elements specific to the narrative style: causality, sequence of events / actions, progress from one incipient moment towards the final moment, the surprise. The other two films have chosen animation and, respectively, parody. It should be noted, in the case of the latter, that serious registry items conveyed through written verbal message, counterbalance humour:

\[ \text{Competition + Commitment = Perseverance; } \]
\[ \text{Creativity + Commitment = Diversity. } \]
4.2. Technical Area
From a technical standpoint, the construction of the messages, involved the following: filming, image editing and video editing.

The achievement of these operations was performed by a connectivity of the students both intra- and inter-group, signifying not only the students’ contribution to the initially set tasks, but also their taking over additional tasks related to different situations assumed while working inside other teams.

Subsequently, if at the beginning of the project teams were formed, and tasks were set and each individual got her/his well-defined role, during the implementation phase of the project, we noticed a change in the state of things in the sense of opening, an expansion of interaction, most students taking on different roles in other teams.

The purpose of the project was, of course, the dissemination of these short films in the virtual environment, YouTube and on Facebook pages of individual students, which meant connecting, networking, and for the Master’s programme, this meant emphasizing visibility and a genuine means of promotion.

5. Conclusion
In terms of communication, the project included: participation, contribution, sharing, collaboration, networking, openness, creativity, focus, dissemination, in short, interaction, connectedness, which generated semantic dynamism. Thus, the project demonstrates the functioning of the connection between the diversity of the modes of communication assisted by new technologies, on the one hand, and the diversification of modes of messaging, on the other hand, in order to strengthen the visibility of the Master Study Programme “Communication, Public Relations and Digital Media”.

Multimodality and multimediactivity of communication came to be fulfilled for enduring the project. Beyond the stated purpose of the project, the multi-(modal and “medial”)character, as mark of current communication, has deeply influenced the effective development of the project by eliminating certain borders: conceptual, executive, organizational ones that have been traced at the start of the project and by showing flexibility. Thus, along the way, the students have taken on roles other than the pre-set ones, which led to a continuous metamorphosis of the internal cells of the group, with implications in the production of messages. The progress of the project involved the operation of multimodal and multimedia communication by reconfiguring the roles originally assumed by students, and by reconfiguring the formed teams, too, which had a positive impact on the building of messages and on producing meaning.

References
EUROPEAN COMMUNICATION IN THE DIGITAL ERA. A CASE STUDY ON THE AUDIOVISUAL SERVICES OF THE EUROPEAN COMMISSION.

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Abstract: The European Union’s media communication system has been changing rapidly during the latest years due both to new trends in media industry and also due the euro-scepticism wave expressed by some EU member states. The paper first provides a background on the main perspectives of media industry and public communication. Further, the paper refers to EU’s communication strategies, with a focus on the recent digital initiatives. As for the case study, the authors will conduct an analysis on the Audiovisual Services of the European Union (the video, photo and audio services), in terms of identifying the updated approach imposed by professional media industry and by the consumption preferences of the new segments of audiences in the digital era.

Keywords: public communication, media industry, Audio-Visual Services, video, photo, audio.

1. Introduction

Recent theories acknowledge that lately key areas of human existence have converged in and through our concurrent and continuous exposure to, use of and immersion in media, information and communication technologies, as explained by Mark Deuze in his article titled “Media Life” (Deuze, 2011). The author is citing the concept of mediapolis – a comprehensively mediated public space where media underpin and overarch the experiences and expressions of everyday life, and he considers that this perspective on live lived in, rather than with, media could be the ontological benchmark for the 21st century media studies (“we are living a media life, and multi-tasking our media has become a regular feature of everyday life”, according to Deuze).

Recent studies indicate major changes within the media industry landscape where the fast development of digital technology has determined a real shift in terms of public communication, media production, media consumption and the needs and behavior of media consumers and public institutions. More and more, public communication is being put into practice via sophisticated gadgets, dynamic multimedia platforms and social channels that actually allow communication in real time at a global scale (a press conference of a national public institution streamed LIVE on the Internet, for example).

2. Perspectives on Media Industry and Public Communication in the Digital Era

The last editions of the Reuters Institute Digital News Reports analyze the growing number of ways of consuming news and of locations where consumers have access to news, alongside with the revolution caused by the mobile devices. When asked about the sources for accessing news, respondents indicated traditional news brands, but
also referred to aggregators and social media and blogs in significant percentages (Nistor, 2014). The latest report, from 2015, indicates "a quickening of the pace towards social media platforms as routes to audiences, together with a surge in the use of mobile for news, a decline in the desktop internet and significant growth in video news consumption online" (http://digitalnewsreport.org/).

Consequently, classical tools of public communication like news releases, reports, conferences have been supplemented by interactive radio, television, computer networking, e-mail, blogs, podcasts, live streaming, tweets, alongside with the results of the geometrically expansion of the communications technology – user generated content, on YouTube, blogs, or government websites, has finally become the major wave anticipated in e-government (Perry; Christensen, 2015, p. 556-557, Cernicova, 2013, p.80-81). Eventually, in this new general communication framework, "public administrator will need to be increasingly flexible about communicating through unconventional, more creative forms, such as drama, poetry, fiction, symbols and humor" as stated in the recent volume "Handbook of Public Administration" coordinated by James Perry and Robert Christensen.

From an administrative perspective, a professionalized administrative system, such as the European administration for example, must take into account the perceptions of target groups and the level of trust of the beneficiaries (Hosu; Deac; Mosoreanu, 2012, p. 74), therefore communication is one important element in the management of public administration. Basically, "in practice, public management aims to ameliorate the quality of actions by employing new administrative procedures, to mitigate certain inflexibility in organization and to improve the communications with the environment" (Hintea, 1998).

The standard structure of any public communication system is centered on the idea of editing and transmitting the appropriate messages to targeted audiences, in order to best answer the objectives and the goals of the communication strategy. The idea of "segmentation" of the general audience is exhaustively explained in the volume "Handbook of Public Administration" – "segmentation avoids the shotgun approach of sending the same message to everyone using the same medium, a tactic that is often inefficient, ineffective, and even disastrous". Further, the authors agree that segmenting may require more effort and expense than disseminating an all-purpose message to the public at large, but the final results of the communication campaign have stronger chances to be positive.

Finally, the strong argument for the segmentation thesis is that this can also contribute "to avoid information gaps selective attention (the tendency for people to seek out or to be receptive to only those messages that interest them or coincide with their preferences) or selective perception (the tendency of people to interpret messages based on their own positions, experiences and preferences)", (Perry; Christensen, 2015, p. 552).

According to "The Public Relations Handbook", "good media relations can contribute to longer-term strategic objectives, such as: improving company or brand image; higher and better media profile; changing the attitudes of target audiences (such as customers); improving relationships with the community; increasing market share; influencing government policy at local, national or international level; improving communications with investors and their advisers; improving industrial relations" (Theaker, 2004, p.148-149). Bernard Miege (2008), based on Habermas's theory of
public space, demonstrated the complexity of the contemporary forms of public space, explaining that it is organized as follows (Nistor, 2014):

- The actions that are taking place within the public space are related to the four communication patterns from the history of democratic societies: opinion press (especially in the eighteenth century); commercial press addressing the general public (beginning with the late nineteenth century); audiovisual media and especially mainstream television targeting general public (mid-twentieth century); and general public relations.

- Alongside the dominant model, the author also identifies the communication strategies of the companies. Miege mentions the role of opinion polls in the activity of media organizations and in shaping public opinion.

- Individualizing social practices that are being reinforced lately due to communication technologies which is specific to a marketing phenomenon of information, culture and communication. And others.

On the other hand, when communicating to media, to finally reach the target communities, is recommended that all the public actors that communicate understand the specific features and principles of professional journalists. In the summer edition of 2001 from the Nieman Reports from The Nieman Foundation for Journalism at Harvard University – “Essays about the Elements of Journalism”, the nine essential principles of journalism established by Bill Kovach and Tom Rosenstiel are presented and commented. We will briefly mention the nine elements:

1. "Journalism's first obligation is to the truth – rather adding context and interpretation, press needs to concentrate on synthesis and verification;
2. Journalism' first loyalty is to citizens – a commitment to citizens is more than professional egoism; the allegiance to citizens is the meaning of the journalistic independence;
3. The essence of journalism is a discipline of verification – the discipline of verification is what separates journalism from entertainment, propaganda, art, fiction;
4. Journalists must maintain an independence from those they cover;
5. Journalists must serve as an independent monitor of power – in the next century, the press must watchdog not only government, but an expanding nonprofit world, a corporate world, and the expanding public debate that new technology is creating;
6. Journalism must provide a forum for public criticism and comment;
7. Journalists must make the significant interesting and relevant -- storytelling and information are not contradictory;
8. Journalists should keep the news in proportion and make it comprehensive – journalism is our modern cartography; it creates a map for citizens to navigate society;
9. Journalists have an obligation to personal conscience" (Bill Kovach and Tom Rosenstiel in “The Elements of Journalism”).

In spite of the visible changes in professional media communication, in media production and consumption, over the time, scholarly literature has classified the functions and roles of media in many ways, but the main functions are considered to be the ones briefly described in the following lines (Nistor, 2014). Exercising its function of information, information is being distributed by media organizations to large numbers of citizens. The intensity of the media coverage usually determines the level of concern and reaction among targeted audiences. This explains the low impact that poorly publicized services or events have. The attention paid by the media can
influence decisively the evolution of a subject. Coverage of any kind (negative or positive) is an essential condition that an event or a public person must meet to count in the public competition. In the long term, as demonstrated, ignorance is more disastrous than negative publicity. One natural consequence of this situation is that public actors are permanently trying to create interesting events so that they get intense media coverage. The function to entertain – the most frequent reasons for consuming media content are information and entertainment - media participate in reducing daily stress by offering a show built with characters that are not necessarily part of the sphere of entertainment, but in all areas (political, sporting or other). The media function of compensation – media eliminates frustrations, as it happens in of soap operas, where consumers transfer in virtual reality provided by a continuing TV program, thus compensating their own failure from the real life. Other media functions refer to education, social integration, culture, explanation, integration etc.

Nowadays the practice of public relations may no longer be limited to press releases, events and media interviews (Cernicova, 2015). Idil Cakim in his study titled “Digital Public Relations, Online Reputation Management” makes a strong point and explains that in the digital age of communication news immediacy is as important as accuracy; audiences have access to numerous sources, and therefore corporations must take the lead in providing clear and sufficient information (Duhe, 2004, p. 135). Cakim highlights the huge importance of organizing an online communication channel such as a website where companies have the chance to share their side of the story. The author also mentions the user-generated media that is increasingly becoming a trusted source of information for audiences (Duhe, 2004, p. 141). Further, Cakim identifies a set of new public relations skills in the digital era of communication (Duhe, 2004, p. 141-143); we will briefly mention some of these skills:

1. Online audience statistics – professional communicators must understand the importance of assessing the value of a story placed online; therefore, they must pay attention to the number of visitors on their website, the time they spent, their geographical location and their main interests in the website content.
2. Search engine optimization – in order to reach target audiences online, company websites need to rank among the top listing of the most popular search engines; so, communication specialists should pay attention to the content of the stories, to the key words etc.
3. Online media relations – digital public relations do not limit to the existence of a website; media relations specialists must also identify the key online journalists;
4. Online crisis communication – in spite of all the sophisticated tools linked to the online communication, during a crisis communicators must first focus on delivering a clear, concise and relevant information, paying attention to the amount and the frequency of delivered information.
5. Digital public relations tools – professional communicators must always pay attention to the latest technologies that can help distribute online information to the right audiences.

3. The Audiovisual Services of the European Commission (video, photo and audio)

European Union has been constantly developing its communication strategies and policies during the last years. In 2005, the European Commission elaborated the Plan-D for Democracy, Dialogue and Debate strategy that followed other communication policies such as the White Paper on European Governance.
Then, in 2006, the *White Paper on a European Communication Policy* considered that communication has remained too much of a ‘Brussels affair’ and underlined the necessity of "using the new digital technologies, such as the Internet, since they can provide new channels for communication on European issues" (http://europa.eu/, accessed 2015).

Later, in 2007, the European Commission has launched a new Internet strategy embracing the Internet culture and aiming at making full use of the recent online developments in communication (http://europa.eu/, accessed 2015).

Finally, in 2011, EU has launched another strategy - *Rationalisation of the European Commission's public websites* that aimed to improve the quality of its online information and services.

Further in this regard, in 2014, The European Commission hosted “#Talkdigital” - an initiative through which the digital team of the European Commission gave the opportunity to citizens to present their ideas about institutional communication (http://ec.europa.eu accessed 2015). According to the website of the competition, the main objective of this campaign was to hear from people who connect online with the Institutions what they think of how the EU communicates digitally and what changes would be most welcomed. Finally, the winning ideas of this “#TalkDigital” campaign are:

1. **#Talkdigital winner: A permanent digital helpdesk service for the EU** – that suggested that EU institutions set-up a “permanent digital helpdesk service for the EU” and was highly appreciated because of the fact that the “world of digital institutional communication is increasingly moving towards real-time digital reliability” – “phoning the Commission or writing an email are good ways of getting in touch but in a world of digital communication we should think about more innovative methods that provide a more direct feedback experience”, was explained in the proposal.
2. **#Talkdigital 2nd place: Connecting young journalists through EU blogosphere**
3. **And finally, #Talkdigital competition 3rd place: euStarter** – “an EU-specific crowdsourcing platform has the potential to be the next step in engaging digitally with European citizens in a more interactive and locally impacting manner”. (http://ec.europa.eu accessed 2015)

The Audio-Visual Services of the European Union is part of the EU Newsroom that is the official news website of the institutions of the European Union, providing online access to the latest official press material released by all EU institutions, as well as practical information for journalists, and functioning as a single point to all EU news (http://europa.eu/newsroom/about/ accessed 2015). The Audio-Visual Services are the EU related news and archive service providing information for professionals in the media, as well as supplying up to the minute audiovisual news coverage to the media around the world and deliver unique archive on the history of the EU (http://ec.europa.eu/avservices/about/ accessed 2015).
The A-V Services are producing media content, in professional standards, in three formats: photo, audio and video, providing both LIVE transmissions (via the Internet) or archived material.

The LIVE coverage of EU events is provided by Europe by Satellite (EbS), (http://ec.europa.eu/avservices/ebs) that is “the European Union’s TV information service, launched in 1995; the programming consists of a mix of live events, news items and stockshots on EU policies and issues”. Briefly, EbS transmits LIVE content from the main European Institutions (The European Commission, the European Parliament, the Council of Ministers and others), alongside with the press conferences or EP plenary sessions, European Councils. According to the home webpage, “the EbS site allows citizens to follow EbS programmes live or on demand for up to 7 days following the original transmission in all the languages available at the time of the broadcast”. These services are available in natural sound and in up to 20 languages, the only such a device in the world.

The Audio-Visual Services also offer a unique library of audiovisual documents on the construction of the European Union since the 1950s – images, sounds and photos with the founders of EU or from different historical moments of the Union.

The archive is structured on the three media formats (video, photo and audio), each one providing filters by topic (culture, economy, science and others).
- The video archive provides access to materials starting with the 1950s (for example the speech by Robert Schuman on the occasion of the first anniversary of the European Parliamentary Assembly, in 1959).
- The photo archive includes also categories like European Commission since 1958, Barroso Commission I, Barroso Commission II, European Councils, Founding Fathers, Gallery of Presidents, Treaties;
- The audio archive gathers recordings with important European Personalities and with Founding Fathers of the European Union (Robert Schuman, Jean Monnet, Konrad Adenauer and others);

Professional journalists also have the possibility to register for technical assistance in Brussels – “in the Berlaymont building in Brussels, there are two TV studios and two radio studios, plus editing and duplication facilities, ENG video crews, as well as archive and play-out services” (http://ec.europa.eu/avservices/about/ accessed 2015).

In addition, the A-V Services are assisting reporters with useful contacts or may even accompany news teams within the European institutions buildings.

4. Conclusions

The spectacular revolution caused by the digital era and the mobile communication devices produces fast changes in media industry and in public communication. When it comes to the European Union, over the last years, it has continuously updated its strategies and policies in order to implement the most adequate communication system that could contribute to strengthen the European public sphere and, consequently, the construction of the European Union.

Due to its complex services and most of all due to its unique library with video, photo and audio material covering the updated history of the European Union, the Audio-Visual Services are a valuable instrument for any professional journalist, academic researcher or citizens interested in the communication and in the construction of EU.

References


INTERSEMIOTICS IN CONTEMPORARY ADVERTISING. FROM SIGN TRANSLATION TO MEANING COHERENCE

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Abstract: The very informed contemporary advertising-reluctant consumer asks for coherence and transparency from the creators of the advertising discourses, who, on the other hand, try to be relevant using local and contextual features even if the brand is international (Pepsi uses a Romanian song within Shazam and the international brand Danone is “Made in Romania”). This paper explores a series of theoretical concepts, from intersemiotic complementarity and cohesion to a contextual model of social semiotics, from translation and adaptation theories to multimodality and intermediality, in order to find some simple instruments for the construction and adaptation of the advertising messages to the consumers’ social, technological and cultural context, able to better target an audience and to maintain coherence all along a discourse that uses from conventional print media and TV to very innovative mobile apps and other digital endeavors.

Keywords: intersemiotic translation, context, coherence.

1. Introduction

Our world is changing every single moment: technological advances far beyond imagination, war threats and terrorist attacks, health, bio-hazard and environmental concerns, all these and many more alike influence the ways we communicate, we act in society, we consume goods and cultural products. Commercial communication, be it an advertising or a PR tool, has already shifted from “happiness that can be bought” (Brune 2003) to new forms of consumption, more rational, based on loyalty to community, responsibility for environment and the future and so on. The consumer, influenced by the accelerated democratization of the access to information, has become advertising-reluctant and requires coherence and transparency from the creators of commercial messages, while, using the means of the global network, he engages in very critical analysis and dialogues when an advert or the brand itself do not meet his expectations. On the other hand, the need for local relevancy (as known in the “glo-cal strategies”) implies contextualized messages: in Romania, for example, we are “consuming” daily an advertising discourse trying to bring local and contextual relevancy even if the brand is international. The American Pepsi uses a cultural context-based Romanian song within Shazam (the mobile app that recognizes sounds) while the French brand Danone mentions a social context based info (Made in Romania) on its packaging. The advertising discourse changes on all levels, from packaging to TV, from online to public events. International and local brands seem to understand the symbolic consumption of their audiences, the dynamism of sharing brand-stories with and by the consumers. For
example, in a 2011 mission statement, Coca-Cola sets its objective to dominate the “popular culture conversations” by 2020.

It has been studied in the academics for some decades and it becomes a necessity in the professional field: the advertising discourse needs to adapt to the consumers’ specificities and has to be able to serve relevant and plausible content to its audiences, according to the time, the place and the support of consumption of that advertising discourse.

A series of theoretical concepts, from the intersemiotic complementarity and cohesion to a contextual model of social semiotics, from translation and adaptation theories to multimodality and intermediality are explored, analyzed and collected in this paper, drawn from the theoretical inquiry of a broader doctoral research through which I intend to find some simple instruments for the construction of advertising messages tailored to the consumers’ social, technological and cultural context, able to better target an audience and to maintain coherence with that context all along a discourse that uses conventional print media and TV and very innovative mobile apps and other digital endeavors.

2. Semiotics. Sign and meaning

An impressive literature deals with meaning, interpretation of signs, coding and decoding, moving of the semiotic material, in brief, the kind of works necessary for creating a commercial message or for adapting it to another market. Semiotic analyses, methods and models have been extensively used indeed in works related to advertising, either in academia or in the professional field.

Let us then find a common denominator for the meaning, the sign and the semiotics. Although very subjectively understood, the meaning is carried by the sign, which is the object of study of semiotics. “Old doctrine of signs”, according to Sebeok (1994, 5), “general science of signs and meanings” for Danesi (1994, 280) “study of the sign systems” according to Halliday and Hasan (1985, 4), semiotics is generally accepted under Saussure’s definition of “science studying the life of signs in society” (Saussure [1916] 1998, 41). A great variety of signs functioning in society or in communities have been researched in the last century: verbal, visual or combinations of these such as public discourse, theatre, novel, mime, comedy, painting, architecture, sculpture, myth, fairytale and folk tale, comics, news and adverts, multimedia contents, commercial communication.

The sign evolved under the influence of two dominant paradigms. The first one, dyadic or dualistic, designed by Saussure and further developed by Hjelmslev, has influenced massively the European schools and its linguistic roots generated focused researches on the nature and role of symbolism and on the cultural relativism of communication and meaning production due to the arbitrary nature of the sign. Among the first ones to apply it to marketing, we can point out Barthes, with his *Éléments de sémiotheorie* (1964/67), Jacques Durand, in his article *Rhétorique et image publicitaire* (1970), and Georges Péninou, in his *Intelligence de la Publicité* (1972). A second major paradigm, Anglo-Saxon this time, was established by Charles Peirce. His triadic model comes with a complex set of distinctions, tags and ages of the three components and of the relations in between them. Theoreticians as Jakobson, Morris and Sebeok, amongst
others, have promoted Peirce’s theory and its influences in the marketing and consumer behavior researches are felt especially on the new continent.

_Largo-sensu_, the fundamental concept of sign refers to a “natural or conventional semiotic entity that consists in a vehicle associated with a meaning” (Nöth 1995, 79). A sign is every object that stands for another object through its meaning. A sign can have any material manifestation as long as it can accomplish its representation function: a word, a novel, a gesture or a physiological reaction, even a city. The representation can also acquire various forms and shapes: mental, fictional or factual, fantastic or real, natural or artificial. What is a sign in one context can be a meaning or a representation in another context and the other way around. This functional perspective requires their existence to be connected to the integration in an actual process of meaning production based on codes, both for the production and then for the understanding of signs: the semiosis. (Danesi 1994, 280; Nöth 1990, 42). Multiple researches in semiotics derive initially from the “semiological program” of Saussure, from the extensions applied on it by Hjelmslev in his glossematics and from the applications developed by different schools of semiotics in the study of other non-linguistic modes of communication. Saussure’s signifier is a material vehicle, the physical part of the sign, the substance of which it is made of – sound wave or alphabet letter – according to Danesi (1994, 24), while the signified is a mental concept which its pair refers to. This dichotomy is visibly simpler and easier to understand than Peirce’s triadic sign (representamen – object – interpretant): ones’ signifier is others’ representamen, while the signified becomes object and interpretant. The two models were developed by the fathers of semiotics in the same period and both were adopted and used in further studies. And they should be seen, as Leeds-Hurwitz (1993, 23) recommends, as complementing each other: the triadic model would in fact be an elaboration of the dyadic one.

### 2.1. Models and functions of significations in the advertising discourse

Having agreed on the simple semiotic truth that a sign can take many forms and that it carries a meaning, the theoretical journey goes on to the advertising field. And it starts with Barthes, notorious for his contributions in the semiotic analysis of myths, theology, literature and narratives as well as of various forms of visual communication. He proposes a systematic model of Saussure’s signification defined as a “process – an action that connects the signified and the signifier, the product of which is the sign” (Barthes 1964/67, 48) and introduces two levels of signification, the denotation and the connotation. He extracts these dualistic terms from Saussure’s pair and he uses them to create a simplified version of the glossematic model elaborated by Hjelmslev (Nöth 1995, 310). Barthes (1964/67) also explains the importance of the background knowledge, of the cultural codes and of possible associations on which the system of the connotation depends. Understanding a sign relies on the context, its interpretation depends of the cultural codes that unite the signified and the signifier and Barthes is the one to bring important clarification on these issues in his analyses on levels of meaning in the advertising images. The denotative level is the one of an un-coded iconic message while the connotative level is coded, symbolic and builds on the pragmatic, cultural, patriotic, historic or aesthetic knowledge of the reader or viewer. For Barthes, the advertising exists in a contextual world, explained by Gillian Dyer (apud Royce 2007,
as follows: “[a]ds, as a means of representation and meaning, construct ideology within themselves through the intervention of external codes which are located within society. The ad will use images, notions, concepts, myths, etc. already available in the culture.”

This third level of signification, the one of ideology, operates through the linguistic message that may or may not accompany the photography. Barthes (1977) challenges the nature of its two functions: anchorage and relay, a dichotomy operating on the field of the image-text relation as evaluated in a context. The anchorage function describes the need of the meaning of the image to be connected to the verbal message, without which the image could acquire too many interpretations. From this perspective, in the shape of a body-copy, a head-line, a title or a slogan (in advertising), the linguistic/textual message stabilizes the meaning of the image, elucidates the message in its ensemble working as a meta-language applied on some of its elements. The relay function implies a relation of text-image complementarity: in their association, the two modes contribute simultaneously to the production of the designed message. This function is more visible in messages as the moving images, in which the dialogue works together with the image. The two functions are not exclusive and they can for sure operate together in various types of messages.

Barthes major concern was to find if the image is the one to duplicate some of the meaning of the text through a phenomenon of redundancy or if the text is the one to add some new information to the image (Barthes 1977, 38). Nöth suggests that this simplification does not capture the fact that “the juxtaposition of picture and word usually results in a new holistic interpretation of the scripto-pictorial or the audio-visual message” (Nöth 1995, 453). As a matter of fact, the problem does not stand in the relation of addition or duplication in between the text and the image but in the ways in which both modes of communication work together to create a coherent message that, in the terms of Halliday and Hasan, is a “a semantic unit: not of form, but of meaning” (Halliday and Hasan 1976, 1-2).


Adapting Barthes’ quest to present times, we are looking for semiotic elements of the advertising discourse that work together, signs (written words, images, sounds) carrying each its own meaning but transmitting altogether the same message. Well, that is the intersemiotic translation or its counterpart, the transmutation, terms proposed by Roman Jakobson (1959) as “an interpretation of verbal signs by means of signs of nonverbal sign systems”. Extensively studied by Jakobson, the intersemiotic translation is successfully applied in the researches on advertising, where the main, visual message, is doubled most of the times by the textual message, made of words. Ideally, the synergy of various semiotic systems creates a singular message or, if required, convergent messages: most of the times, the slogan or the head-line of an advertisement is repeated with the help of the other systems involved.

As a method, the intersemiotic translation is used effectively in advertising especially when the brand and its message have to be “transported” into a new culture, along with the values it stands for. Ira Torresi (2008, 69) offers the example of the same print-ad of a face moisturizing cream translated for three markets: England, Italy and the United
States of America. The benefits are the same and the ladies in the prints are similar: Caucasian, dark hair and white complexion, the same age group, the same apparent weight. Yet, the three messages in their ensembles are quite different: those prepared for the European markets reflect a different brand positioning than the one prepared for the States. The textual-visual interaction targets the European cream to elegant and emotionally stable ladies while the American cream is addressed to women seeking a remedy as fighting their own neurotic and unbalanced nature. Torresi points out that we're not dealing with an inter-lingua translation, but with an intersemiotic one, used for creating a complex sign made of image and text and that can be traced back to market analyses and brand positioning strategies.

Multi-semiotic messages integrating image and text in semantically coherent unit were explored from the perspective of intersemiotic texture by Yu Liu and Kay O'Halloran (2009). Using the semantic integration of visual and textual elements, the researchers evaluate the intersemiotic translation and the simple duplication of meanings, the co-occurrence. They state that the texture of a message, a relation between its meanings, the registry and its cohesion configurations eventually construct a final meaning. Adding that "language is a social semiotic instrument" (Halliday 1978), we see an intersemiotic texture that determines relations of semantic cohesion in between different modes of communication. In the image-word relation, O'Halloran’s intersemiotic cohesion reaches three planes: of the expression, of the content and of the context. The logical word-image relations are of major importance and the lexical-grammatical and logical-semantic interdependency in between sentences, as formulated by Halliday (1985), is completed with the expansion and projection thematic as formulated by Martinec and Salway (2005) in their article describing grammatically the text-image relation. This grammatical approach comes as an extension to O'Halloran's approach based on the relation principles of comparison, addition, consequence or temporization (O'Halloran 2005). In the same context, a set of composition principles (the informational value of the sign, salience and framing) are introduced by Kress and van Leeuwen (2006).

But if the intersemiotic translation focuses on redundancy, the multimodal communication, as presented by Kress and van Leeuwen (2006), focuses on the very co-existence of multiple semiotic systems. The area of multimodal research proposes an interdisciplinary approach of communication and meaning, while examining the changes influencing our society, changes produced or influenced by the technological evolution and the new media. The multiple ways in which communication occurs and which contribute to the production of meaning, the semiotic resources that are socially dependent, as well as the individual and subjective selection and configuration of communication modes in order to perceive meanings – these are just a few of the working concepts of the field.

Specific to multimodal research, a mode is a socially and culturally shaped resource for meaning making. A photographic image or a written text, a spoken speech, a press layout or a print-ad, a movie or a TV commercial – all these are modes in which meaning is produced, most of the times in combinations, especially in the contemporary technological era. Each mode has its modal resources: written text has syntactic, grammatical and lexical resources as well as graphical and aesthetical resources. Each mode has a specific contribution to the semiotic effort, certain affordances: potentials and constraints for meaning making (Bezemer and Kress 2008, 171). Modes and their
usage have to be considered together with the medium or the media on which the message will be distributed. Each medium has a material and a social aspect. Material is the substance through which the message becomes accessible, from ink on paper to TV or computer screen. From a social point of view, a medium is the result of semiotic, socio-cultural and technological practices. The material aspect of the support is reconsidered according to the intention of the producer and the audience. The support and the medium influence on their part the content and its meanings that are produced with an intention. Associating a sign with a meaning depends on the availability of the semiotic resources and on their capacity to construct the meaning desired by the creator. This intention (both of the creator and of the audience) is influenced by various contexts (social, cultural, economic, politic, and technologic) and the representation is a result of their interactions that has to take into account the media of distribution. The meaning is merely an effect, produced at the destination, once the sign has reached its audience, as a product of the semiotic potential of the sign (a text, for example) that allows for various readings and interpretations, unlimited in volume but in limited semantic area. From this perspective, the attention of the meaning producers should focus then on the raw materials and on the process. Design is important too, considering the multiple affordances of the modes, the various intentions to be covered and the large spectrum of variations of the social environment. Actually, we’re witnessing a programmatic shift from composition to design, reflecting, as Bezemer and Kress point out, a change of focus from competence in a specific practice and in a conventional mode, like the writing, to focus on the interest and agency of the designer of complex signs (Bezemer and Kress 2008, 174). Design is what makes modes, media, frames and supports work together in coherence with each other.

This issue of design allows me to point to an experiment testing the accuracy of the codes introduced by Pierre Guiraud (in 1971, in his Semiology). According to Guiraud, a code, the same as a grammar, involves rules of combining the signs to form messages and rules of attaching signs to concepts carrying a meaning: logical codes that use the objective experience and the relation of the individual with the world, aesthetical codes that signify subjective expressions of the human spirit and social codes that express the position of an individual within a group, in a cultural and social perspective. According to David Glenn Mick, the experiment was performed by a German psychologist who created in 1992 a connection in between the product design and the consumer choice. The experiment, conducted on 39 subjects, asked these to sort the images of 50 watches and pointed out three dominant options to influence the perceptions of the subjects, corresponding to Guiraud’s codes. The numerals versus no numerals option appeared to be a logical code reflecting the rational value of the watch, the jewelry versus plain watch option appeared to be an aesthetic code related to beauty while the gold versus plastic option suggested a social code related to status (Mick et al. 2004).

2.3. The impact of Trans-, Inter- and Re- on the semiotic material

Well, semiotics wasn’t simplistic to begin with. And if charged in a multimodal approach, it may seem a very complicated self-centered spinning phenomenon. What if there were even more approaches?
Moving semiotic material usually happens from a mode or collection of modes to another mode or collection of semiotic modes. These moves are inevitable due to permanent changes in the environment and to re-contextualization, motivated by social, pedagogical or epistemological forces. Different interactions require different descriptions of objects, persons and activities – for these, different images, written words, modes and media are needed. The aforementioned Bezemer and Kress make a clear distinction between the generalist semiotic term of translation and the very specialized term of transduction, describing the carrying of semiotic material from a mode to another, whose substances vary and, depending on their cultural history, have different affordances. Thus, transduction cannot ever be perfect: an image has no words and a written text is seldom decrypted as an image. Content disposition (the syntax of the written text, for example), is different in modes whose substances is temporary or spatially realized and transduction will have a massive effect on the contents from this point of view. A text-to-image transduction implies that semantic relations expressed in written form through sentences and verbs be translated in vectors and lines, while semiotic relations between lexical-syntactic elements (such as prepositions: in, on, by) be translated with spatial means. Newer media involve a practice of designing the message and a substantial ability from their creators to move semiotic materials and contents from a mode to another: a novel into a CD, a print-ad into a mobile application or a TV commercial into an online interactive banner. Characters, objects and situations are described in the written mode so that the reader could fill in the blanks. But in a 3D animation, the blanks are totally different. Two boys on a bench in the park are just a few words in a written sentence – yet, the designer of an Augmented Reality 3D app will have to create 3D bodies for them, to associate a set a behaviors to each of them, to generate a motion, to set a direction and to calibrate their voices in a software so that they fit their physiognomies. Moving this semiotic material, performing the transduction involves modifications of the material itself and the decision regarding it is the result of an epistemological obligation, to quote again Kress (2003).

Transduction is part of human semiosis ever since drawing on cave walls. Yet, in the western cultural history of representation, the present times are marked by a permanent, intense and socially centric transduction. New media come with new semiotic modes that offer representation affordances unimaginable even as close back as 10 years. Computer software is able to assemble in virtual encyclopedias various types of content, from written text to still and moving images, from spoken speech to music and sound effects, and many more. Media, as means of distribution of the messages, have their own affordances; their changes have social and epistemological effects. Basil Bernstein’s “recontextualization” is referred to (Bernstein 1996 \textit{apud} Bezemer and Kress 2008), which, from a semiotic perspective, operates in the process of moving the signification material from a medium to another, from a context to another, requiring each time a social and semiotic reconstruction and implying an epistemological transformation.

Another type of semiotic material transportation, the intermedial translation, is described as the act of “translating across media” (Bal and Morra 2007, 7). This translation also involves working with various media-discourses and practices of intertextuality and intersemiotics, an interdisciplinary effort resulting in moving the semiotic material (blocks of information, subjects/characters, brands and products) over
genres and media. The nature of the content moving is explored also in the translations area of research where the creative rewriting of the text is the one that shows the real difficulty of the translators’ job: when the content has to be translated from a medium to another, the text does not have to be repeated but clarified and improved. Susan Bassnett, a translation specialist, points out the transformation of the act of translation in a creative rewriting process (Bassnett 2002, 6). As Bassnett shows, Andre Lefevere “first developed his idea of translation as refraction rather than reflection, offering a more complex model than the old idea of translation as a mirror of the original” charging the translator to decode and re-code whichever of the complex signifying systems of texts is accessible (Bassnett 2002, 8). Henry Jenkins, former co-director of the MIT’s Comparative Media Studies program, brings forth the term of transcreation, an improvement of the simple translation from a language to another, and mentions the Spider-Man comics that were adapted both in linguistic and narrative manner for India (figure 1): the hero born in the American fantasy gets to jump over buildings and motor-scooters in the crowded Bombay (Jenkins 2006, 111).

![Figure 1. Spider-Man.](image)

The character and the cover of the Indian issue of February 2005

From the field of cinema studies, Robert Stam comes with the issue of adaptation, explained from a text perspective as follows: “the text feeds on and is fed into an infinitely permutating intertext, which is seen through ever-shifting grids of interpretation” (Stam 2000 apud Miszei-Ward 2013, 12-13). Text lives and develops through a series of interpretations across time and cultures, producing a complex narrative modified with each adaptation. From this angle, adaptation is a translation, not necessarily in between languages, but in between semiotic systems. A post-modernism theorist, Linda Hutcheon, shapes this kind of translation in the terms of re-mediality. Adaptations occur from a medium to another, they are “specific forms of intersemiotic transpositions from one sign system (for example, words) to another (for example, images)” (Hutcheon 2006, 16). Another take on re-mediation comes from new-media studies – Jay David Bolter and Richard Grusin use the term to describe a reuse of content in different media, “which appropriates the techniques, forms, and social significance of other media and attempts to rival or refashion them” (Bolter and Grusin 2000, 65). This acknowledgement of the new media derives not only from their use in and for the society but also from their inter-
linkage, from their individual and collective contribution to the creation and improvement of the present and future technological, social and economical context.

3. Towards a conclusion

The above intersemiotic saunter doesn’t even begin to describe the massive amounts of theory already written on the matter nor the researches going on just as you read this paper. It couldn’t and it is not my intention. As stated in the introduction, the purpose of my research is to find a easy to understand instrument of coherent meaning making in the commercial communication (advertising), that could be used both in the academic and the professional fields. And as the research deploys, I anticipate constructing it using:
- the primary and secondary research that will outline a cultural, social and economic context of the audience and its contextual model,
- the semiotic analysis of the meaning potential of a category of products and of the targeted brand (from that category), as shaped in the potential perception of its audience by the aforementioned context.

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"Think global, act local", a concept with various areas of applicability, from architecture to advertising, attributed in theory to Scottish sociologist Patrick Geddes (1854-1932).


FACEBOOK VERSUS WEBSITE. INFORMIEREN ÜBER SOZIALE NETZWERKE UND ÜBER „KLASSISCHE“ WEBSITES
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Abstract: Wo und wie suchen wir heute nach Informationen und wie sind diese organisiert? Wo und wie finden wir am schnellsten die Informationen, die wir brauchen? Was erschwert, was erleichtert die Recherche? Das Organisieren von Informationen wie auch die Suche danach ist heute anders gestaltet als noch vor zehn Jahren. Twitter, Facebook und Co. haben die Art, in der sich vorwiegend die jungen Leute heute informieren, geändert. Ziel der wissenschaftlichen Arbeit ist es, die Facebook-Seite mit der Website einiger Kulturinstitutionen aus Temeswar zu vergleichen, um die Vor- und Nachteile des Informierens über die eine oder andere Plattform herauszufinden.

Schlüsselwörter: Information, Informieren, Webseite, Facebook, Kulturinstitution.

1. Einleitung


Die vorliegende Arbeit zieht einen Vergleich zwischen zwei Arten im Internet aufzutreten: auf Websites und innerhalb des Sozialisierungsnetworks Facebook. Beide können dem Informieren dienen. Ziel ist es, die Qualität des Informierens über die beiden Präsentierungs möglichkeiten zu vergleichen, die von den PR-Spezialisten genutzt werden, um eine Institution oder Organisation vorzustellen. Für die vorliegende Arbeit haben wir die Websites und Facebook-Seiten dreier Kulturinstitutionen aus Temeswar analysiert.

2. Die Gestaltung von Websites und Facebook-Seiten


Was nun die Facebook-Seiten betrifft, erübrigen sich viele dieser Regeln, denn der Facebook-User füllt ein Template, das ihm vorgegeben wird mit Inhalt: Text, Fotos, Videos.

Von den obigen Regeln ausgehend habe ich die Analyse angegangen. Die Kulturinstitutionen, die ich für die Analyse ausgesucht habe, sind die Rumänische Nationaloper Temeswar, das Deutsche Staatstheater Temeswar und die Temeswarer Philharmonie „Banatul“.

2.1. Die Rumänische Nationaloper Temeswar


Die Homepage hat eine obere Menüleiste für den Überblick des Angebots (Homepage, Über uns, Vorstellungen, Neuigkeiten und Events, Kontakt sowie Kasse). In der Mitte oben ist eine Slideshow, die mit Fotos aus den Vorstellungen (Oper, Operette, Ballett – mit Bildbeschreibungen – was ich als besonders gut hervorheben will, weil die Bilder so nicht nur als Eyecatcher dienen, sondern auch der Information – es
handelt sich um Fotos aus den nächsten Vorstellungen – umso besser, weil somit auch das Publikum angeworben wird, es ist ein Hinweis auf die Zukunft, nicht auf vergangene Auftritte), links davon das Logo sowie rechts das Foto des Direktors der Rumänischen Oper Temeswar: der Tenor Corneliu Murgu, der nach einer internationalen Karriere Manager der Oper wurde und somit ein „Aushängeschild“ für die Kulturrnstitution, die er leitet, darstellt.

Der Dreispalter bietet in der Mitte Platz für das Repertoire des laufenden und des kommenden Monats. Links befindet sich ein Kalender, in dem die Tage, an denen die Vorstellungen der Oper stattfinden, rot eingetragen sind (das hilft zur Orientierung, bei der Auswahl einer Vorstellung, ist somit ein guter Service für die Opernliebhaber), Neuigkeiten, die Besitzerklärung des Direktors (wie das bei öffentlichen Institutionen verlangt wird) sowie die Auflistung der Medienpartner. Rechts steht eine Liste mit dem Personal (auch die Gastrolist werden aufgelistet), jeder Name kann angeklickt werden, um die Biographie der Person zu erfahren. Zwei zu kleine Buttons oben links und rechts verweisen auf den Saal der Oper, von dem man aus eine Slideshow anklicken kann beziehungsweise auf das Internationale Festival „Musikalisches Temeswar“, das von der Oper und der Temeswarer Philharmonie „Banatul“ organisiert wird und das heuer zum 40. Mal stattfindet. Eine Suchfunktion ist auch vorhanden, was bei einer umfangreichen Website sinnvoll ist.

Die Website ist auf Rumänisch und Englisch gehalten, was den etwaigen Gästen aus dem Ausland entgegenkommen sollte, allerdings wurden nur die Links, Buttons und Titel übersetzt, die Information als solche bekommt man trotzdem auf Rumänisch – ein große Enttäuschung für den ausländischen Besucher, der die rumänische Sprache nicht beherrscht.

Die Facebook-Seite betrifft, haben wir nur die offizielle Variante berücksichtigt, weil es uns darum ging, dass es derselbe Kommunikator ist. Die alternativen Facebook-Seiten über die rumänische Oper Temeswar sind genauso schnell erreichbar, da sind allerdings viele private Fotos, die nur begrenzt eine Verbindung mit der Oper haben (Fotos, die vor der Oper gemacht wurden) und Posts, die mit der Tätigkeit der Oper gar nichts zu tun haben (etwa über die Bedienung beim Bistro „Opera“, das aber nicht von der Oper betrieben wird). Inwieweit die alternativen Facebook-Seiten mit den offiziellen interferieren, ob sie informativ sind oder nicht, ob sie dem Image der Institution nutzen oder schaden, das wäre ein Thema für eine andere wissenschaftliche Arbeit.

Auf der Facebook-Seite geht es vorwiegend um das Visuelle: Die Abbildungen der Plakate der Oper sowie Fotos aus den Vorstellungen sind hier gepostet, das erspart zumindest den Gang zur Oper, um sich über die folgenden Produktionen zu informieren. Mit dem Text geht man sehr sparsam vor. Für weitere Informationen soll man die
2.2. Das Deutsche Staatstheater Temeswar


Insgesamt ist die Homepage gut strukturiert und aktualisiert sowie äußerst informativ. Der Reichtum an Informationen ist zum einen über die Palette zu sehen (Über uns – Geschichtliches, Spielplan, Nachrichten, Projekte, Repertoire, Ensemble, Festival, Karten kaufen, Kontakt, Junges DSTT, Freie Stellen, Technik, 360°, Schauspielstudium, Förderer und Sponsoren, Partner, Medienpartner, Deutsch in Rumänien), zum anderen zeigt es sich, dass mehrere Publika angesprochen werden (die Zuschauer, die angehenden Studenten der Theaterwissenschaften, die Firmen als mögliche Förderer, die potenziellen Zuschauer aus dem In- und Ausland).

Die Chromatik ist aufmerksam gewählt worden, die Farbnuancen, die für die Homepage verwendet wurden, sind aus dem Logo der Institution übernommen worden. Die Webseite ist interaktiv, was sich zum einen in der Suchfunktion zeigt (ein Muss auf allen Webseiten, weil sie ein Serviceangebot darstellt), zum anderen – und damit wird erst recht dem potenziellen Zuschauer geholfen – über den Kartenverkauf, der auch online über biletmaster.ro gehandhabt wird. Einen weiteren Pluspunkt stellt die Sprachenauswahl dar, der Inhalt wird auf Deutsch, Rumänisch und Englisch angeboten. Auch eine Karte (googlemaps) ist hier integriert, nicht nur Fotos.

Ich vermisste eine Kontaktplattform mit dem künstlerischen Personal, die Interaktion und die Transparenz könnten so verbessert werden: eine Kommunikation der Zuschauer mit den Schauspielern, Regisseuren und Bühnenbildnern könnte den Zuschauern mehr Verständnis, Aufklärung und Insiderinformationen bieten. Auch ließen kurze Videos (drei-fünf Minuten) von den Theateraufführungen die Website besser verkaufen – solche multimediale Elemente vergrößern die Attraktivität.

Als Fazit kann man behaupten, dass es eine gut bearbeitete und durchdachte Webseite ist.

selektiert. Das wird auf Facebook im Allgemeinen so gehandhabt. Auch eine Karte kommt hier vor (googlemaps), um den genauen Weg zum Theater vor Augen zu haben. Das Logo erscheint auch hier. Die Informationen sind spärlicher und sollte der Besucher mehr Informationen suchen, wird er auf die Website verwiesen.


Vergleiche ich nun die Erfahrungen auf der Website mit denen auf der Facebook-Seite, so komme ich zu diesem Fazit: Website und Facebook-Seite haben beide im Falle des DSTT einen sehr guten Aktualisierungsfaktor (was auch darauf zurückzuführen ist, dass sich dieselbe Person um den Inhalt kümmert). Die Website ist eher informativ, die Facebook-Seite setzt auf das Visuelle (die vielen Fotos) und den Meinungsaustausch, um anzuködern. Als Zuschauer könnte man vielleicht eher von der Webseite angesprochen werden (die nächste Aufführung fällt immer zuerst auf), vor allem wenn man sich für den Inhalt interessiert, bei Facebook ist es die letzte Neuigkeit, die präsentiert wird – das kann auch eine Tournee sein oder ein Preis, den ein Schauspieler erhalten hat. Über die nächste Premiere wird man auch nicht so sehr informiert wie eher davon verführt.

2.3. Die Temeswarer Philharmonie „Banatul“


Diese Website setzt auf jeden Fall auf den Text: das Lesen der Ankündigung des nächsten Konzerts erspart den Kauf eines Programms – es wird derselbe Text auf der Homepage gepostet. Auch im Vergleich zur Facebook-Seite hinkt die Aktualisierung auf der Webseite hinterher. Auf der Facebook-Seite kann man schon eine Woche im Voraus das Werbeplakat für das nächste Konzert sehen, während auf der Website die Informationen darüber oft erst am Dienstag erscheinen. Neben der mangelhaften Aktualisierung sind auch andere Schwachpunkte zu verzeichnen: der Online-Kartenkauf ist nicht möglich, es gibt kein Diskussionsforum mit den Künstlern und man vermisst die Interaktivität. Ähnlich wie bei den anderen zwei Websites ist die Information so in der Seite geordnet, dass die Sites ganz gut auf mobilen Medien abgerufen werden kann – das kommt den Nutzern entgegen, die vermehrt über Smartphones oder Tablets im Internet surfen. Das ist auch im Hinblick, dass die Suchmaschine Google im April 2015 ihren Algorithmus änderte, sinnvoll: Internetseiten, die auf mobilen Geräten nicht gut funktionieren, rutschen ab.

3. Schlussfolgerungen


Literatur

II. LINGUISTICS AND COMMUNICATION
AN APPROACH TO ROMANIAN LANGUAGE ANGLICISMS

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Abstract: English language is spoken all over the world, and today, anglicisms represent a linguistic unit from the point of view of the expression, meaning or grammatical construction in Romanian, as well as the spelling and pronunciation from British or American English. The present paper aims at studying Romanian language anglicisms and at establishing whether they are necessary or luxury loanwords. Nonetheless, the paper studies the presence of these terms in the sectors they appear most often, starting from various articles published in Capital newspaper.

Keywords: anglicism, necessary loanword, luxury loanword, economic sector, financial sector, IT and technology, job titles.

1. Introduction

It is not a secret anymore that English is spoken all over the world, much beyond its borders. English language dominates the other languages, becoming a language of globalization and international trade. In a paper published in New York Times, suggestively called Across Cultures, English Is the Word, Seth Mydans states that “riding the crest of globalization and technology, English dominates the world as no language ever has, and some linguists are now saying it may never be dethroned as the king of languages” (Mydans 2007).

It seems that in the new millennium, every fourth inhabitant of the planet can manage in English to a certain extent. The vast expansion of English is due to the internet lately, where 80% of the information is stored in English. Just as with other languages and peoples, Romanian could not escape the influence of English origin words which grew more and more accustomed in everyday usage, many of them being registered in dictionaries. This rapid penetration is due to the increasing growth in science and technique, and the desire to adjust to surrounding realities.

2. A general view on anglicisms

In this paper, we shall focus on anglicisms, words recognized as English through spelling, pronunciation and morphology. A major Romanian dictionary, DEX, considers an anglicism “a specific English expression; a borrowed English word, without being necessary, in another language and not integrated into it” (DEX 2009, 43). By this statement, we understand that anglicisms are those words which are only unnecessary borrowings, but they are necessary where the input of English words is so quick that the Romanian language cannot face the new realities of specific fields.

Mioara Avram’s definition of anglicism or englezism is a “linguistic unit (not only a word, but also a formant, phraseological expression, meaning or grammatical construction) and even a type of pronunciation or/and of writing (including the punctuation) of English origin, regardless of the territorial variant of the English language,
so including the American English as well, not only the British one” (Avram 1997, 11). Michael Picone (1996, 3) classifies neologisms as any new word, morpheme or phrase and any new meaning of the previous existing in a language. So, any borrowing from English which is a new word, morpheme or phrase is not only an anglicism, but also a neologism.

Sextil Puscariu classified anglicisms in two categories: necessary anglicisms (anglicisme necesare) and luxury anglicisms (anglicisme de lux) (1976, 371). Necessary anglicisms are those words or phraseological units that do not have a Romanian equivalent, or which offer certain advantages compared to the native term; they are precise, short but eloquent, or have international circulation. In general, necessary loanwords from English can be either denotative or stylistic.

Denotative loanwords refer to specialized terms that do not have Romanian equivalents because they are relatively recent. We could mention here mass media instead of mijloace de comunicare în masă, borrowed due to the simplicity of the structure and its preciseness, sponsor instead of susținător financiar, hobby instead of activitate preferată de petrecere a timpului liber, etc. Stylistic loanwords represent a wider area than the former one. Stoichițoiu-Ichim agrees that their distinct note is given by foreign meanings which enable them to express better in their language of origin, compared to their Romanian equivalents (Stoichițoiu-Ichim 2008, 91).

Luxury anglicisms are considered useless loanwords which relate to the subjective tendency of certain social categories to become noticeable. The presence of luxury anglicisms is not motivated, or has negative motivations, represented by snobbery, insufficient knowledge of mother tongue resources, haste or comfort. (Stoichițoiu-Ichim 2008, 94-5). Just as necessary loanwords, these ones also belong to various professional areas, such as economic and financial field, communications, education, arts, sports, etc. (advertising, agreement, briefing, training, workshop, band, evergreen, performance, pole-position).

Mioara Avram does not operate the current classification of anglicisms in necessary or luxury loanwords (Avram 1997, 13), considering this labelling as risky. Avram considers that „what matters is not the necessity of anglicisms in a language, but the necessity of their presence in a certain text... Abuse can be qualitative as well if the presence of an anglicism endangers the understanding or reception of a text” (Avram 1997, 13).

The opinions of linguists as concerning the influence of English and anglicisms are divided. Most of the linguists do not relate to it as being a negative phenomenon (M Avram, A Stoichițoiu-Ichim, etc), but as an influence that was exercised on Romanian language and gained a place due to its hospitality. On the contrary, George Pruteanu disagrees with the new edition of Dicționar ortografic, ortoepic și morfologic (DOOM) that „it officially legitimates Romglish/Romgleza, that it recommends the English spelling of some words felt as Romanian, thus without putting a brake, recent anglicisms adjust easier to Romanian...” (Pruteanu 2007).

3. Anglicisms in Capital newspaper

In order to exemplify anglicisms and their way of adjusting to Romanian, we take as starting point Capital, (hereinafter abbreviated as C) a newspaper addressed to the economic and business sector. The paper comes out weekly in 65,000 copies. The economic, financial, trade and IT terminology is full of anglicisms. Due to the large
number of borrowed terms, in the present paper, we shall divide them in four categories: economic and financial, IT and technology, job titles and usual words that do not belong to the business sphere.


### 3.1. Economic and financial terms

1. *Retailer* – the term does not appear in MDN or DOOM, but is registered in DCR (DCR, 2013: 456) meaning “companie care activează în domeniul comerțului cu amănuntul”. This word can be seen as a necessary anglicism because of its specialized economic meaning which does not allow its replacement with adequate Romanian synonyms: “Marii retaileri fură clienții magazinelor sătești.” (C 26, 1)

2. *Discount/discont* – is part of the series of etymological doublets. Mioara Avram states that the presence of doublets is unjustified, as long as there is a term with Romanian spelling and pronunciation. The etymological twins can also be found in the dictionaries studied. In MDN we have the Romanian spelling, while in DCR and DOOM we have only the English version of the term with the explanation “reducere de preț pe ntri un cumpărător anumit, în anumite condiții de achiziționare a mărfii” (DCR 2013, 198). The economic meaning of the term can also be understood from the sentence: “Foarte interesant este că garantarea unui anumit număr de acțiuni [...] a fost mai puțin atractivă pentru investitori decât transa cu discont.” (C 26, 4)

3. *Hedging* – is an economic-financial term which only appears in DCR and is explained by “operațiune bursieră la termen realizată pentru a conserva valoarea activelor și a oferi protecție împotriva eventualelor pierderi de valoare” (DCR 2013, 277). The financial term supposes thorough knowledge of the area. It is also a necessary term, since the expansion in the economic area is so fast that Romanian cannot find a short and precise equivalent: “94% dintre cumpărători sunt fonduri cu investiții pe termen lung și doar 6% este reprezentat de fonduri de hedging, investiții speculative care urmăresc să închidă cât mai repede pozițiile deschise” (C 26, 4).

4. *Lider/leader* – term certified in all the dictionaries studied for this paper, but we have again the double spelling, despite the Romanian one. Stoichitoiu-Ichim considers the usage of etymological spelling as a linguistic snob form (97). In *Capital* however, the spelling of the term conforms the Romanian norms of language: “Firma chineză a reușit să depășească Samsung, care a fost lider în China timp de doi ani” (C 26, 14).

5. *Headquarters* – is a term which does not appear in any of the dictionaries mentioned and is considered useless, since in Romanian we have *sediu central*, an already existing term, perfectly matching the English form. The original spelling is rather difficult for the non-English speakers: “ [...] iar ceea ce se întâmplă în Brașov se replică la ESD-ROM în headquarters” (C 32, 5). The whole discourse is so specialized that without thorough IT knowledge, a usual reader has difficulty in getting to the core of the information.

6. *Rating* – a term with various meanings in Romanian, which keeps the English pronunciation. The most familiar meaning is the one of percentage that indicates the
number of listeners or viewers of a TV or radio programme. On the other hand, rating agencies, or credit rating agencies, evaluate the creditworthiness of organisations that issue debt in public markets. This includes the debts of corporations, non-profit organisations, and governments, as well as "securitised assets" – which are assets that are bundled together and sold as a security to investors, states the Financial Times lexicon. The meaning that appears in Capital as well is the economic one: “Reprezentanții stângii doreau, de asemenea, să intervină în sectorul financiar, prin plafonarea bonusurilor bancherilor, separarea băncilor comerciale de cele de investiții, implementarea unei uniuni bancare robuste și a unei agenții de rating europene independente” (C 22, 8).

7. Management – economic term denoting the science of organizing and leading companies, appears in all three dictionaries mentioned. It is a well-rooted loan word in Romanian: "O din ce în ce mai bună înțelegere a particularităților pieței ...și un management performant reprezintă aspecte esențiale care fac diferența pe o piață concurențială" (C 29, 5).

8. Bancassurance – this economic term is absent from all the dictionaries studied, and refers to the bank insurance area: “Politia este subscrisă de către Eurolife ERB Asigurări de Viață, companie de bancassurance” (C 29, 22).

9. Unit-linked – the term does not appear in any dictionary, a unit-linked insurance is first of all a life insurance, which means that it covers the death risk of the person insured: “Suma asigurată pentru componenta de protecție a poliței de asigurare unit-linked este egală cu prima de asigurare achatată de către client” (C 29, 3).

10. Offshore – anglicism that appears only in DCR with two meanings. From an economic point of view, offshore refers to a company having the headquarters in other countries with different tax rules that cost less money, and technically, offshore refers to something located at a distance from the shore: “exploatarea hidrocarburilor din zona de mica adâncime a Mării Negre și vom continua să investim în dezvoltarea segmentului offshore” (C 29, 3).

3.2. IT and technology field

1. Smartphone – an anglicism recently entered in Romanian and certified by DCR as a mobile phone with PC functions (DCR 2013, 485). It appeared due to the tremendous technological evolution and is very often heard in Romanian with the English version although it can be translated by telefon inteligent: “Giganții Samsung și Apple se pregătesc să lanceze în această toamnă, noi smartphone-uri de vârf” (C 26, 14).

2. Hardware and software – are two terms from cybernetics registered in DCR. The hardware means the wiring, machines and physical components that form a computer, while the software is represented by computer programmes. The two words exist under shortened form hard and soft, and Romanian uses them both as nouns and adjectives: “Aceste beneficii nu sunt valabile doar pentru hardware, ci și pentru liceentele software” (C 32, 5).

3. Environment – is a recent term that is not mentioned by any dictionary, which developed as a result for ecology preoccupation, which is also difficult from the pronunciation’s point of view: “Am ales o nouă versiune a environment-ului virtual VCE implementată de Romtelecom” (C 32, 5), where the English term refers to virtual environment.

4. Cloud – is not registered in any dictionary, but is more and more frequently met in IT. IT cloud computing refers to a rental service of hardware and software virtual resources: “Câte afaceri, atâtea avantaje în soluțiile cloud” (C 32, 5).

5. Laptop – is a frequently used term registered in DCR meaning personal mobile computer, the size of a bag at its origin. The term is a denotative anglicism, due to the fact that it lacks a Romanian equivalent, and it is also relatively recent. The pronunciation is taken
from English: “...ai acces permanent la datele companiei tale, de oriunde și de pe orice smartphone, tableta sau laptop” (C 32, 5).

6. **Server** – appears both in DOOM and DCR, it is a word belonging to the area of information taken from English, meaning a computer that offers services, like access to database and programmes, to computers from a network: “presupune stocarea datelor pe servere virtuale în Cloud” (C 22, 11) or “Transformi cheltuieli de CAPEX în OPEX, achiziționând servicii în locul serverelor fizice” (C 22, 10).

7. **Up-grade/upgrade/upgradare** – appears as anglicism in DCR, keeping the etymology and English pronunciation, with the meaning: “raise something to a higher standard”. In this case, the term is not assimilated either phonetically or morphologically by the structure of Romanian language: “Ai opțiuni, în funcție de nevoile companiei tale configurație flexibilă (spațiu de stocare atât cât e necesar) sau up-grade, oricând ai nevoie” (C 22, 10). The term is used in many other areas than IT.

8. **Online** – is already a familiar term in Romanian which appears in all three dictionaries from our studies. It is a necessary anglicism due to the preciseness of the meaning and its brief form. It is anyway important to notice that MDN defines the term as “echipament, dispozitiv sau mod de prelucrare a datelor conectat direct la calculator” (MDN 2000, 613), while DCR defines online as “conectat la o rețea de computere sau la internet” (DCR 2013, 386). “Când ai un magazine online, o asemenea inițiativă se poate transforma într-un dezastru dacă nu ai în spate infrastructura necesară” (C 22, 11)... “fermierii care vor să acceseze fonduri pot depune proiectele online” (C 22, 24).

### 3.3. Jobs

1. **Manager general** – reversed word order to the English one, the General Manager is the person who coordinates and manages a company: “Stelian Larga, manager general la AS World Cargo” (C 22, 37).

2. **Senior Manager** – according to the name, it is a leading person from a company, with several responsibilities concerning the planning and guiding a group of employees, or observing their work: “Din punct de vedere ierarhic, Senior Manager este situat între Manager și Managerul General” (C 21, 18).

3. **Legal Manager** – is the English term for the person who is in charge with the legal department from a company;

4. **Payroll accountant** – is absent from all dictionaries studied, it is the English term for the person dealing with payment policies in a company;

5. **Head of Asset Management** – the English denomination was preferred in order to refer to the person in charge with the assets of a company. It is obviously a luxury loan word.

6. **Country Manager** – refers to the manager on country level: “Luca dAgnese, fost country manager, Enel România” (C 29, 9).

### 3.4. Usual anglicisms from other fields

1. **Design** – it is an anglicism which denotes modern industrial esthetics or the discipline of esthetics. It is present in all dictionaries studied: “…un astfel de tractor fiind alcătuit din tot ce are mai bun producătorul german, atât în materie de tehnologie, cât și de design” (C 22, 19).

2. **Mall** – has the meaning of shopping centre which comprises beyond food, clothing stores, shoe stores, household appliances, jewelry, cafés, restaurants, cinemas, bowling, hairdressing salons, etc., more exactly a city under one roof. The well-known and widely used anglicism appears both in DOOM and DCR: “Iulian Dascălu a fost mulți ani cel mai mare proprietar de malluri din România cu cele patru proiecte Iulius Mall” (C 22, 20).
3. **Weekend** – was adopted after 1989, and today is used and understood by almost everyone: “Toate țările care organizau maratoane au speculat foarte bine acest detaliu, iar câștigurile orașului sunt imense pentru acel weekend” (C 22, 37).

4. **Know-how** – an anglicism which denotes expertise or skill. This is a useless term, since in Romanian we have short words (expertiză, pricepere) with the same meaning. Besides, there are difficulties in pronunciation: “… Poți să investești doi-trei ani, cooptând persoanele competente și care dețin know-how-ul în acest domeniu” (C 22, 37).

5. **Second-hand** – is a widely spread term: “Mașina are priză la public, însă având în vedere prețul piperat, majoritatea se orientează către modelele second-hand” (C 22, 37).

6. **Blog** – appears only in DCR and is defined as a regularly updated website or web page, typically one run by an individual or small group, which is written in an informal or conversational style. The term is widely known and used in Romanian, especially among young people: “Nu cred că va trece o zi fără ca cineva să plângă, pe vreun blog sau pe vreun serviciu de socializare, de serviciile cumpără ale Poștei” (C 21, 4).

7. **Boom** – is a loan word with multiple meanings in Romanian. Dictionaries register boom as being an American loan word. MDN (MDN 2000, 133) defines boom with distinct meanings: prosperitate rapidă a activității economice, avânt, eveniment excepțional, revenire. We can find it in the texts: “Tot anul acesta se va înregistra o premieră pentru piața locativă modern din România odată ce proprietarii a patru cartiere mari își vor lichida stocurile construite în perioada de boom imobiliar” (C 26, 1).

8. **Touroperator/tour-operator** – a word which has become well-rooted in tourism with the English meaning. In Romanian, it has a partially adjusted spelling: “La hotelurile de acolo, TVA este 20% inclusive pentru servicii de masa la recepție și 10%, dacă pachetul turistic este achiziționat prin turoperatori” (C 29, 22).

9. **Early Booking** – another word belonging to tourism. It uses the English spelling and pronunciation: “iar creșterile cele mai importante vin din programul early booking” (C 29, 22).

4. **Conclusion**

To conclude, in certain cases, we have anglicisms so well adapted to Romanian that nowadays they are part of form-based word families, being bonded by a common root word, or certain expressions, even if the terms are anglicized both from phonetic and pronunciation form: **discount (Ro m. n.), discounter (Ro m. n), hard-discounter, discount store, rețea de discount (discount network,) or manager (Ro m. n.), a manageria (Ro tranz. v. meaning to manage), managerial, a manageriza (tranz. and refl. v.; in Engl. to manage), top management, store manager, manager de audit, managing partner, or upgradă (tranz. v.) (to upgrade), upgradeare (f. n.) an upgrade, upgradat (adj upgraded).**

Considering spelling and pronunciation, in most cases the English spelling and pronunciation are preserved, as in design, retailer, mall, cloud, rating, smartphone, headquarters, but we also observe English spelling for the root word with Romanian suffix, like in **upgradare [pron agradăre], instead of upgrade. Early booking** for instance respects entirely the English pronunciation. **Management and manager have double pronunciation, both the English one and a Romanian version. Words such as leader/lider and discount/discont have double spelling, although the norms of Romanian language would choose the Romanian version. The names of jobs underwent a total enrichment after 1989 with job names taken from English. Thus, secretara (secretary) is now called assistant manager, the Romanian word director has become manager, we have payroll accountant today, senior and junior trainer, country manager, not to mention the abbreviations such as CEO,**
CFO, CLO which seem irreplaceable, in multinationals especially. In certain areas and fields, Romanian job names are kept.

Capital, the weekly newspaper, defines itself as the number one publication from the Romanian business sector, and calls itself the newspaper of business people. Each issue contains editorials and business articles, information from the Stock Exchange, transportation, business events, law, taxes, IT news, real estate, as well as more relaxed news, such as tourism or bon viveur.

The English influence is overwhelming especially in IT due to the technological impetus from the last decade. Sometimes, the abundance of IT or business terms is so high, that if the receiver of the message does not have a specialized job, he/she may lack the message: “Tehnic vorbind, există această infrastructură luată pentru HDC-ul din București, replicată în Brașov, iar ceea ce se întâmplă în Brașov se replică la ESD-ROM în headquarters. Adică e backup la backup. În headquarters, datele sunt replicate o dată pe zi practic, e un fel de mix între hardware și software și IaaS. Un fel de triplă redundanță.” (C, 26: 5) Also, financial and economic terms taken over from English require a specialized audience constantly updated to the always changing news of the above mentioned sectors. In some cases, English pronunciation is kept out of snobbery, but there are several cases in which we have to keep the original pronunciation and meaning, because Romanian could not fill the gaps for the non-existing terms, or do not faithfully apply to technological or business realities. The dictionaries that we have studies are in agreement with this statement, as most of the terms do not appear in DOOM and MDN, while most of them are only present in DCR which appeared only in 2013.

Although the influence of English on Romanian is not new, especially after 1989, the current increase of English influence comes as the continuation of a long process, especially as the globalization process and international technological evolution. As Șimon and Suciu point in their paper, English became a “lingua franca”, and as such adopted by Romanian for professional and private communication (2014, 8). The entire mass-media is full of adopted English words, some only as meaning, others as spelling and pronunciation as well. Some words are used as a result of snobbery, others because lack of equivalents or too long explanations. To conclude, anglicisms from Romanian language have to be studied and used with understanding.

References

Abstract: A proverb involves a set of operations that make it a linguistic and a cognitive, ontological, cultural and pragmatic phenomenon. In a discourse, proverbs and sayings function as verbal stereotypes: they are “ready-made” discourse units that reproduce, depending on the emitter’s intention and on the link with the message communicated. There are antonymic structures at paremiological level: thus, we identified different implicit and explicit proverbial contrasting structures that we gathered under the label “paremiological antonyms” (PrmA); we then distinguished two main types of PrmA: inter-paremiological antonyms and intra-paremiological antonyms. We exemplified on a Russian and Romanian corpus. PrmA are the most vivid example of the (co)existence of antonyms proper and occasional at phrase, contextual level.

Keywords: paremiological antonymy, inter- and intra-paremiological antonyms, contrasting paremiological meaning.

1. Introduction

Together with phraseology, paremiology is an important, specific component of the linguistic frame, characterised equally by national and universal, by traditional and universal, by particular and general. It is known that there are a set of general elements that bring paremiology close to phraseology and vice versa. Both paremiological and phraseological formulae speak of the national-linguistic awareness of a community, including references to its lifestyle, to its perception of existence, including different cultural milestones of the community. At the same time, they serve communication as stereotypical discourse mechanisms. It is also relevant that proverbs and phrases are efficient models that test the semantic, formative and functional potential of the words of a language. Maybe these common features made linguists speak of a single domain, phraseology, where they ranged any model based on fixed/stable verbal and syntagmatic stereotypy. As far as Russian linguistics is concerned (Alefirenko-Semenenko 2009, Semenenko 2011, Savenkova 2002, etc.), this vision has changed: they agree phraseology and paremiology are domains with distinct study subjects though there is a close connection between the two (numerous phraseological units have paremiological origins).

2. Theoretical Background

World paremiology has known two important linguists – the Russian G. Permyakov, considered the “father” of paremiology, and the Finnish M. Kuusi – who tried to analyse and classify the paremiological system for international use. Permyakov developed the theory of clichés, studying and classifying, for the first time, an impressive inventory of paremiological and cliché-like structures from 200 Oriental
peoples. He found out that there is an isomorphism of nomination, construction and content, which allows a general ordering of the proverbs of different languages. In his later works, Permyakov (1975: 250-251) established that there is a paremiological and a phraseological level in every language, which consolidates their status. Oppositional centralisation and systematisation has been widespread due to Kuusi, whose theory was put into practice through the development of a universal catalogue of data able to classify thousands of paremiological units from the most diverse languages, together with their equivalents in other languages (see Stanciu 1980).

Defining paremiology and classifying paremiological forms and formulae have known different views and conceptions, like phraseology (see Permyakov (1970, 1975, 1988), Tăbârcea 1982, Negreanu 1983, Stanciu 1980, Ruxăndoiu (1973, 2001, 2004), Roşianu (1979 [2005]), Slave 1967, etc. or, more recently, Alefirenko-Semenenko 2009, Semenenko 2011, Savenkova 2002, Danilov 1995, etc.). A vast critical study of the different definitions and interpretations of the proverb in Romanian and foreign literature can be found in the Romanian paremiologist P. Ruxăndoiu (2003: 6-41). As for us, we have adopted a consecrated point of view, since our attention focuses not on the strict delimitation of the types of paremiological structures but on the investigation of their antonymic relationships. Therefore, we monitor these relationships in both folklore and cultivated productions such as proverbs, sayings, aphorisms, maxims, sentences, adages, parables, winged words, thoughts, reflections, quotations, etc. Traditionally, proverbs and sayings have been considered folk linguistic forms. We borrow, from Tăbârcea (1982: 84), the definition of proverb, because it seems to be the most adequate one – it underlines the communicative function of the proverb as a discourse operative unit: thus, a proverb is “a linguistic enunciation with a fixed logic-semantic structure that interrupts the discourse containing it to refer metaphorically to a situation or to a discourse segment”.

N. Roşianu (2005) claimed it would be recommended to use the term “maxim” as a generic name for “genuinely folk” proverbs and sayings.

A paremiological pattern is the basis of verbal enunciations (in most cases of the cliché type) that act directly on the discourse. Starting from the example supplied by Stanciu (1980: 207), we present below the influence of the proverb model:
within the context of cognitive linguistics or even of the ethno-linguistics and anthropolinguistics.

Structuralism and linguistic anthropology defined proverb as an expression of one’s conception of the world (Negreanu, 1983: 52). From the perspective of cognitive linguistics, the researcher tried to decrypt the national specificity by appealing to concepts without mentioning it. Negreanu considers concept synonym of ethno-field, which shows that he properly understood that there are several conceptual fields in a concept. The linguist’s choice of distinguishing conceptual fields in paremiology seems the most adequate method that fits the specificity of these linguistic structures – the result of cognitive-affective generalising, conceptualising and classifying operations. The linguist classifies the 6,000 Romanian proverbs analysed into according to fundamental concepts of our people’s life (Ibid.: 48), capturing the connections between them at synonymic and antonymic levels.

The conceptual (theme) statistics showing the predominance of the proverbs circumscribing “wisdom” made the researcher say that wisdom is a concept defining the soul structure of our people (Ibid.: 49). Together with “wisdom”, other concepts like worth, irony, intelligence, kindness, knowledge, friendship, etc. make up the aesthetic-moral profile of our society. Structurally, as in the case of phraseology, the development of paremiological units is a matter of intervention at metaphorical, metonymical, comparison, associative, repetition, hyperbolic, symmetrical, syntactic parallelism, chiasm, and rhythm levels and, over all, of the classical and conceptual opposition system on which we focus below.

Researcher I. Danilov (1995: 64) established a paremiological typology and underlined the importance of paremiological stereotypy advancing two main classes of proverbs: oppositive and non-oppositive. This shows that Danilov took into account both Kuusi’s theory based on the opposition system (where a proverb is seen as an alternative to a binary opposition) and Permakov’s logico-semantic criteria (all proverbs are not organised based on semantic contrariety) (see also Roşianu, 2005: 22, Stanciu, 1980: 208).

Antonyms presented in a paremiologic context are, according to Tăbâracea (1982: 255), “paradoxical contradictory associations”, while Danilov (1995: 99) calls them “opponyms”. In fact, contextual-proverbial or paremiological antonyms are the concrete, viable example of both systemic and extra-systemic antonymy, where there are both non-canonical, occasional and discourse antonymy features the latter of which needs to be reconstructed.

As for the operational phrases “paremiological antonymy” and “paremiological antonymy”, we have borrowed them from C. Negreanu 1983. We also re-affirm our conception on this type of antonyms (Gheltofan 2013a, 2013b, 2014), i.e. there is, within discourse antonymy, paremiological antonymy, phraseological antonymy, stylistic antonymy, scientific antonymy, etc. and, at a concrete level, that of antonymic relationships, two major types of antonyms – canonical and non-canonical (see Gheltofan 2014; the terms “canonical antonyms” and “non-canonical antonyms” are from Murphy 2003). This means that, at paremiologic level, there are the same types of antonyms but, to point out antonymic relationships at paremiological level, we used the phrases “paremiological antonymy” and “paremiological antonyms” (further PrmA).
3. Resources used

As far as the material we have used in this study, we need to mention that the Romanian paremiological repertoire has been recorded in extremely valuable works whose authors understood their expressive and spiritual-cultural richness. In our study, we relied particularly on Anton Pann’s *Povestea vorbii*, selecting 125 units, and on the work *Maxima populară rusă și corespondentele românești* by N. Roșianu, from which we have chosen 174 units and their Romanian equivalents. We have also used the dictionary *Poslovicy russkogo naroda* (2002), that gathers proverbs from the well known lexicographical work by V. I. Dal’, as well as the paremiological index by C. Negreanu (1983) and I. Danilov (1995), where we identified 179 and 84 units, respectively. Finally, the corpus analysed counts 724 units, of which 304 are Romanian and 420 are Russian.

4. Objectives

The main goal of this study was to establish theoretical and practical grounds for the classification of antonymic relationships within paremiological units (intra-paremiological antonymy) – when there are contrasting words within the same proverb – and between paremiological units (inter-paremiological antonymy) – when antonymic relationships rely on contrasting paremiological meaning.

5. Methodology

Based on the classifications advanced by C. Negreanu 1983, N. Roșianu 2005, and I. Danilov 1995 regarding paremiological structures, by R. Sărbu 1977 regarding the linguistic principles involved in the delimitation of antonymic types, as well as by Gheltofan (2013a, 2013b) regarding the classification of phraseological antonymy and the discourse categories of antonymy, we attempt at establishing a hierarchy of PrmA. We have also kept an interesting conclusion by C. Tăbârcea (1982: 109-110) that ensures the theoretical grounds for delimiting PrmA: paremiological formulae are logico-semantic and syntactic binary structures; semantic binarism is, in our opinion, one of the antonymic features of proverbs closely related to a certain syntactic structure that is binary.

Therefore, in our approach, we present a few theoretical and practical aspects of antonymy and paremiological antonyms; in all this, binarism refers to a dual, axiological conceptualisation focused on two opposite poles that lead to semantic polarisation, to antonymisation, while, at lexicosyntactic level, we can identify:

1. Either canonical antonyms such as *bine-rău*, *bogat-sărac*, *întuneric-lumină*, *dulce-acru*, [good-bad]
2. Or non-canonical (contextual) antonyms such as *cinste-ruşine*, *lopta-sapa*, *trandafir-mărăcine*, *păun-cioară*, *tărâţe-făină*, *vrabie-șoim*, etc. [peacock-crow]

6. Our study

In paremiology, the pragmatic and discourse sides are essential: paremiological formulae can define a concise point of view, give a verdict or add some more expressivity. In current discourse, they explore the communicational-playful side of the
terms particularly in advertising, in political discourse or on the Internet (3), (4), (5). The pleasure of operating lexical changes in the fixed structure of proverbs and sayings leads to occasional PrmA determined by certain situations or by the speaker’s need to be original or funny:

(3) Москва слезам не верит – Нью-Йорк доверяет хохоту [Moscow doesn’t believe in tears – New York trusts laughter].

Playfulness and social reality resulted in some proverbs that become anti-proverbs because they paraphrase negatively known proverbs:

(4) „Fie pâinea cât de rea, tot mai bine-n țara mea” has turned into „Fie pâinea cât de rea, tot ți-o fură cineva”… „Nu lăsa pe mâine ce poți face azi” into „Lasă pe mâine ce poți face azi, că poate mâine nu mai e nevoie”.

(5) „Дома плохо, а не дома еще хуже” (Асасă е рăу, dar să nu fi îşi acasă şi mai rău (lit.)) after „В гостях хорошо, а дома лучше” (În vizită e bine, dar acasă e şi mai bine (lit.)).

This type of PrmA is considered antiphrastic PrmA (see below) because they represent a stylistic-linguistic manifestation of current language. Antiphrastic PrmA is the result of intra- and inter-linguistic mechanisms capable of producing true cognitive and behavioural mutations in the conscious of a community. In Romanian, these types of PrmA are found mainly on the Internet, in printed media, in fiction or in oral discourse; however, in Russian, their attestation by dictionaries is rather recent (Walter-Mokienko 2005). Therefore, C. Tăbârcea (1982: 114) was right when he said that the “paremiological store” is an “open corpus” since new proverbs are currently developed even through paraphrasing to illustrate verbally a certain reality. In our opinion, the study of antiphrastic PrmA could lead to a better understanding of current socio-cultural realities and to the deciphering of the modern humans think and behave.

The most important way of developing a proverb is metaphor (a proverb is, usually, synonym of a metaphor) (see Tăbârcea, 1982: 35, Constantinovici, 2006: 85). However, together with metaphor, other figures of style can be traced in proverbs such as antithesis, hyperbola, paradox, etc. Besides anti-phrase, there is also chiasm in the structure of a proverb, an “in the mirror” construction that suggests in a simple way the contrary proverbial semanticism resulting in a PrmA:

(6) Un tată poate să hrănească zece fii, dar zece fii nu pot să hrănească un tată. Vai de hoţul care-i sărac şi de săracul care-i hoţ, etc.

In the light of the observations above, we suggest the following classification:

I. According to the structural-semantic criterion, there is “intra-paremiological antonymy” and “inter-paremiological antonymy”, as well as “intra-paremiological antonyms” and “inter-paremiological antonyms”. We adopt these terms conventionally to distinguish the phenomena observed and discussed by us. We need to mention that “intra-paremiological antonyms” are, in fact, what Negreanu calls “intra-microcontextual antonyms” but, since we need uniformity and clarity between the two types, we stick to the labels mentioned above. Though Negreanu (1983: 80) understood and mentioned the “opposable character of two paremiological units”, he did not extend their analysis or name them. Therefore, we distinguish between:
a. Intra-paremiological antonymy, characterised by a binary syntactic construction where there are canonical or non-canonical antonymic pairs:

(7) Cine învață la tinerețe se odihnește la bătrînețe.
(8) De multe ori dintr-o iapă bună iese un măgar și dintr-un mărăcine iese un trandafir.
(9) Лучше с умным потерять, чем с глупым найти.
(10) У богатого всякий волос в масле, а у бедного и в кашу нет.

[It is better to lose with a wise man, than to win with a fool.]

Intra-paremiological antonymy relies on both explicit contrast (7), (8), (9), (10) and implicit contrast (Tăbârcea, 1982: 240) as in (11), (12):

(11) Corb la corb nu-și scoate ochii.
(12) Алмаз и в грязи блестит.

[A diamond is valuable though it lie on a midden.]

b. Inter-paremiological (intercontextual) antonymy:

(13) Aurul și-n gol strălucește. – Nu tot ce strălucește este aur.
    Ochi care nu se văd se uită. – Ochii ce se văd rar sunt mai drăgăstoși.
(14) Горькие проводы – жена мужа (муж жену) хоронит – Красные похороны, когда муж жену хоронит, etc.

[The morning hour has gold in its mouth. – All that glitters is not gold.]

Inter-paremiological antonymy (13), (14) is the result of contextual paremiological meanings in whose syntactic organisation there is, usually, a triggering keyword (13): aur, ochi. We should also mention that the paremiological meaning has a dynamic conceptual-affective component that guides the semantics of the paremiological unit. Therefore, opposing meanings relies on binary or axiological conceptualisation: /dominant positive/ vs. /dominant negative/. This binary conceptualisation relies on the principle of ambivalence that covers the analysed PrmA (13): „gold” cumulates both positive connotations and negative connotations – it has, thus, a dual, ambivalent nature.

II. **According to the morpho-grammatical criterion**, there are:

<table>
<thead>
<tr>
<th>Morpho-grammatical marker</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verbal antonymic differentiator</td>
<td>Limba îndulcește, limba amărește. Одним глазом плачет, другим смеётся. Easy come, easy go.</td>
</tr>
<tr>
<td>Nominal antonymic differentiator</td>
<td>Unde e dragoste, e şi ceartă. Держи голову в холоде, а ноги в тепле.</td>
</tr>
<tr>
<td>Adjectival antonymic differentiator</td>
<td>Decît bogat și bolnav, mai bine sărac și sănătos. Корень учения горек, да и плод его сладок. You can’t teach an old dog new tricks.</td>
</tr>
<tr>
<td>Adverbial antonymic differentiator</td>
<td>Mai bine șezi strîmb și vorbește drept. Сиди криво, да суди прямо.</td>
</tr>
</tbody>
</table>
There are also several opposable pairs in a proverb, which distinguishes between complex or double PrmA (cf. Danilov 1995: 64):

(15) Cuvântul aspru scârbă aduce, iar cuvântul dulce dragostă.
(16) Чужина – калина, Родина – малина.

III. According to the logico-thematic criterion, classification can also take into account traditional theme groups (see Roșianu, 2005: 13) such as richness-poverty, goodness-badness, stupidity-cleverness, much-few/little, strength-weakness, etc.

From the same logico-semantic perspective (see Permyakov 1988, Roșianu 2005: 17), we can classify PrmA as follows:

a. Contrary semanticism, contrary action-reaction:

(17) Cine începe multe puține sfirsâete.
(18) Ехал в Казань, а приехал в Рязань.

b. Contrary semanticism, one’s own-foreign object:

(19) Mai bine în coliba ta decât în palatul altuia.
(20) Чужая жена – лебедушка, а своя – полынь горькая.

c. Contrary semanticism, in the mirror:

(21) Dintr-un mărăcine iese un trandafir și adesea dintr-un trandafir iese un mărăcine.

IV. According to the syntactic-semantic criterion, there is largely structural identity between Russian and Romanian – this is about the syntactic isomorphism identified by Permyakov.

<table>
<thead>
<tr>
<th>Syntactic-semantic criterion</th>
<th>Structure</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>PrmA with discourse-paremiologic connectors</td>
<td>mai bine ... decât ..., mai bine/ лучше ..., чем (чём..., лучше)</td>
<td>Decit toată vara cioară, Mai bine-o zi şoim în vară. Лучше с умным потерять, чем с дураком найти.</td>
</tr>
<tr>
<td></td>
<td>unde ..., (acolo) / unde ..., там:</td>
<td>Unde lipsește păunul, cioara pare pasărea cea mai frumoasă. Где любовь, там и напасть.</td>
</tr>
<tr>
<td>PrmA with relative pronominal connector</td>
<td>cine (cel ce) ..., (acela)/кто ..., тот</td>
<td>Cine e mursicat de şarpe se păzeşte şi de şopâră. Кто доброе творит, того зло не вредит.</td>
</tr>
</tbody>
</table>
PrmA with adversative connectors

<table>
<thead>
<tr>
<th>PrmA with</th>
<th>Example</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>adversative connectors</td>
<td>dar, iar, și (adversativ)/ a, de or with juxtaposed involved adversative meaning (adversative justaposition)</td>
<td>Mierea-n gură e plăcere,/ Dar la inimă durere. Сытый голодного, а богатый бедного не знает.</td>
</tr>
</tbody>
</table>

PrmA with opposite connectors

<table>
<thead>
<tr>
<th>PrmA with</th>
<th>Example</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>opposite connectors</td>
<td>c</td>
<td>Dracul nu face punți și biserici, cît întinde curse și piedici.</td>
</tr>
</tbody>
</table>

PrmA with contrary adverbial connectors

<table>
<thead>
<tr>
<th>PrmA with</th>
<th>Example</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>contrary adverbial connectors</td>
<td>lesne-anevoie</td>
<td>Anevoie să cîștigă și lesne să cheltuieste.</td>
</tr>
</tbody>
</table>

PrmA with alternative connectors

<table>
<thead>
<tr>
<th>PrmA with</th>
<th>Example</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>alternative connectors</td>
<td>când</td>
<td>Cînd îmbrăcat, cînd despuiat.</td>
</tr>
</tbody>
</table>

V. According to the stylistic-semantic criterion:

<table>
<thead>
<tr>
<th>Stylistic-semantic criterion*</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ironic PrmA</td>
<td>Fugii de naiba și dădui peste dracul. Делавши смеялись, а сделавши плачем.</td>
</tr>
<tr>
<td>Antithetic PrmA</td>
<td>Живут доходом, а проживают расходом.</td>
</tr>
<tr>
<td>Paradoxical PrmA</td>
<td>Cei mai frumosi ghiocei prin mărcăci se găsesc.</td>
</tr>
<tr>
<td>Chiastic PrmA</td>
<td>Trandafirul scoate ghimpi și ghimpele trandafiri. Смерть живота не любит. Живот смерти не любит.</td>
</tr>
<tr>
<td>Hyperbolic PrmA</td>
<td>Cine fură azi o ceapă;/ Miine fură o iapă.</td>
</tr>
<tr>
<td>Antiphrastic PrmA</td>
<td>Много из леса да пацисьтись. – Один в поле не воин*; „Nu lăsa pe mâine ce poți face azi. – Lasă pe mâine ce poți face azi, că poate mâine nu mai e nevoie.</td>
</tr>
</tbody>
</table>

7. Conclusion

Among verbalisation modalities, from words to fixed or free word combinations, proverbs are seen as special language items and key elements of the culture of a community because they contain compressed essential information about the lifestyle of a people, about the way people feel and behave, about the vision of life of a community, etc.

In my research, I have focused mostly upon underlining a number of theoretical and practical features of PrmAs with the goal of establishing a typology according to several criteria: structural-semantic, morphological-grammatical, structural and morphosyntactic and stylistic-semantic. Thus, two major classes of PrmAs can be identified: inter-paremiological antonyms and intra-paremiological antonyms. Paremiological antonyms are implicit or explicit proverbial contrasting structures at micro-contextual (within a proverb) or inter-micro-contextual (between proverbs) level, with a rhythmic and mnemotechnic character.

We believe that the conceptual-semantic space of paremiologic units as peripheral parts of linguistic concepts should be deepened because it represents a defining coordinate of a people’s spirit as well as a code of culture that sets humans and their activities in the middle of everything. Is also necessary to study the triggering mechanisms of using proverbs in a discourse as well as their discourse functions.
References

Endnotes

i For an historic of the early records of the paremiological units in Romanian culture, see Tăbârcea (1982: 141–153).
iii The examples belong to Smarandache 2010.
iv The examples belong to Bočina (2007: 164).
vi The examples belong to Negreanu (1983: 80).
vii By the typology of phraseological antonymy (Gheltofan 2013b), in which I used the operational phrase „antonymous differentiator”, belonging to Alekhina 1968. We also remember the classification proposed by Danilov (1995: 64): “proverbs with verbal opposition”; “proverbs with noun opposition”; “proverbs with adjectival opposition”; “proverbs with adverbial opposition”; “proverbs with complex antonymy”; so, plus, we distinguish paremiology units with antonymous differentiator, numerological or quantitatively.
viii See Borchin (2007: 28), “indicators of adversity”.
ixii It must be remind the fact that the paremiological unit carries, sine qua non, a metaphor or a metonimie or a synecdoche.
Abstract: Communication in the medical field is often impaired because of mistakes made by Romanian speakers of English. Confusion may appear because of the differences in the phonological systems of the two languages. The tendency of some speakers to make pronunciation mistakes touches several areas: the reproducing of vowels and consonants, the accent and the segmentation of the string of sounds. The paper brings relevant examples of pronunciation traps which should be avoided. Correct pronunciation is important both in direct communication and in telemedicine.

Keywords: communication, pronunciation, phonological system, confusion, telemedicine.

1. Introduction

A good communication in the medical field is important in the practice of the medical profession and in research. It is crucial in the relationship between a therapist and his patient, namely in the conduct of the medical interview, which is the first and often the most relevant stage in finding the diagnosis. It is important also in the relationship between physicians when performing a medical activity together or when doing research.

This relationship can be established by direct communication but also by video chat systems and video conferencing applications, when the sound level may be not high enough or when other types of noise may appear on the communication channel.

And last but not least, a good pronunciation is crucial also in the relationship between man and gadgets, namely when using speech recognition systems, including healthcare IT. There are devices which do not work if they do not understand the audio commands. Glitches when using such gadgets are disturbing.

As telemedicine has increasingly developed lately, the main or the only means of expression in this type of communication is the voice. In such situations the phonetic component of language rises in importance. Telehealth practitioners speaking a foreign language must pay attention to phonetic traps which can disrupt the process of communication.

2. Phonetic traps

Romanian speakers of English are also prone to certain pronunciation mistakes. The first sources for confusion are the differences between the phonological systems of Standard English and Standard Romanian. Another source can be the incomplete acquisition of phonological traits in certain words.
The tendency of some Romanian speakers to make pronunciation mistakes touches several areas: the reproduction of phonemes, the placement of the stress and the segmentation of the string of sounds. From these phenomena I have chosen only those relevant for the medical field, as the aim of this study is to make predictions for possible mistakes in the medical language. I give as examples medical terms or words of the common language that are very likely to appear in the medical text or discourse.

2.1. Differences in the phonological systems of the two languages

I am approaching this matter from the perspective of the Contrastive Analysis Hypothesis (CAH) of Robert Lado (1957), as it is summarised and interpreted for the case of Romanian speakers of English by Elena Raluca Constantin (Constantin 2012, 131-148). According to it, when the two languages are different, negative transfer would result. The speakers would choose the phoneme which is closest to their mother tongue.

In the following, minimal pairs from the medical language are presented to illustrate these phenomena. Their pronunciation is taken from or reconstructed with the help of the Macmillan Dictionary online and verified also in the Merriam-Webster Dictionary online.

2.1.1. The interdental fricatives

Thus, predictions can be made about the reproducing of the English interdentals. Romanians would choose the closest consonant either as the closest place of articulation, resulting in the dental stops (/t/, /d/), or as the manner of articulation, resulting in the dental fricatives (/s/, /z/) or labiodental fricatives (/f/).

The English interdental fricatives and their possible reproduction with Romanian phonemes

<table>
<thead>
<tr>
<th>Plosives</th>
<th>labiodental</th>
<th>interdental</th>
<th>dental</th>
</tr>
</thead>
<tbody>
<tr>
<td>/t/ /d/</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fricatives /θ/ /ð/</td>
<td>/s/ /z/</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1. The consonants

2.1.1.1. The fortis /θ/ versus /s/, /t/, /t/

/θ/ versus /s/

A frequent appearance is the mistaking of /θ/ for /s/. Thus, the “tenth vertebra” would become the “tense vertebra”. The same, the mouth would become a mouse. It is difficult for veterinarians or for lovers of cats to make some sense out of phrases like “a cat with lesions on the mouse”. The fun of the following joke told by Hartwig Eckert and William Barry is based on the same possible confusion: “How do mice save a drowning mouse? – By mouse to mouse resuscitation” (Eckert and Barry 2005, 95). The joke is part of the chapter about the difficulties of German speakers to pronounce the English interdentals (as the German language also lacks them), but is perfectly valid also for Romanian speakers.
Suppose a therapist would like to examine the thumb of a patient and would say: “I want to see the sum. Show me the sum”. What would the patient possibly think of, other than the doctor is interested in money? Or suppose (s)he would say “This leg is sick” instead of thick. Or suppose (s)he would try to say “this treatment is worth trying” and would fail into “this treatment is worse”, this piece of advice which would have quite the opposite effect as the patient would think that the doctor does not recommend the treatment. The sentence “you are thin” could result into “you are [a] sin” and “have faith” into “have [a] face”, which are nonsense messages. The same way, the thigh of a patient would become the sigh. Or suppose a psychiatrist wants to say that a patient is wrath. Instead, the message transmitted would be that the patient is Ross. Of course, Ross can also be wrath, but in psychiatry clinics there might also be other wrath patients, not only Ross.

The following minimal pairs are to be practised by practitioners of the medical field:

<table>
<thead>
<tr>
<th>/ð/</th>
<th>/s/</th>
</tr>
</thead>
<tbody>
<tr>
<td>tenth /tenθ/</td>
<td>tense /tens/</td>
</tr>
<tr>
<td>mouth /maʊθ/</td>
<td>mouse /maʊs/</td>
</tr>
<tr>
<td>thumb /θʌm/</td>
<td>sum /sʌm/, some /sʌm/ (the strong form)</td>
</tr>
<tr>
<td>thick /θɪk/</td>
<td>sick /sɪk/</td>
</tr>
<tr>
<td>worth /wɜːθ/</td>
<td>worse /wɜːs/</td>
</tr>
<tr>
<td>thin /θɪn/</td>
<td>sin /sɪn</td>
</tr>
<tr>
<td>faith /feɪθ/</td>
<td>face /feɪs/</td>
</tr>
<tr>
<td>thigh /θaɪ/</td>
<td>sigh /saɪ/</td>
</tr>
<tr>
<td>wrath /rɔθ/</td>
<td>Ross /rɒs/</td>
</tr>
</tbody>
</table>

Table 2. Minimal pairs for /ð/ and /s/

/ð/ versus /t/

Another frequent appearance is the mistaking of /ð/ for /t/. Thus, “three membranes” of the spinal cord of man become “tree membranes”, a strange symbiosis between man and plants (!), and the “myelin sheath of nerves” becomes the “myelin sheet of nerves”. In order to illustrate this possible change in meaning I give here contexts from the textbook English in Medicine. A Text Book for Doctors, Students in Medicine and Nurses of Viorica Dobrovici and Ioan Bostaca. The wrong, distorted sentences are marked with an asterisk:

<table>
<thead>
<tr>
<th>Medical context with the correct word</th>
<th>Medical context with the wrong word</th>
</tr>
</thead>
<tbody>
<tr>
<td>three /θriː/</td>
<td>tree /triː/</td>
</tr>
<tr>
<td>The brain and spinal cord are enclosed within three membranes. (Dobrovici and Bostaca 1999, 28)</td>
<td>* The brain and spinal cord are enclosed within tree membranes.</td>
</tr>
<tr>
<td>sheath /ʃeɪθ/</td>
<td>sheet /ʃiːt/</td>
</tr>
</tbody>
</table>
The chief glycolipids are the cerebrosidea which occur in particularly in brain tissue and in myelin sheath of nerves. (Dobrovici and Bostaca 1999, 105)

* The chief glycolipids are the cerebrosidea which occur in particularly in brain tissue and in myelin sheet of nerves.

Table 3. Contexts for /θ/ and /t/

Unfortunately, death is a topic in hospitals, too. But some doctors and nurses transform it into a debt, and this may again hurt the feelings of patients and their beloved ones. Unless one wants to say, along with a Romanian poet, that “one death is anyhow our debt.”

The same way, faith can transform into fate. “Have [a] fate” instead of “Have faith” is not meant to alleviate the emotions of the sick.

Suppose a doctor wants to say to a patient “I would like to examine your thigh”. If (s)he does not pronounce the interdental correctly the result could be “I would like to examine your tie”(!).

The verb thrust may be mispronounced as trust. An indication given amongst ambulance and first-aid health practitioners, “Do not thrust the patient”, would become “Do not trust the patient”.

Another minimal pair differing only in the final consonant (interdental fricative and alveolar stop) is teeth – teat. Suppose a physician would transmit to another physician by Skype an indication like: “Take out the teeth!” / “Remove the teeth!” / “Operate the teeth!” If the pronunciation is wrong, the patient is at risk of losing another part of the body.

The noun therm (a unit for measuring heat) could be misunderstood as a term. The adjective thick in a sentence like “your blood is thick” could be understood as lick, which makes no sense.

The botanical term pith could be mistakenly confounded with pit. Sentences like “do not eat the pith” or “you may eat the pith (of the orange)” would become weird with the noun pit instead, which is a term of botany, but also of anatomy, pathology and even zoology.

Mispronunciation can touch also the prepositions through and with, changing them into the adjective true and the noun wit. And perhaps too much wit in the medical discourse would make it more joyful than it is meant to be.

The following minimal pairs are recommended to be practised:

<table>
<thead>
<tr>
<th>/θ/</th>
<th>/t/</th>
</tr>
</thead>
<tbody>
<tr>
<td>three /θri/</td>
<td>tree /tri/</td>
</tr>
<tr>
<td>sheath /ʃiːθ/</td>
<td>sheet /ʃiːt/</td>
</tr>
<tr>
<td>death /deθ/</td>
<td>debt /det/</td>
</tr>
<tr>
<td>faith /feθ/</td>
<td>fate /feɪt/</td>
</tr>
<tr>
<td>thigh /θaɪ/</td>
<td>tie /taɪ/</td>
</tr>
<tr>
<td>thrust /θrʌst/</td>
<td>trust /trʌst/</td>
</tr>
<tr>
<td>teeth /tiːθ/</td>
<td>teat /tiːt/</td>
</tr>
</tbody>
</table>
therm /θɜːrm/  term /tɜːrm/
thick /θɪk/  tick /tɪk/
pith /pɪθ/  pit /pɪt/
through /θruː/  true /truː/
with /wɪθ/  wit /wɪt/

Table 4. Minimal pairs for /θ/ and /t/

Romanians failing to discriminate between the /θ/ and /t/ may thus approximate the fricative by the Romanian /t/. It is true that the Romanian fortis stop /t/ is dental and non-aspirated, whereas the English /t/ is alveolar, nevertheless it could be perceived by English native speakers as “their” /t/.

/θ/ versus /t/

A very rare, though possible, type of interference is the realization of /θ/ as the labiodental fricative /t/. Thus, words like three, thirst, and death become free, first, and deaf. The already mentioned sentence from the textbook of Viorica Dobrovici and Ioan Bostaca becomes “The brain and spinal cord are enclosed within free membranes”. Obviously, “free membranes” makes no sense.

<table>
<thead>
<tr>
<th>Medical context with the correct word</th>
<th>Medical context with the wrong word</th>
</tr>
</thead>
<tbody>
<tr>
<td>three /θriː/  The brain and spinal cord are enclosed within three membranes. (Dobrovici and Bostaca 1999, 28)</td>
<td>free /friː/  * The brain and spinal cord are enclosed within free membranes.</td>
</tr>
</tbody>
</table>

Table 5. Context for /θ/ and /t/

The practising of the following minimal pairs is recommendable:

<table>
<thead>
<tr>
<th>/θ/</th>
<th>/t/</th>
</tr>
</thead>
<tbody>
<tr>
<td>three /θriː/  free /friː/</td>
<td></td>
</tr>
<tr>
<td>thirst /θɜːst/  first /fɜːst/</td>
<td></td>
</tr>
<tr>
<td>death /deθ/  deaf /def/</td>
<td></td>
</tr>
</tbody>
</table>

Table 6. Minimal pairs for /θ/ and /t/

2.1.1.2. The lenis /ð/ versus /z/, /d/ /s/ versus /z/

The voiced interdental fricative can be pronounced by Romanian speakers as a voiced dental fricative. The verb to breathe, much used in the medical interview, becomes thus the noun breeze. And the preposition with, this time pronounced with the voiced interdental fricative, becomes the verb whizz. With them, the speaker produces nonsense sentences in the medical context. The “lady with the scythe” becomes thus the “lady with the size” and this does not make much sense, not even if we think at the sense of size as “a type of glue used for making paper or cloth become stiff and shiny”xii.
Nor do the following sentences have more sense: ““he has cut himself with the size by accident”, ““he has fallen on the size”.

<table>
<thead>
<tr>
<th>/ð/</th>
<th>/z/</th>
</tr>
</thead>
<tbody>
<tr>
<td>breathe /briːð/</td>
<td>breeze /briːz/</td>
</tr>
<tr>
<td>with /wɪð/</td>
<td>whizz /wɪz/</td>
</tr>
<tr>
<td>scythe /saɪð/</td>
<td>size /saɪz/</td>
</tr>
</tbody>
</table>

Table 7. Minimal pairs for /ð/ and /z/

/ð/ versus /d/
Another frequent possibility of adapting the English voiced interdental fricative to the Romanian phonological system is its pronunciation as the voiced dental stop.

The verb breathe becomes thus breed. A doctor listening to a patient’s breathing often says things like “please, breathe”. But the patient would be very astonished if (s)he heard “please, breed” instead.

The same way, the scythe may become the side. The sentence “he has fallen on the scythe” may result into “he has fallen on the side”. Other simple words that may appear in the medical context are those and thence, that can be mistaken with doze and dense.

<table>
<thead>
<tr>
<th>/ð/</th>
<th>/d/</th>
</tr>
</thead>
<tbody>
<tr>
<td>breathe /briːð/</td>
<td>breed /briːd/</td>
</tr>
<tr>
<td>scythe /saɪð/</td>
<td>side /saɪd/</td>
</tr>
<tr>
<td>those /ðæz/</td>
<td>doze /ðæz/</td>
</tr>
<tr>
<td>thence /ðens/</td>
<td>dense /ðens/</td>
</tr>
</tbody>
</table>

Table 8. Minimal pairs for /ð/ and /d/

Beaverly Collins and Inger Mees consider the dental fricative problem a widespread one and categorize it to category 2 of errors: “Errors which invoke irritation or amusement” (Collins and Mees 2013, 215).xiii

2.1.2. The lax vowels

Dumitru Chițoran explains the difference in quality and quantity of English and Romanian vowels, whereas the English ones are more marked as they are almost double in number and operate in the same phonetic space (Chițoran 1978, 186).

For the medical field, the terms and words with pronunciation difficulties contain especially the vowels /i/ and /æ/. The vowel contrasts KIT–FLEECE and TRAP–DRESS are likely to be lost. Dumitru Chițoran predicts that Romanians will not be able to distinguish between tense and lax vowels and will assimilate them to one category:

<table>
<thead>
<tr>
<th>Romanian</th>
<th>i</th>
<th>e</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>i:</td>
<td>ɪ</td>
</tr>
</tbody>
</table>

Table 9. The vowels /i/ and /e/ (Chițoran 1978, 184)
/ɪ/ versus /iː/

Thus, a word like sick /sɪk/ would be pronounced like seek /siːk/. The following minimal pairs would be uttered identically: lid /lɪd/ – lead /liːd/; lip /lɪp/ – leap /liːp/; fist /fɪst/ – feast /fɪːst/; fit /fɪt/ – feet /fiːt/; pill /pɪl/ – peel /piːl/; dip /dɪp/ – deep /diːp/; pit /pɪt/ – peat /piːt/ and pip /pɪp/ – peep /piːp/. Imagine a health professional would try to encourage a patient by telling him “I want you to live”, “You have to live”, or “You will live”. A possible pronunciation mistake could distort the meaning of such sentences even into their opposites: “I want you to leave”, “You have to leave [the hospital]” or “You will leave [this life]”. Imagine a nutritionist would tell a patient “You may eat the deal” instead of “the dill”. An assertion like “You are ill” could sound like “You are [an] eel” and “We have to fill this cavity” could sound like “We have to feel this cavity”. “The patient’s condition results from the hit” could be mispronounced and therefore misunderstood as “The patient’s condition results from the heat”, which could lead to errors of diagnosis and treatment. A patient may have a crick /krɪk/ i.e. a sudden pain in the neck due to the muscles becoming stiff, but mispronunciation can transform it into a creak /kriːk/, i.e. a high noise made by something wooden when moving, or into a creek /kriːk/, i.e. a narrow stream or a narrow and long area of sea stretching into the land.

The lack of the ability to discriminate between the FLEECE and the KIT vowels makes words like beat and bit sound alike, as for instance when talking about the “beats of the heart” or the “bits of the heart”.

<table>
<thead>
<tr>
<th>/ɪ/</th>
<th>/iː/</th>
</tr>
</thead>
<tbody>
<tr>
<td>sick /sɪk/</td>
<td>seek /siːk/</td>
</tr>
<tr>
<td>lid /lɪd/</td>
<td>lead /liːd/</td>
</tr>
<tr>
<td>lip /lɪp/</td>
<td>leap /liːp/</td>
</tr>
<tr>
<td>fist /fɪst/</td>
<td>feast /fɪːst/</td>
</tr>
<tr>
<td>fit /fɪt/</td>
<td>feet /fiːt/</td>
</tr>
<tr>
<td>pill /pɪl/</td>
<td>peel /piːl/</td>
</tr>
<tr>
<td>dip /dɪp/</td>
<td>deep /diːp/</td>
</tr>
<tr>
<td>pit /pɪt/</td>
<td>peat /piːt/</td>
</tr>
<tr>
<td>pip /pɪp/</td>
<td>peep /piːp/</td>
</tr>
<tr>
<td>live /lɪv/</td>
<td>leave /liːv/</td>
</tr>
<tr>
<td>dill /dɪl/</td>
<td>deal /diːl/</td>
</tr>
<tr>
<td>ill /ɪl/</td>
<td>eel /iːl/</td>
</tr>
<tr>
<td>fill /fɪl/</td>
<td>feel /fiːl/</td>
</tr>
<tr>
<td>hit /hɪt/</td>
<td>heat /hiːt/</td>
</tr>
<tr>
<td>crick /krɪk/</td>
<td>creek, creak /kriːk/</td>
</tr>
<tr>
<td>bit /bɪt/</td>
<td>beat /biːt/</td>
</tr>
</tbody>
</table>

Table 10. Minimal pairs for /ɪ/ and /iː/
The English TRAP vowel is often pronounced by Romanians like the closer DRESS vowel, as many cannot sense the vowel quality. Words like bad /bæd/ and bed /bed/ may be pronounced identically, which creates confusion between a “bad condition” “bed condition”. Or between “bedside nurses” and “bad side nurses”, i.e. “nurses on the bad side”, where the listener could only wonder, what those might be. A sentence like “He was bitten by a gnat” could become “He was bitten by a net” thus causing nonsense because, obviously, nets do not bite. Dad /daed/ could be dead /ded/, “killed” by a mere mispronunciation, and the “patient pack initiative” could lose its judicial value and become the “patient peck initiative”, i.e. the initiative of the patient to peck or to give a quick light kiss. A band /bænd/, a narrow circular object, like in “lap band surgery”, “gastric band surgery” could become a bend /bend/, i.e. a curve or an exercise movement in which the patient moves the body.

<table>
<thead>
<tr>
<th>/æ/</th>
<th>/e/</th>
</tr>
</thead>
<tbody>
<tr>
<td>bad /bæd/</td>
<td>bed /bed/</td>
</tr>
<tr>
<td>gnat /næt/</td>
<td>net /net/</td>
</tr>
<tr>
<td>dad /daed/</td>
<td>dead /ded/</td>
</tr>
<tr>
<td>pack /pæk/</td>
<td>peck /pek/</td>
</tr>
<tr>
<td>band /bænd/</td>
<td>bend /bend/</td>
</tr>
</tbody>
</table>

Table 11. Minimal pairs for /æ/ and /e/

Beverly Collins and Inger Mees consider the widespread confusion of crucial phonemic contrasts like /t – i:/ and /æ – e/ the most severe of all types of errors. They belong to category 1: “Errors leading to potential breakdown of intelligibility” (Collins and Mees 2013, 215).

2.1.3. Conclusions concerning the differences in the phonological systems

The tendencies of mispronouncing the English phonemes by Romanian speakers in the medical field can be summarised as follows:

- /θ/ → /s/, /t/, /f/
- /ð/ → /z/, /d/  
- /ɪ/ → /i:/
- /æ/ → /e/

2.2. Wrong, incomplete acquisition of vowels

The adjective egressive /iˈgresɪv/ is derived from the verb egress /iˈgres/ “(very formal) the action of leaving a place”. As it is a word that Romanians learners of English might not encounter often, they might not know its pronunciation and mistakenly interpret the letter e as a written sign for the phoneme a. The result would be another word: aggressive /əˈgresɪv/. Thus, “the pulmonic egressive airstream mechanism” could become “the pulmonic aggressive airstream mechanism”.

xxiv
2.3. False stress

The stress could be a problem for Romanians as they wouldn’t expect this suprasegmental feature to be distinctive in the case of some minimal pairs that may appear in the medical field. If a Romanian wrongly places the stress in the verb to digest on the first syllable, (s)he would actually say “a summation of articles”.

Let us imagine that a patient has a beauty spot and a physician tells her “you have a beauty spot”, i.e. “picturesque face”, so she understands it as a compliment or as a neutral sentence with no connection to the discussion. And what could happen if patients followed the advice of a physician saying, instead of “eat green stuff”, i.e. “eat green vegetables”, “eat green stuff”, i.e. “eat anything that is green”! When referring to the brains, Romanian physicians should put the stress on the first syllable, grey-matter, otherwise the result would be grey matter, i.e. anything grey.

<table>
<thead>
<tr>
<th>medical term</th>
<th>common word</th>
</tr>
</thead>
<tbody>
<tr>
<td>digest /ˈdɪgest/</td>
<td>‘about the stomach’ to change food into substances that the body needs’</td>
</tr>
<tr>
<td>beauty spot /ˈbjuːtiˌspot/</td>
<td>‘patch on the face’</td>
</tr>
<tr>
<td>green stuff /ˈɡriːn ˈstʌf/</td>
<td>‘green vegetables’</td>
</tr>
<tr>
<td>grey-matter /ˈɡreɪ ˈmætə(r)/</td>
<td>‘brains’</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>medical term</th>
<th>common word</th>
</tr>
</thead>
<tbody>
<tr>
<td>invalid /ˈɪnˈvælɪd/</td>
<td>‘ill, injured, especially permanently’</td>
</tr>
<tr>
<td>invalid /ˈɪnˈvælɪd/</td>
<td>‘not legally effective’</td>
</tr>
</tbody>
</table>

Table 12. Minimal pairs – the stress

Homographs have different pronunciations and therefore different meanings, such as invalid /ˈɪnˈvælɪd/ ‘not legally effective’ and invalid /ˈɪnˈvælɪd/ ‘ill, injured, especially permanently’ (Collins and Mees 2013, 19). The Romanian noun and adjective invalid is stressed on the last syllable, this is why Romanians could be tempted to stress the English word on the second syllable, thus obtaining the common word or the legal term. The medical term in the English language has the stress on the first syllable.

<table>
<thead>
<tr>
<th>medical term</th>
<th>common word</th>
</tr>
</thead>
<tbody>
<tr>
<td>incise /ˈɪnsaɪz/</td>
<td>in size /ˈɪnsaɪz/</td>
</tr>
<tr>
<td>incite /ˈɪntaɪt/</td>
<td>in site /ˈɪntaɪt/</td>
</tr>
</tbody>
</table>

Table 13. Homographs – the stress

2.4. False segmenting of the string of sounds

Another source of errors is the false segmenting of the string of sounds, and thus result other words than those intended.
The verb incise /ɪnˈsaɪz/ means “to cut into the body with a sharp knife”^{xxix}. But a too long break when uttering it makes it in size /ɪn sæz/, e.g. “After six months the tumour had doubled in size.”^{xxix}. The same way, the verb incite /ɪnˈsaɪt/ “to encourage people to be violent or commit crimes by making them angry or excited”^{xxx}, may become in site /ɪn sæt/ “a particular place in the body”.^{xxxi}

The larynx is “the organ in your throat that contains your vocal cords, which produce sounds” and not a lair + rinks. A mountaineer is not a mountain ear, i.e. the ear of a mountain. Similarly, inhale is not in + hale, assault is not a + salt, and allowed is not a + loud.

A catgut /ˈkætɡʌt/, a “strong string made from animals’ intestines, used for making the strings of musical instruments”^{xxxiv} is neither a cat + a gut, nor a cat gut, that could be interpreted as the gut of a cat, the gut from a cat. All over the world surgeons use catgut prepared from sheep intestines to suture incisions resulted from surgeries. Viorica Dobrovici and Ioan Bostaca teach notions about catgut in the chapter “Drugs of the Protein Group”: “Catgut is prepared from sheep intestines. […] Catgut (collagen) is made up of innumerable fine filaments and is used for internal sutures, because it is gradually digested in the tissues.” (Dobrovici and Bostaca 1999, 267); “In medicine, it is used as an absorbable and ligature material” (Dobrovici and Bostaca 1999, 268). But if a Romanian surgeon pronounces it like cat gut, colleagues could understand that cat intestines are used instead and would perhaps wonder about this “original” technique!

Table 14. Segmenting the string of sounds

<table>
<thead>
<tr>
<th>Term</th>
<th>Positive pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>larynx /ˈlærɪŋks/</td>
<td>lair, rinks /lɛ(r)/, /rɪŋks/</td>
</tr>
<tr>
<td>mountaineer /ˌmaʊtnɪə(r)/</td>
<td>mountain, ear /mauntrv/, /ra(r)/</td>
</tr>
<tr>
<td>inhale /ɪnˈhei/</td>
<td>in, hale /ɪn/, /helt/</td>
</tr>
<tr>
<td>assault /əˈsɔːlt/</td>
<td>a, salt /ə/, /sɔːlt/</td>
</tr>
<tr>
<td>allowed /əˈlaʊd/</td>
<td>a, loud /ə/, /laud/</td>
</tr>
<tr>
<td>catgut /ˈkætɡʌt/</td>
<td>cat gut /kæt ɡʌt/</td>
</tr>
</tbody>
</table>

3. Conclusions

So, direct communication and telemedicine communication can be seriously affected by pronunciation mistakes. Let us hope that situations like the ones described above, if they ever happen, remain just funny situations and the initial misunderstanding is solved by repeating the sentence more times and by understanding the correct meaning of the words in context. Even if the phonetic mistake added to a medical term does not produce words with another meaning, it still creates discomfort.

No wonder pronunciation gadgets have appeared on the market: “The SayMedicine mobile app (iPhone – $4.99) audibly pronounces medical terms to help doctors and students prevent embarrassment when they encounter a new term. It also allows searching for more info on terms using eMedicine, Google, and Wikipedia.”^{xxxv}

Romanians with professions in the medical field who have to use the English language must not neglect the pronunciation, in order to speak in an intelligible way. This
is why this synthesis of the most vulnerable points of pronunciation of words from the medical vocabulary could be useful to them in their attempt to achieve a near native Standard English pronunciation.

Unfortunately neglected, phonetics helps to fulfilling communication needs in the medical field.

References


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http://www.macmillan dictionary.com/thesaurus/ [accessed March 2015],
http://www.merriam-webster.com/ [accessed March 2015],
http://www.shiporsheep.com/ [accessed March 2015],

1 Standard Southern British English is basically meant here by this.
2 I will not enter further details and discuss here the distinctions between the strong and weak version of the CAH (described by Constantin 2012, 131-132), though I prefer the weak version, i.e. I do not exclude also other causes for pronunciation mistakes. Neither will I refer to other theoretical models for the acquisition of L2 phonology or to the experimental data results of Elena Raluca Constantin. Like her I see CAH as a starting
point for identifying types of errors and the aim of my paper is restricted to pointing out problems Romanian speakers of English may face.

vi. The term interdental is used as well as here, like in the works of Dumitru Chițoran (Chițoran 1978, 203) and of Elena Raluca Constantin (Constantin 2012, 138), though British linguists use the term dental. As Peter Ladefoged and Ian Maddieson show, these fricatives are dental at most of the BE speakers and interdental at most of the AE speakers (Ladefoged and Maddieson 2008, 143). Hartwig Eckert and William Barry use the term postdental (Eckert and Barry 2005, 87).

vii. The minimal pair thick – sick also appears on the website Shiporsheep.com for online pronunciation practice (http://www.shiporsheep.com/page28.html).

viii. The minimal pair worth – worse also appears on the website Shiporsheep.com (http://www.shiporsheep.com/page28.html).

ix. The pairs thin – sin and faith – face are also given by Chițoran and Petri 1977, 87.


xi. Approximate translation of the verse “cu-o moarte tot suntem datori”. The poet is George Coșbuc (Coșbuc 1994, 61. See the volume Fire de tort, republished in Timișoara: Editura Helicon, 1994).

xii. The minimal pair faith – fate is mentioned by Chițoran and Petri 1977, 87.


xiv. An encouragement for Romanian learners (but not a reason to give up!) could be the fact that some of these phenomena exist also in some varieties of English. Many Cockney speakers have th-fronting, i.e. the realization of dental fricatives as labio-dental ones (Collins and Mees 2013, 169; Eckert and Barry 2005, 88). Th-stopping, i.e. replacing dental fricatives by stops, can be heard in Southern Irish English and many speakers in Liverpool and in New York, in Indian English, Sierra Leone. In the West Country (the south-west of England) some speakers replace the initial /ð/ by /d/ (Collins and Mees 2013, 180, 184, 189, 195, 199 and respectively 171).

xv. This minimal pair is mentioned also by Constantin 2012, 396.

xvi. The minimal pairs lip – leap, fist – feast, fit – feet, pill – peel and dip – deep are mentioned also by Chițoran and Petri 1977, 60.

xvii. The minimal pairs live – leave and till – deal are mentioned also by Chițoran and Petri 1977, 60. The pair live – leave can be practised also at http://www.shiporsheep.com/page1.html.

xviii. The pair ill – eel is also given by Elena Raluca Constantin (Constantin 2013, 389) and by the website Shiporsheep (http://www.shiporsheep.com/page1.html).

xix. The pair hit – heat can be practised at http://www.shiporsheep.com/page1.html too.


xxiv. The pair band – bend is also to be found in the book of Eckert and Barry 2005, 20.


xxvi. The text sample comes from Fromkin, Rodman and Hyams 2002, 241, from a paragraph about the description of speech production.

xxvii. This minimal pair is mentioned also by Fromkin, Rodman and Hyams 2002, 259.

xxviii. The last three minimal pairs are mentioned by Chițoran 1978, 275.


x. This example appears in a different context at Fromkin, Rodman and Hyams 2002, 240: “the larynx (often referred to as the “voice box”, and pronounced “fair + rink’s”).

1x. Hartwig Eckert and William Barry categorize these as homophones (Eckert and Barry 2005, 183).


CITATION PRACTICES IN A CORPUS OF ROMANIAN TEXTS ON ECONOMICS

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Abstract: The present paper investigates the pattern of citation practices in professional communication. The research is based on a corpus of Romanian texts on Economics. Quantitative data indicate a preference for the non-integral type of quotation, interpreted as placing more emphasis on the data than on the person of the authors cited. The existence of combined forms (footnotes and author/date) seems to indicate that the young researchers are not aware of the difference and may not be very confident in using either according to generally accepted practices in the academia.

Keywords: citation, corpus, Economics, Romanian.

1. Introduction

Citation is the most overt and most immediately obvious indication that a text is indeed academic (Swales, 2014:119). The presence of citations is a form of intertextuality that gives clear evidence that a dialogue is established between those citing and those cited (ibid.) and the process itself is important for both parties. Reference to pre-existing knowledge has been subject to changes over time: Bazerman (cited in Hyland, 1999:343), for example, found that the number of items in reference lists had risen steadily during the 20th century from about 1.5 per article in the Physical Review in 1910 to more than 25 in 1980 and, given the quantity of literature published every year, it is expected to maintain the rising trend. The manner in which names and dates about authors are incorporated in a scientific text and the amount of such information used may influence its reception and evaluation. What – or whom – is quoted and in what way this information is presented may influence a text’s evaluation by peer reviewers for academic journals. It sometimes also appears to be subject to reasons other than purely scientific or informational: on investigating citation practices of doctorates in Economics two American economists find that often there are parochial loyalties and preferences that influence who gets cited and who doesn’t (Stigler and Friedland, 1975: 485).

Citation practices are the result of the long established conventions of the academic community, yet they are not part of the objective, detached manifestation of scientific impersonal communication, rather they have been found to be influenced by various factors: a style that may belong to a particular publication (journal), genre, discipline and its associated epistemological position, the writers’ status as a professional and stage in his career development; research also suggests the influence of national or educational rhetoric (Hewitt and Lago, 2012). Academic citation serves various ends: it contributes to the construction of disciplinary knowledge, projects a credible writer ethos (Hyland,
1999), displays knowledge as well as establishes a niche for one’s own research, it enables rigorous quantitative analysis of elusive but important social phenomena such as reputation, influence, prestige, celebrity, the diffusion of knowledge, the rise and decline of schools of thought etc. (Posner, 1999). The large amount of research in this area points out to the interest and importance of citation practices as part of scientific communication. Communicating science – maybe with the exception of highly formalized sciences such as mathematics or IT – involves the use of a language, which, in Hyland’s terms (1997: 9) will incorporate basic assumptions about the nature of reality; therefore any language – English as well as Romanian – carries the biases and presuppositions of certain cultural traditions. If so, the question may be asked: what values, attitudes and positions held by Romanian academics can be revealed by their citation practices?

2. Description of the corpus

6 PhD dissertations from the domain Economics have been investigated for this paper. Economics is defined as “a social science that seeks to analyze and describe the production, distribution, and consumption of wealth.” (in Marc’s Blaug’s words as found in Encyclopedia Britannica). Economics is seen as the leading discipline among a group of sciences, the creator of doctrines and principles; however, as various economists have pointed out, its position as a social science has been constantly under epistemological questioning as it incorporates some of the instruments and methodologies of (hard) sciences, in an attempt at increasing the strength and value of its predictions. The topics of the dissertations selected for the corpus therefore come entirely from this area (doctrines and their applications); more technical topics from related disciplines have been excluded for two reasons: firstly, the texts would have contained larger amounts of the mathematical apparatus in the form of tables, formulae, graphs, and significantly less linguistic material to research, which would have been less profitable for my investigation. Secondly, previous contact with texts from this domain has suggested that, given the more theoretical nature of the topics, formulation of hypotheses and overall demonstration relies more on argumentation than on the mathematical apparatus. Selection has been made on the basis of titles, with brief consultation with the coordinators, wherever possible. The topics range from the more theoretical and philosophical ones like the concept of degrowth or the current economic crisis to the works and theories of various economists, to others concerned with more technical aspects of regional development, tourism etc. The text is more than half a million words (35,745 types, 647,059 tokens) totalling 1,384 pages, with an average length of pages of 230 per thesis. The number of titles given in reference section is 1117 titles. Tables of contents, the reference section, the annexes and the texts associated with tables and graphics (Hyland, 1999: 344) have been removed, however, comments of the quantitative data presented in the tables and graphs were retained, since they also contained citations.

In terms of form of citation, the situation is surprising and rather confusing: of the 6 texts, 1 uses only footnotes, 3 use only the Harvard style (name and date), while the rest use a combination of the two, with sources of cited material presented in both author-
date manner and in footnotes, sometimes even for the same source; moreover, in three of the theses, the footnotes alternately contain both reference and the writer’s comments on the texts. Also information from sources is presented as direct quotations (marked by quotation marks) to short quotes and terms quoted, to paraphrasing/summarizing from one author to generalization from multiple sources (Hyland, 2000); no block quotation has been identified in any of the texts.

3. **Current state of research**

A citation is defined as a research report which has a specific reference point that is clearly identifiable. (Charles, 2006:314) While the definition does not seem to be problematic or subject to debate, its typology has been regarded with various criteria in mind: the syntactic patterns in which they occur (Swales, 1990; Charles, 2006); the writer’s position towards the content cited (Hyland, 2004); and in terms of their rhetorical function (Thompson & Tribble, 2001, Petrič, 2007) or syntactic role (Hyland 1999). In terms of rhetorical function for instance, Petrič (2007) distinguishes among: attribution, exemplification, further reference, statement of use, application, evaluation, establishing links between sources, comparison of one’s own findings or interpretation with other sources and other. In terms of their syntactic function/role within the sentence, citations have been classified as: a. author as SUBJECT; b. author as AGENT; c. author as ADJUNCT and d. author as part of a noun phrase consisting of the author’s name and a possessive or an agentive structure, and e. author (OTHER) (Swales, 2014). In terms of form, a proposed taxonomy (Hyland, 2000, in Petrič, 2012:104) divides them into quote, block quotation, summary, and generalization from multiple sources. The most frequently used and quoted is that proposed by Swales (1990: 148), who classifies them according to the criterion of level of textual integration into integral and non-integral citations, where integral citations are those where the name of the cited author occurs in the citing sentence while non-integral forms make reference to the author in parenthesis or by superscript numbers. Thompson (2001) further develops Swales’ typology taking into account a combination of formal linguistic criteria, such as the syntactic position of the citation within a clause, and its function, such as whether the citation identifies the origin of an idea or is used as an example (in Petrič, 2007). Flottum et al. (2006) propose an extended version of Swales’ classification into: a. non-integral reference (with numbers [3]); b. partly integral reference, e.g. x is y (Author, 2015); c. semi-integral reference, e.g. Jones (2015) has observed that...; d. fully-integral reference, e.g. Author (2015) claims that “… / claims: “…[54]; and e. a combination of patterns. However, given the extensive size of the texts in the corpus and the different genre they belong to, which is less concentrated and compressed than the research article mostly discussed in these papers, the models presented above were considered inapplicable to the corpus under investigation.

4. **Methodology and findings**

I have chosen the Swales model with an adaptation due to the nature of the textual material; given the type of discourse required by the genre, the PhD, which is far
lengthier than the research article and allows more room for elaborations, connections between ideas, etc., the corpus offered instances when an economist's name – or his theory/idea/concept/term – is just mentioned generally, without any specific date, while sometimes only the title is mentioned. I considered that since the writers decide to introduce it in the discourse by name, a dialogue with the respective author is initiated. Therefore, following Hyland (1999:345) and distancing myself from Thompson (2001) I introduced such cases in the final count. I followed Thompson (2001) in not counting the repeated use of the same name that had already been labelled, when it was recurrent within the same paragraph, with the mention that if this was done in a different section, related to a different topic/concern, it was counted. I labelled such instances a “mention” and I describe it very similar to Charles (2006:315) as a “general reference”, a category that includes “instances where, although there is no citational name or number, a marker indicates that the clause introduces a report on the work of other researchers.” To these I added just instances when an author was mentioned, sometimes even remotely related to the discipline (Aristotle, Virginia Woolf, Einstein, whose quote, incidentally is given “Nu tot ce contează poate fi numărat, și nu tot ceea ce poate fi numărat contează” [1] txt), as I took into account the fact that the writers explicitly wish to include them in their argument and therefore to establish a textual relation with them. Although they are similar to Thompson’s non-citations (2001, in Petric 2007:240) counted as integral citations, (where the author’s name is not followed by other data, such as publication year), I preferred to label them differently and classify them other than integral or non-integral, as the lack of elaboration on the writer’s part seems to indicate a different relation between author, content of cited material and the writer himself. Two other reasons influenced my choice of the Swales model. One is that it has been most consistently interpreted in relation to the writer’s position regarding the source cited and it was therefore expected to allow an interpretation for my data. Another reason is that since it has been widely used in studies on citation in various languages (French, Spanish, Norwegian), with various types of writers (novice vs experts), various genres – RA to MA and Phd dissertations in various disciplines (social sciences vs sciences), various L1 writers (native vs non-native English of Spanish, French, Norwegian, Chinese, etc.), and since I found only one similar study for Romanian (Blaj, 2006), it could provide some ground for comparison.

The texts have been manually annotated for types of citations, with some cases where a citation could be arguably attributed to two classes. The cases in which a legitimate reference is made to textual objects and which attributed scientific (ideas, concepts, terminology) material to other sources (for example ‘Gricean strictures’, ‘Davidson's argument’) were also counted (see Hyland 1999:345). Where more than one author or a group of authors are cited, usually between brackets in non-integral citations, each author or group of authors has been counted as an individual instance (Petric, 2007:66). Direct quotations were identified on the basis of conventional signals, i.e., quotation marks, author’s name, and page numbers (Petric, 2012:105). The so-called “scare quotes” are stretches of text marked by scare quotation marks (i.e., inverted commas placed around a term or expression without an accompanying citation, typically used in order to question a term or to refer ironically to it and thus help the writer distance himself from it were not taken into account. Nor were instances where terminology (Petric, 2012:110) was placed between quotation marks, indicating the writers’ concern not to take credit for phrasing which they did not own. It is interesting to
note, however, that such behaviour is reported in novice writers and has been interpreted as a mark of insecurity related to whether it is necessary to signal such terms in all cases, while common practice is to do so at first mention only (ibid.) e.g: intrarea pe piaţă a unor brokeri “low-cost” [1], [indicele] cunoscut sub denumirea de “Dow Jones” [1]. No specialized texts places a term such as the widely used Dow Jones industrial average index between quotations marks.

A rather unusual instance of quotations marks which is surprisingly frequent in the corpus (but has previously been identified by the author in a small(er) corpus of research articles on Economics in Romanian dating from ten years ago or more, when such texts were still published) is when writers incorporate a figurative meaning – or what is thought to be one – in their texts (e.g. se constată o “cronicizare” a acestei stări de lâncezală [1]ii, cel mai sigur instrument pentru a “cheltui” atunci când sectorul privat... [1]iii, “cantitatea de educaţie” primită [3]vii, canalul de distribuţie ce „iriga” piaţa [9]vii) Such instances were not counted as citations. A similar practice is also described by Petrić (2012:110), who associates it to novice writers (she found such instances in MA dissertations). Another methodological remark to be made here is that, as other researchers have noted (Flottum et al., 2006, for instance), while most citation instances are straightforward, there are examples which are difficult to ascribe to one class (only). Following the KIAP model, they have been included in a special residual group. There have also been cases when the same sentence can contain several types of citation, e.g. Aries (integral, date further down on the page), făcând referire la această distrugere a identităţii de clasă, îl evocă pe Alvin Toffler (mention) (no indication of title, date or any other information) [5]vii. Each has been interpreted and ascribed to one group accordingly.

<table>
<thead>
<tr>
<th>Values (normalized/10,000 words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Integral (I)</td>
</tr>
<tr>
<td>8.03</td>
</tr>
<tr>
<td>Non-integral (NI)</td>
</tr>
<tr>
<td>20.09</td>
</tr>
<tr>
<td>Mention (M)</td>
</tr>
<tr>
<td>4.66</td>
</tr>
</tbody>
</table>

Table 1. Types of citation in the corpus (normalized values for 10,000 words)

The figures for the three types of citation are provided in table format and the values have been normalized per 10,000 words. As shown in the table, the most frequently used type of citation in the corpus is the non-integral type NI (20.09/10,000) with integral citations (I) the second (8.03/10,000) and the mention (M) a much smaller ratio (4.66/10,000). Data in Hyland’s study (1999) show that softer disciplines (such as Sociology, Philosophy, Marketing, Applied Linguistics) tend to employ significantly more citations than hard sciences (Engineering, Electronic engineering, Physics). Direct quotation is relatively common in the writing of social scientists but rather infrequent or entirely absent from the writing of scientists (e.g., Hyland, 2000:105). The data that can be related to the findings (61% NI, 25% I and 14% for mentions), are those for Marketing (NI 70.3% vs I 29.7%), Sociology (NI 64.6% vs I 35.4%) or Philosophy (NI 35.4% vs I 64.6%). Comparing the values I found (NI 61% vs I 25% vs M 14%), the closest values would be those of Sociology, and the relation of Economics to other social sciences is obvious, although not always graciously acknowledged by economists, who aspire to the status of hard, sciences; however, the figures are not comparable to any of the sciences in Hyland’s study. On the other hand, Mansourizadeh and Ahmad (2011) note a lack of
non-integral citations in the article of novice writers and a definite preference for integral untransformed citations: this would indicate that the status of the writers in the corpus is closer to that of expert rather than novice. Values for each paper differ, and taking this as an indicator, they may reveal various degrees of expertise in using citations. In Blaj (2006), which contains the only figures existing for Romanian, the microcorpus consisting of texts from the social studies show the same preference for NI (with a ratio of NI 52 to I 35), but there is no indication whether these are absolute figures or percents.

5. Conclusions

With respect to the preference for integral vs non-integral types, the choice of integral/ non-integral citation is a complex product of a number of factors including citation conventions, genre, discipline and individual study type (Charles, 2006). A writer can choose either to place focus on the researcher, the cited text, or the piece of research by including the citation in a sentence (integral), or to emphasize the finding, the data, the concept, and de-emphasize the researcher and the product by placing the citation outside the sentence (non-integral). Previous studies seem to agree that “the use of integral citation with a human subject leads to prominence of the cited author” (Weissberg & Buker, 1990:316) and that generally “softer disciplines tend to employ more citations, with engineering and physics well below the average, although the frequencies for molecular biology appear to differ considerably from this general picture.” (Hyland, 1999:346)

The figures seem to indicate a distinct preference for the non-integral type of citation. Evidence from the corpus suggests that PhD researchers tend to place the emphasis on the data (of which much is statistical), on the information, rather than the person: in this the texts are closer to hard sciences than to social sciences. As could be seen from the examples provided, when integral citations are used, there is often a considerable distance between the name and the date, which makes it difficult to trace and follow the author; moreover, such instances often look like a combination of the two, as if even when they are used the preference would go to NI. The existence of combined forms (footnotes and author/date) seems to indicate that the young researchers are not aware of the difference between the two and not very confident in using either according to generally accepted practices in the academia.

The use of combined forms of quotation can be seen as disclosing insecurity in addressing the issue, probably related to the attempt at of avoiding any possible charges of plagiarism. The use of terminology between quotes (not only scare quotes) and/or of phrases associated by the PhD students – or considered to be so – with connotative meaning may indicate that to a certain extent they feel uncomfortable about the process of text production and the degree of freedom and creativity authors can have in their relation with language. However, the presence of integral citations also suggests that they are willing to engage in a dialogue with other scientists and place them in a prominent position as creators of knowledge.

The authors of the texts investigated here have, it should be mentioned, an ambivalent status: they are at the same time students (PhD programs are a form of education) and researchers (they are to present their ideas not only to their coordinator, but to the scientific community in the form of articles for journals during their PhD program). This results in a paradoxical situation: their knowledge of the mechanics of
text production for publication is taken for granted and their various degrees of exposure to scientific prose, as found in the monographs, research articles and other sources they consult in the process of preparation, is not uniform or in agreement with the general conventions. From these facts a number of pedagogical conclusions can be also derived, which do not, however, make the topic of this paper.

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References

5. Encyclopedia Britannica,

i “Not everything that matters can be counted, and not everything that can be counted matters”, which made me ironically aware of the risks of my own enterprise.
ii the presence on the market of “low-cost” brokers [1]; [the index] known as the “Dow-Jones” industrial average index [1]
iii this state of lassitude tends to become “chronic”… [1]
iv the safest instrument to “spend” when the private sector… [1]
v “the amount of education” provided…[3]
vi the distribution channel that “irrigates” the market…[9]
vii Aries [economist] [integral citation, containing publication year, provided further down the page], referring to this destruction of class identity, invokes Alvin Toffler [mention, no indication of title, date or any other information] [5]
III. TRANSLATION STUDIES
SPORTS VOCABULARY IN ENGLISH AND SERBIAN IN THE LIGHT OF TRANSLATION CHALLENGES

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Abstract: Due to the powerful influence of English on Serbian in the sports field, which has been present since the nineteenth century and which is nowadays particularly striking, numerous translation concerns in this field are emerging. In order to point out some possible translation difficulties which can appear as a consequence of the lack of sufficient terminology knowledge in this field in English and Serbian and due to the complex socio-linguistic and cross-cultural influences, the authors focus on several lexical issues which can cause these difficulties: false friends, collocations and lexical gaps. The sports terms analyzed in this paper are extracted from the detailed contrastive analysis of English and Serbian sports terminology, which included terms from over 100 sports which are popular all around the world. The results of the research can be useful for linguists who are interested in contrastive analysis and translation studies, as well as for ESP teachers.

Keywords: translation, sports terms, false friends, collocations, lexical gaps.

1. Introduction

Owing to the powerful influence of the English language on Serbian (earlier on Serbo-Croatian), the correlation between these two languages has been the subject of the linguistic research among Serbian (and Croatian) linguists for a long time. This influence has been analyzed in different fields, such as economy, medicine, information technology, sports, etc.

The position of sport as a global phenomenon in the society, the wide range of sports consumers and sports language users and the facts that sports register in Serbian has been created under the strong influence of English since the nineteenth century and that English influence on Serbian in this field is nowadays stronger than ever, make sports register the field which deserves a particular linguistic attention. However, there is a whole range of questions related to sports register in Serbian which are still open for the linguistic research.

One of the issues related to sports register, which with no doubt, deserves to be discussed in detail is the difficulty which may appear in the process of terminology translation in this field. In order to shed more light on this problem our analysis will be focused on several lexical issues which may cause these difficulties: false friends, collocations and lexical gaps.
2. The process of translation of sports terminology in Serbian

Foreign terms in any field may be adopted to Serbian in two ways – by means of translation or by means of transshaping. Due to the fact that the terminology of any field tend to be globally unified, which is the same in the domain of sports terminology, and the fact that nowadays English terms in different fields are becoming international (in the same way as Latin and Greek terms were long ago), sports terms are most frequently adopted to Serbian by transshaping. However, that is not always the case.

According to Bussmann (1998, 1186) terminology is “the collection of defined technical terms within a scientific system, which differs from everyday usage in that the terms are defined exactly within a specific system.” Main methods used for creation of terminology include: narrower definition of terms already present in everyday language, neologisms and terms borrowed from foreign languages (Bussmann 1998, 1186).

When sports terminology in Serbian is concerned, according to Milić (2013, 67), there are three predominant sports terminology formation processes:

1. adding new meaning to existing words
2. combination which includes phraseology and word-formation processes (affixation and compounding) (Lipka 1992, 80)
3. borrowing from English.

Due to the characteristics such as preciseness, transparency, internationality, which terms, as the special part of the overall vocabulary, possess the process of their translation in any field can be very demanding. The main aim of any translator dealing with the terminology in any profession is to translate specialized terms accurately. In order to be able to do that, translators have to know how to treat terms in the translation process, due to their linguistic features, as well as to know which translation technique is suitable in each particular case.

According to Prćić (2005, 178-180) there are three main translation procedures: direct translation, loan translation (calques are created) and functional approximation (functional equivalents are created). The same question is elaborated by Hlebec (2008) in more detail. According to Hlebec, (2008, 114-115) new foreign words can be adapted to our language by applying one of the options below:

1. Original forms from source language
2. Transcription
3. Transliteration
4. Foreign word (borrowed word)
5. Use of a known foreign word instead of unknown one
6. Literal translation (calque)
7. Descriptive translation
8. Use of a neutral word
9. Word omission
10. Neologisms
11. Use of an analogous domestic term or expression

The previous list of options which may be used in any process of translation can be applied in the process of terminology translation, as well.
3. **Sports terminology standardization and the lexicography in the sports field in Serbian**

On the basis of the principles of standardization composed by Bugarski (1996, 109), Dubuc (1997, 154-8) and Šipka (1998, 128-9), Milić (2013, 80-84) established the set of principles of standardization of sports terminology in Serbian. There are six of them:

1. preciseness
2. transparency
3. sistematicity
4. productivity
5. concision
6. frequency

Preciseness implies the terms ability to refer only to one concept within the certain field. Transparency refers to the terms ability to reflect its meaning by its own word form. Sistematicity refers to the terms ability to be completely adopted into the linguistic standards of Serbian. Productivity refers to the ability of those who are using sports terms to decode and encode as many terms as possible in a particular field. Concision is terms ability which refers to the terms form (Milić 2013, 80-84).

When it comes to bilingual Serbian – English sports dictionaries, there are only two available ones: *Englesko-srpski rečnik sportskih termina* (Milić 2006) and *Englesko-srpsko-engleski Football A-Z* (Stojković 2011). The dictionary *Englesko-srpski rečnik sportskih termina* includes terms which belong to five sports which are popular in our region: football, basketball, handball, volleyball, water polo, while the other one *Englesko-srpsko-engleski Football A-Z* includes football terms exclusively.

Having in mind the fact that sports language is extremely widespread and that English influence in this field is very strong it can be concluded that sports lexicography in Serbian is the linguistic branch which has to be paid more attention to in the future. The existing bilingual English-Serbian dictionaries, which include the terminology of some mainstream sports, cannot be considered sufficient in such a complex context of the use of the sports terminology. Consequently, the translation in this field is inevitably hindered.

4. **The analysis of sports terms in English and Serbian**

The analysis on which this paper is based and the segments of which will be presented was carried out as the part of a more complex research which was aimed at defining different aspects of correlation between the English and Serbian sports terminology (Budinčić 2013). Among other things, the analysis revealed that there are many sports terms in English and Serbian that, in our opinion, can potentially cause translation difficulties. Being the subject of this paper such examples are singled out and will be analysed below.

The corpus consisted of sports encyclopedias in English and in Serbian. The analysis overall included the terminology of more than 100 sports that exist all around the world, some of them being globally more popular than the others. With the aim to identify and explain certain translation problems in sports register, we focused on false friends, collocations and lexical gaps. These segments of language are related to
general systemic differences between two languages (collocations and false friends) and problems arising when translators have to provide adequate equivalents for the terms which denote new imported concepts (lexical gaps). These linguistic issues may be identified as potential pitfalls in the process of translation in any field.

4.1. False friends

False friends are lexemes which usually have the same origin, similar form and different meaning (Dragičević 2010, 315).

Loan words usually have the same meaning in both source and target language. However, that is not always the case and such kind of generalization may result in problems in the process of translation in any field.

The examples of sports false friends, which are discussed below, are extracted from the corpus which consisted of two sports encyclopedias: The Sports Book (2007) and Sportovi – vizuelna enciklopedija (2007) and the dictionary of false friends Srpsko-engleski rečnik lažnih parova (1997). Through the analysis of the terms we came up with the conclusion that all sports false friends may be divided into the following groups:

1. Terms which segment lexical fields differently in English and Serbian, which means that the same concept has a different number of referents in these two languages.

   (1) The term reket (engl. racquet) in Serbian is used as a term for equipment in both tennis and table tennis, but in English there are two different terms which are used for the same concept in these two sports. They are racquet and bat respectively.

2. Terms which belong to some particular filed in English are adapted and used in another field in Serbian.

   (1) The term bazen has the similar appearance as English term basen. However, these two terms are used in different fields in English and Serbian. The term bazen is used in the sports register in Serbian, while the term basen does not belong to the sports register in English. Serbian term bazen refers to the same concept as English term swimming pool.

   (2) English term dress is adapted to dres in Serbian, but these two terms do not refer to the same concept in these two languages. The term dres in Serbian is used in sports terminology and denotes sports clothing, while the term dress in English denotes “a piece of clothing for women or girls which covers the top half of the body and hangs down over the legs” (CALD 2012, 429). English terms which refer to the same concept as the term dres in Serbian are (sports) outfit and (sports) suit.

   (3) The term revanš, which is used in Serbian sports terminology, has the similar appearance as English revenge, but these two terms do not refer to the same concept. The equivalent of Serbian sports term revanš is the English term return match. The term revenge refers to “harm done to someone as a punishment for harm that they have done to someone else” (CALD 2012, 1222).

   (4) The term reprezentacija which is used in Serbian sports terminology has a similar form as the English term representation. However, they do not refer to the same concept. English term national team corresponds to Serbian reprezentacija, while the Serbian
adjective *reprezentativan* corresponds to an English prepositional phrase - *of the national team*.

3. Terms which refer to the same concept in English and Serbian are formed by means of different formation processes in these two languages.

(1) The term *rekorder* which is used in Serbian is an equivalent of the English term *record holder*.

(2) The term *kros* which is used in Serbian is an equivalent of the English term *cross-country race*.

(3) The English term *athlete* refers to “a person who is very good at sports or physical exercise, especially one who competes in organized events” (CALD 2012, 80), but the meaning of its adopted form *atleta*, in Serbian does not refer to the same concept. English term *athletic person* corresponds to Serbian term *atleta*.

(4) Similar examples include: *boks* (in Serbian)/*boxing* (in English), *korner* (in Serbian)/*corner-kick* (in English).

These terms may be treated as the examples of an ellipse.

In this group of terms pseudo-anglicisms may be included, which are the word forms in Serbian which are composed of English elements, but they do not exist in the same form in English.

(5) For instance, terms *golman* and *golgeter* which are coined in Serbian out of English elements do not appear in forms *goalman* and *goal getter* respectively in English to denote the same concepts.

Due to the fact that people sometimes make incorrect generalisations in language, false friends may cause translation problems in any field. Namely, terms which have similar forms in English and Serbian are not always equivalents in the sense of meaning. It may sometimes be incorrectly assumed and consequently incorrect lexical forms may be chosen. The list of such examples in sports register given above is just a small part of the long list of similar examples which exist in the sports register, which are not presented in this paper due to the space available.

4.2. Collocations

According to Bussmann (1998, 200) collocations are "word combinations which have developed an idiomatic semantic relation based on their frequent co-occurrence." According to the same source "collocations are, therefore, primarily semantically (not grammatically) based, e.g. *dog: bark, dark: night*." These word combinations may cause problems in the process of translation in any field, which, among other things, may be explained by the fact that different languages conceptualize reality in different ways.

The question of collocations in sports language will be analysed through the prism of the sports collocations related to verbs *play, go* and *do* which usually collocate with particular sports names and which are quite frequently used in language. The examples of such sports collocations are given below.
English sports terms which collocate with *play*:
- badminton
- billiards
- hockey
- golf
- bowls
- rugby
- cricket
- baseball
- chess
- darts
- cards
- dominoes
- ice hockey
- horseshoes.

English sports terms which collocate with *go*:
- fishing
- skiing
- bowling
- cycling
- skateboarding
- surfing
- snowboarding
- climbing
- jogging
- swimming
- sailing
- kayaking
- camping
- canoeing
- ice skating
- bobsledding.

English sports terms which collocate with *do*:
- aerobics
- gymnastics
- judo
- weightlifting
- yoga
- wrestling
- archery
- athletics
- high jump.

It should be mentioned that gerund nouns which collocate with verbs *do* and *go* may be referred to by single verbs in English, as well.

Examples include:
- *ride a horse* (= *go horse riding*),
- *hike* (= *go hiking*),
- *pole vault* (= *do pole vaulting*),
- *dive* (= *go diving for something*),
- *windsurf* (= *go windsurfing*),
- *surf* (= *go surfing*),
- *speedskate / skate* (= *go speedskating*),
- *weightlift* (= *do weightlifting*),
- *ride a horse* (= *go horse riding*),
- *ski* (= *go cross country skiing*),
- *fence* (= *do fencing*),
- *wrestle* (= *do wrestling*),
- *rollerblade* (= *go rollerblading*),
- *bicycle or ride a bicycle* (= *go cycling*).

Some of the English sports names collocate with the verbs other than *play*, *go* and *do*.

Examples include:
- *[frisbee] catch/play frisbee*,
- *[javelin] throw the javelin*,
- *[discus] throw the discus*.

In reference to the terms given above, we can make several general conclusions:
- English sports names which collocate with *play* are mainly those which denote team competitive sports,
- English sports names which collocate with *go* are usually found in the form of gerund nouns and denote sports which can be done individually,
- English sports names which collocate with *do* are mainly martial arts and denote sports which can be done in groups.

What is important to be mentioned here and is related to correlation between these sports English collocations and their Serbian equivalents is the fact that the above given conclusions are not applicable to the same sports terms in Serbian. Because of that, these terms are to be paid particular attention to in a translation process. What can make problems in the process of translation of these sports terms is the fact that parts of collocations cannot be translated as single words, since the elements in English sports collocations do not match their counterparts in Serbian.

Apart from the collocations related to verbs *do*, *play* and *go* some other sports collocations may, as well, cause difficulties in the translation process, due to the fact that some English and Serbian sports terms have different semantic segmentation. It means that the number of terms which refer to a specific concept in English and Serbian is not always the same, which results in different ‘noun + noun’ sports collocations in these two languages. The examples singled out from the corpus include the terms which can be divided into several groups:

1. Sports officials

Examples:
- "An official who is responsible for ensuring the rules to be adhered to" is termed *sudija* in the Serbian language. In Serbian, this term is used in a variety of sports, e.g. in
football, basketball, tennis. However, in English, the same concept is termed differently in different sports, e.g. tennis *umpire*, football/basketball *referee*.

2. **Sports grounds**

   (1) The place where sports competitions are taking place in Serbian is usually termed *teren* and it can be used in a variety of sports, but in English the same concept is termed differently in different sports: football *(field)/rugby/hockey pitch*; golf *course*, tennis/basketball/badminton/volleyball *court*.

3. **Sports equipment**

   (1) An item of sports equipment used in hockey and golf in Serbian is termed *štap*. In English the same objects in these two sports are termed *stick* and *club* respectively.

   The number of given examples is not exhaustive.

   In conclusion, when it comes to the question of how to treat collocations in a translation process, first of all, it is important to recognize these word combinations as collocations and bear in mind the fact that as such, these word combinations cannot usually be translated as single words.

4.3. **Lexical gaps**

   Lexical gaps in any language appear usually along with the new concepts which have to be termed.

   They quite often appear in the sports field. For example, as the consequence of constant increase in number of extreme sports in the world, terms denoting them are being created and numerous lexical gaps appear in sports terminology in Serbian.

   When it comes to the translation of some English sports reference materials to Serbian, it may be particularly challenging for translators to adopt new terms, i.e. the ones which belong to sports which are not popular in our country. There are no sports bilingual dictionaries or internet databases where Serbian equivalents of these terms can be found.

   Such situations are usually being resolved in different ways, which will be exemplified and elaborated below on the examples of sports terms which are singled out from Serbian sports encyclopedia: *Sportovi – vizuelna enciklopedija* (2007). Namely, the ways in which such terms are adopted (translated) to Serbian are the following ones:

   1. English terms are literally translated into Serbian, while original English word forms are given beside in brackets.

      (1) For instance, the terms denoting slalom techniques in *snowboarding* are written in the following word forms: *zaokret s leđa* (backside turn) and *zaokret sprijeda* (frontside turn).

   2. English terms are written in the original English word forms with long descriptive explanations in Serbian given in brackets.

      (1) For instance, terms used in snowboarding are written in the following forms: *goofy* border (border koji ide desnom nogom naprijed) and *regular* border (border koji ide lijevom nogom naprijed). Terms *goofy* and *regular* refer to boarding stance, which is explained in brackets in the Serbian language. Namely, the term *goofy* refers to
boarders having their right foot placed on the forward part of the board, while regular refers to boarders having their left foot placed on the forward part of the board.

3. English terms are adopted to Serbian by transshaping, while their original English word forms are given in brackets.
   (1) Examples include: *metod er* (method air), *korkskru* (corkscrew), *mektvist* (Mc Twist). The terms are used in snowboarding.

4. English terms are adopted to Serbian by transshaping, while corresponding Serbian terms are given in brackets.
   (1) For instance, the terms referring to free style disciplines in BMX are given in the following forms: *fletlend* (vožnja na ravnom), *strit* (ulična vožnja) and *half-pajp* (vožnja u polucevi). English terms are flatland, street and half-pipe respectively. They refer to different kinds of BMX rides: a ride on a flat surface, a ride on a street and a ride on the surface resembling half-pipe.

5. Some English sports terms are partially adopted to Serbian: while one part is adopted to Serbian, the other is used in an original English word form.
   (1) Examples include: *bungee skokovi*, *regular borderi*, *goofy borderi*.

6. Terms are referred to only in the original English word form, without any additional explanations.
   (1) Examples include: *deep square leg*, *deep mid-wicket*. The terms are used in cricket.

In a nutshell, the preceding examples prove that the translation of sports terminology is quite a challenging task, particularly when it comes to the translation of the terms which belong to the sports which are not popular in our country.

The extremely wide range of social use of this register, the large diversity of word forms in sports register which are not in accordance to the standard of the Serbian language and the constant emergence of new sports which continually arise accompanied by new terms, reveal how challenging the process of translation may be, as well as how complex the process of sports terms’ standardization in this field may be.

It can be concluded that apart from the linguistic research which is related to terminology of mainstream sports it is necessary more linguistic attention to be paid to the terms from less popular sports, due to the fact that there are a lot of sports which are not popular in our country, but still there is the need for the translation of their terminology. Neither in dictionaries and sports encyclopedias nor in internet databases can be found translation equivalents for these terms in Serbian.

### 4.4. Proposals and implications for further research

The data elaborated above bring us to the conclusion that main causes why native speakers of Serbian may be faced with translation problems in sports register are:
- Linguistic interference between English and Serbian due to the strong English influence on Serbian

Recent worldwide emergence of a lot of new sports and appearance of corresponding new sports terms which are usually not standardized in Serbian owing to their quick emergence.

The lack of bilingual Serbian-English specialized sports dictionaries.

In our opinion, bilingual Serbian – English sports dictionaries which would include sports terms from less popular sports, as well as sports reference books, which would, on the basis of contrastive analysis, present structural differences between English and Serbian on the concrete sports corpus would be particularly helpful in the process of overcoming the translation challenges in the sports field.

5. Conclusion

As shown in the preceding analysis, translation pitfalls in sports language in English and Serbian are numerous and may appear due to many sociolinguistic reasons. Being aware that it is impossible to predict all the linguistic difficulties which may be encountered in the process of translation of the sports terminology, as well as the space available, our aim in this paper was to reveal and elaborate on some of them. In order to do that, the authors singled out and analyzed certain linguistic issues as potential translation difficulties: false friends, collocations, lexical gaps.

It can be concluded that it is very important to be alert to all the possible linguistic consequences which new global sports trends can leave on Serbian sports language in the future. Namely, new global sports trends bring a lot of new foreign (usually English) sports terms in Serbian, which means that non-standard use of the terms may be expected. With no doubt, the ball is in the court of linguists and sports experts.

Bearing in mind the fact that sports terminology is used by a huge number of people of different age, education, background and that, being very specific, terminology correctness in any field deserves a particular attention, we believe that the results presented in this paper can be useful for ESP teachers, linguists interested translation studies and contrastive analysis, as well as for anyone who may be interested in sports terminology in English and Serbian.

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SEVERAL ISSUES CONCERNING THE TRANSLATION OF SCIENTIFIC TERMINOLOGY IN RUSSIAN AND SERBIAN

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Abstract: Due to the technical and scientific progress, the translation of technical and scientific texts has developed considerably and has gained an outstanding importance nowadays. Although translation of a technical text may seem easier at the first sight, on account of its lack of expressiveness, the task of the translator is hardened in this case by the interference between the lexemes common and technical usage. Therefore, in order to realize a correct translation, it is necessary for the translator to have consistent knowledge in the domain of the translated text and of the real phenomena described and of their designations.

Keywords: transliteration of terms, direct equivalent, calque, inner form, transformational translation, descriptive translation.

1. Introduction

According to research papers approaching translation, the texts are usually divided into three categories: a) informative and scientific texts; b) journalistic texts; and c) literary-fictional texts. Yet, texts belonging to mixed categories are also mentioned, for example popular novels that abound in terms and factual information or scientific texts of popularization within which are used means of artistic expression.

Features that are particular to fictional texts that raise difficulties during the translation process, such as author’s intentions and psychological and emotional elements inlaid in text, are not common to scientific texts. On the contrary, scientific texts lack expressivity, are saturated of facts and are characterized by the presence of terms and specific words or phrases, such as следует иметь в виду, следует отметить, как мы видели, теперь посмотрим, вот, например, или еще один пример in Russian; treba imati u vidu, kao što smo videli, a sada da vidimo, kao naprimer, ili još jedan primer in Serbian or we must take into consideration, as we saw, further we consider, for example, or another example in English. In account of these facts, the task of translating scientific texts seems to be easier.

However, closely related to the accelerated progress of science, the importance of terms has increased not only in specialized literature, but also in fictional or journalistic literature. The more specialized a text is, the greater the frequency of the terms it contains is.

2. Our study

While translating terms, the following situations can be encounter:
A. Terms with wide occurrence are rendered through transliteration and do not inquire translation:


In the last years, the borrowing of terms and realia during the process of translation has been taking scale. In Russian journalistic texts can be encountered, for example, words like:


It is hard to suggest which of these lexemes will be assimilated as мотель (Srb. motel, Engl. motel), дезодорант (Srb. deodorant, Engl. deodorant), супермаркет (Srb. supermarket, Engl. supermarket), коктейль (Srb. koktel, Engl. cocktail) or стриптиз (Srb. striptiz, Engl. striptease) were.

Nevertheless, it must be taken into account that rendering lexemes like лобби (Srb. lobi, Engl. lobby) into another language without translation is not always justified, as available dictionaries of foreign words do not mention all the meanings these words have in English. For example, in the last decade several words have been used with meanings that are not mentioned in the Dictionary of foreign words.

(3) The word лобби is used with the meaning of "demonstration";
(4) The word босс is used with the meaning of "protector" or "sponsor".

On the other hand, we are not righteous to claim the same thing in the case of words that are frequently present on international treaties or conventions, such as:


These terms worldwide known have gained unanimous recognition, their usage being convenient especially in the communication among peoples. Yet, we consider that sometimes these terms necessitate additional explanations, especially in the science popularization texts.

Some terms have direct equivalents in the target language and they are translated by these equivalent words. For example:


Many terms are translated through calque by using words and phrases that render literally the source language words or phrases. For example:
As evidenced in the following examples, calque is also possible in the case of which internal form of the source language term is clearly evidentiated:


As a rule, the internal form of the term points out its meaning. It is not difficult to understand that sunflower is rendered in Russian through the word подсолнечник (Srb. suncokret). Although, internal form of many terms, especially if they are not from the social or political domains, not only that is not helping the translator in his work, but can even deceive him. Deceiving are, for example, the components of the well spread word supermarket (Srb. samoposluga). If we translated this term into Russian on the base of its components, we would obtain сверхрынок, term that very vaguely express the actual meaning of the word, магазин самообслуживания, магазин без продавца.

There also exists the so named transformational translation, by means of which notional structure of the source-language lexeme is changed or replaced if its meaning can be understood from its internal form. For example:


Sometimes even the specialized dictionaries do not mention equivalent terms. In this case, the translator must give a descriptive translation of the term, which, although difficult and uncomfortable, can accurately render the meaning of the foreign term in the given context. For example:


Russian and Serbian translators would rather use terms of slavonic origin in order to render English terms during the process of translation, as follows:


Generally, in a specialized text terms are used in a greater measure than common words. Even though from a theoretical point of view terms should be monosemantic, they do have more meanings like the common words and function in different science fields as denotates of different objects or notions. Examples of this phenomenon are many:

(12) German term lager 1) in the field of mechanics has the meaning of "bearing", 2) in the field of geology it designates a "deposit" and 3) in commerce is used with the meaning of "warehouse";

(13) Russian term бар 1) in geography designates a "shoal", 2) in the field of machine building designates a "bar" (a combine knife), 3) in meteorology it is used to
designate the “unity of measure for atmospheric pressure” and 4) in common Russian designates a “pub”; (14) polysemantic Russian term банка convey the following terminological meanings: 1) “financial institution which collects payments, gives credits and organize money circuit” and 2) “can”; (15) polysemantic Serbian lexeme banka convey the following terminological meanings: 1) “financial institution which collects payments, gives credits and organize money circuit and” 2) “bank note”.

Polisemantic terms, as they have several terminological meanings or several terminological and common meanings, are a potential cause of translation difficulties in the same way the polisemantic words are. In order to obtain an accurate translation, it is necessary for the translator to choose the adequate word from those which convey the different meanings of the term to be translated. What lays at the basis of obtaining an accurate translation is detailed knowledge in the field, deep understanding of the described phenomena and possession of their names. For example:

(16) Russian term стремится к бесконечности or the Serbian težiti ka beskonačnosti in common English will be translated as aspire to eternity, while in the field of Mathematics as tend to infinity.

3. Results

In translations of technical and scientific texts are usually used terms already established/consacrated in the target language in the field the source text belongs to. Even though wise usage of dictionaries is necessary and useful, during translation process it cannot replace comprehensive knowledge in the field. Barchudarov asserts in his wideknown course on theory of translation that profound knowledge of the object of translation is the essential premise for an accurate translation. When he found the term public school translated as общественная школа (“social school”) in a Russian journal, he drew his readers’ attention on the fact that the only social (“общественный”) feature of such a school is the fact that its entire activity is supervised by a trusteeship council. The other features can be public or of state, but not social. In the case in which the source text belongs to a field very different from the translator’s academic preparation or the terms it contains are new and, thus, inexistent in specialized dictionaries, the meaning of a term must be decoded starting from its form and the large context the text situates in. Consequently, although philological preparation of the translator and his skills for analyzing the relation established among the lexical roots of the terms and among its meanings cannot substitute specialised knowledge in the process of establishing the adequate meaning of a term, they are of a great importance and can be really useful.

Regardless of the source text language, the features of the technical texts (precision of the expression, clarity of the definitions, conciseness of the form) dictate the choice of the words, terms or syntactic construction made in the target language during the translation process. One of the main practical tasks of the translation is to choose the right equivalent in the case in which in the target language exist two equivalents: a) an autochthonous word and b) a borrowed word.

By the time of classification and appreciation of the terminological arsenal from a certain field, one should consider:
A. Borrowings that are justified and useful:
   a. borrowings which cannot be replaced with autochthonous words and which had already enter the lexicon of the target language (in this category are primarly included the international words);
   b. borrowings which, eventhough have synonyms in the target language, convey clarifying meaning units important in delimitating the notion they denominate. For example:

   (17) Russian lexeme артикуляция Srb. артикуляция as terms in the field of Phonetics which designate the function of the speech organs at the time of sound emission are not equivalent to the Russian words произношение or произнесение/ Serbian jasan izgovor, which convey a larger meaning.

B. Borrowings that are accepted in strictly determined contexts due to their conciseness or due to a necessary stylistical variation. This is the case in which the borrowing replaces a long set phrase from the target language contributing to a more concise expression.

   (18) Rus. консонантизм/ Srb. konsonantizam are often used instead of set phrases Rus. система согласных/ Srb. suglasnički sistem.

   The use of the borrowing term is preferred especially when one of the Russian/Serbian set phrase components/ constituents are widely used in other collocations, having a high individual frequency. As an example we can consider the following:

   (19) We can notice preference in using term Rus. идиом/ Srb. idiom instead of Rus. фразеологическое выражение/ Srb. frazeološki izraz.

C. Unusefull borrowings which make the understanding of the text more difficult, provided being the fact that target language possess terms that designate/denominate/denote the same notion with an equivalent degree of precision. For example:

   (20) Russian and Serbian terms билабиальный/ bilabijalni and дентальный/ dentalni could be avoided as equivalents with an identical semantic content already exist in the field of Phonetics in these languages, that is Rus. губно-губной/ Srb. dvousneni, Rus. зубно-зубной/ Srb. zubni.

   The choice between a Russian/Serbian or borrowed term that the translator has to make while translating is not a matter of his personal consideration, yet it is a matter of principle and must be regarded on the light of a standardized system, system to which the translator and the author must obey to. It is matter of fact that a major criteron that is taken into account when making this choice is the frequency of borrowings in the translation (including the acceptable borrowings). As a general rule, if the totality of borrowings contrast the target language lexemes and hardens the understanding/ prejudice to the receptivity of the translation, even acceptable borrowings must be avoided.

   When deciding the degree of opportuneness of the borrowings usage, the type of the source text palys an important role. Thus, what is considered acceptable for a specialised text meant for a narrow circle of specialists is not acceptable for a science popularization text. For example:
Russian and Serbian terms **консонантизм** and **konsonantizam** find their places in a phonetic treaty, but they are not recommended to be used in an article of language cultivation.

When talking about technical texts we must take into account that there is no common position on what they designate. The common feature of all its designations is the presence of the terms. The features that differentiate these designations are: 1) the frequency of the terms in the text, and 2) the syntactic structure of the text. Provided being that, we distinguish on one hand texts from encyclopedias, technical instructions and technical descriptions from technical manuals, and, on the other hand, science popularization books or articles. This types of texts have particular features which are stylistically determined by their genres.

Texts from encyclopedias, manuals or specialized literature are characterised by coherence and the presence of complex phrases. Texts from technical instructions often contains nominal phrases which lack predicate, enumerations. All these types of texts, including journalistic informational materials, are closed to the formal style and lack expressivity.

Compare:

a. Injunctive text\textsuperscript{iii} (scientific or literary description):

(22) 

Rus. Синекдоха – один из тропов, основанный на смежности. Синекдоха – словесный прием, посредством которого целое (вообще нечто больше) выявляется через свою часть (нечто меньшее входящее в больше). Явления, приводимые в связь посредством синекдохи, образуют предметную пару, члены которой находятся в определенном количественном отношении: предмет как целое – часть того предмета, которая в данной ситуации почему-либо воспринимается как важная и потому выделяется на первый план, представляет весь предмет. (Russkij jazyk..., 1989, 283);


[a figure of speech in which a part is made to represent the whole or vice versa]

b. Injunctive text (users’s guide which contains operating mode and directions of use):

(23)

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1Einstellung der aktuellen Uhrzeit</td>
<td>1.1Установка текущего времени</td>
<td>1.1Podešavanje tačnog vremena</td>
<td>1.1Set time</td>
</tr>
<tr>
<td>1.1.1Einstellung des Kurzzeitweckers</td>
<td>1.1.1Будильник</td>
<td>1.1.1Podešavanje alarma</td>
<td>1.1.1Set alarm</td>
</tr>
<tr>
<td>1.1.2Einstellung der Lautstärke des akustischen Signals</td>
<td>1.1.2Настройка громкости</td>
<td>(upozoravajuće signal)</td>
<td>1.2Set volume</td>
</tr>
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<td></td>
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</tbody>
</table>
4. Conclusion

The length of technical text phrases varies from a language to another. Thus, to English scientific text long phrases are not common, while German phrases from scientific texts are complex. Nevertheless, both in the case in which the translation is done from English and in the case in which it is done from German into Russian or Serbian, important deviations from the source text grammar structure are necessary in accordance to the norms of the target language.

In conclusion, generalizing the observations made regarding the translation of scientific texts, we can assert that exist a general tendency of subordinating the source text's particularities to the formal norms that characterize the language into which the translation is made.

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Endnotes

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1 The translation process of technical terms proves to be extremely complex, fact which represents an argument that stands for the conduction of further studies concerning this issue (Țaran Andreici: 2014, 65-79).
Internal form is the association of the phonic form of the word with the image of the denominated object which has as an effect the capacity of evocating each element by means of the other.

Injunctive text is a variety of the informative text which represent a denotative, inexpressive message. To this category belong scientific descriptions, receipts, device description.
COPYWRITERS’ PERCEPTIONS OF ADS ADAPTATION

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Abstract: The aim of the paper is to stress the importance of professionalism in print ads translation. The pairs or groups of ads selected by the author will reflect how the American/ the Australian/ the British or the Romanian ad translators convey the same message. For instance, the British versions of some ads show that, compared to the American or the Romanian advertisers, the British copywriters always respect the ‘face’ of the potential buyer by using politeness markers, and that they successfully succeed in connecting the texts and the images of the ads. The language or punctuation mistakes made by some copywriters also prove that a translator should have both academic and commercial skills.

Keywords: the Romanian/ the American/ the Australian/ the British copywriters, ambiguity, spelling mistakes, politeness markers, coherence, antonymy, audience appropriateness, explicitness.

1. Introduction

The adaptation of advertising material depends first on how much attention the copywriter/ the translator pays to the process of target text (TT) production. Referring to the aspects which determine successful TT production, Samuelsson-Brown (1995), Adab (2000), and Ho (2004) – researchers in the field of advertising translation – believe that both professional translation training and the translator’s product and cultural awareness influence the quality of an ad/ commercial translation. They suggest that there should be used evaluators who proofread and assess translation quality according to some criteria for evaluation. Adab (2000) points out that an evaluator should pay attention to macro-textual features (e.g. information, cohesion, coherence), micro-textual features (i.e. pragmatic, intercultural), invariability of overall message (i.e. constant, loss, gain), overall potential impact (i.e. constant, enhanced, diminished) and adequacy for purpose.

In her article, Revision from Translators’ Point of View (2006), Claire Yi-yi Shih classifies – according to their problem-orientation – the ‘revision parameters’ that should be used after an initial draft translation has been produced. The first group focuses on checking for source text meaning transfer problems and it includes emphasis, accuracy, omission, numbers or dates. The second group is called ‘target text linguistic features’ and it comprises spelling/ typing mistakes, grammatical errors, syntactical structuring, register/ tone of voice/ language style, cohesion, coherence and conciseness. The third group focuses on other target text issues and it contains, among others, target readers’ needs/ audience appropriateness, layout/ format, punctuation, logic/ making sense, terminology control and consistency, creativity and explicitness.

2. ‘Revising’ the production/ the adaptation of some Romanian, American, Australian and British print ads

I shall use some of the Taiwanese scholar’s revision parameters to analyse the pairs or groups of Romanian – foreign ads in my corpus: omission, spelling mistakes,
logic/ making sense, register/ tone of voice, coherence, cohesion, target readers' needs/ audience appropriateness and explicitness. The advertised products are either non-durable goods (cosmetics) or durable goods (printers, watches, cars). A pair/group of ads promote the same commodity and it may contain advertisements that have more variants. For example, the British version of the ad for Raymond Weil has four variants (v. 1 – v. 4) because different endorsers were used and because small parts of the ad text were modified.

2.1. Omission, spelling mistakes and logic/ making sense

It is interesting to note that the acronym “‘PFA” is repeated only in the British copy of the ad for Chanel, Sublimage (1) and in the first variant of the Romanian ad that appeared in Psychologies in April 2008. The role of the second occurrence of the word is to signal that the meaning of the acronym will be explained. “‘PFA” is mentioned only once in the second variant of the Romanian ad that was published in Elle in October 2008. In this case, the Romanian advertiser flouts the maxim of Manner (see Grice 1975, 46), because his/her message is ambiguous. One cannot understand the communication act does not fail.

We can also see that in this ad, like in the Romanian version of the ad for Chanel, Exceptionnel (2), the diacritical marks do not appear above or below the letters I have underlined and written in bold. Though, the absence of ”’ ” (‘ă’) in ‘sta’, ‘adevarat’, ‘seducătoare’ and ‘impecabilă’, the absence of ‘’ ’ (‘î’) in ‘reținorii’ and of ’ , ’ (‘ţ’) in ‘rezistență’ and ‘chintesență’ is not, in my opinion, a “high-risk mistake” (Pym 2005) because the communication act does not fail.

(1) At the heart of SUBLIMAGE lies the quintessence of a unique active ingredient: Planifolia PFA*, a true catalyst of cell renewal. […]

‘PFA: PolyFractioning of Active ingredients. A specific process developed by CHANEL that allows for the creation of Planifolia PFA, an ultra-pure cosmetic active ingredient. Patent pending. (in the Br. c.)

La baza fiecărei îngrijiri SUBLIMAGE, se află chintesența unui ingredient activ unic: Planifolia PFA*, un veritabil catalizator al regenerării celulare. […]

‘PFA: PoliFracționarea ingredientelor Active. Procedeu special dezvoltat de CHANEL care permite crearea de Planifolia PFA, un ingredient activ cosmetic ultrasubtil. Brevet depus. (in v. 1)

La baza gamei SUBLIMAGE sta unui ingredient activ unic: Planifolia PFA*, un veritabil catalizator al reținorii celulare. (in v. 2) (in the Ro. c.) in Chanel, Sublimage

(2) Audacious curves. Sensational wear. Mascara Exceptionnel de Chanel (in the Br. c.)

Privire seducătoare. Rezistență impecabilă, Mascara Exceptionnel de Chanel. (in the Ro. c.) in Chanel, Exceptionnel

Spelling mistakes are sometimes encountered in the foreign versions of the ads, too. For instance, in the British ads for L’Oréal (3) and Nivea (4) the adverbial of frequency is misspelt. The British copywriters mix up the adjective ‘everyday’ with the adverbial of frequency ‘every day’.

(3) Give your dry hair the royal treatment everyday. (in v. 3) (in the Br. c.)

Now Give Your Hair The Royal Treatment: […] (in the Am. c.)

<<Lăptisorul de matcă? Pentru părul uscat, este o premieră!>> (in v. 1) (in the Ro. c.) in L’Oréal, Elvive & Elsève Re-Nutrition & Vive Pro Hydra Gloss

(4) Use it everyday and you won’t be the only one who falls in love with your irresistibly touchable skin. (both in v. 1 and in v. 2) (in the Br. c.)
To leave your skin smooth and instantly ready to touch and be touched. (in v. 1 and v. 2) (in the Am. c.)

 […] untul de Shea, extractele de ginkgo şi vitamina E îţi hidratează pielea pentru a-i oferi o catifelare unică şi pentru a o lăsa irezistibil de moale la atingere. (in the Ro. c.) in Nivea, Smooth Sensation & Loțiune Cremă Delicată

“Radiant pastels” in the ad for Shiseido (5) is a marked collocation (‘radiant’ means ‘very bright’ – see Longman Dictionary of Contemporary English 2008, 1349) that is translated into Romanian by a highly marked collocation. The adjective or the collocate in the American headline becomes the noun or the node word in the Romanian headline for Shiseido, and the node word in the source text becomes a collocate in the target text. The message conveyed by the Romanian copywriter is ambiguous, not only due to the fact that s/he forgot to place the diacritical mark below the letter ‘t’ in the word ‘radiantă’, but also because the syntagm ‘radiantă pastelată’ is not employed in Romanian. ‘Radiață’ (‘radiance’) is a mistranslation in the target text. The second sense of ‘radiață’ is ‘soft gentle light’, but in Romanian, the noun ‘radiață’ is not synonymous with ‘lumină’ (‘light’) – it is used only in the field of physics (see Dex online 2014). A more appropriate translation of “radiant pastels” would be “pasteluri luminoase” (“light pastels”) or “culori pastelate luminoase” (“light pastel colours”).

(5) Radiant Pastels from Shiseido… In a flash, color blossoms with unexpected radiance.

(6) If you have any questions, comments or suggestions please contact us on 0845 448 556 or via our website www.nivea.co.uk (in the Br. c.) in Nivea, Invisible Protection; Nivea, My Silhouette; Nivea, Smooth Sensation; www.NIVEA.ro in Nivea, Happy Time; www.NIVEA.ro/protectieinvizibila in Nivea, Invisible Protection; www.NIVEA.ro/mysilhouette in Nivea, My Silhouette; www.NIVEA.ro in Nivea, Loțiune Cremă Delicată – all these websites are written in the Ro. c.

(7) If you have any questions, comments or suggestions please contact us on 0845 6448556 or via our website www.nivea.co.uk (in the Br. c.)

Find more temptingly touchable skin care ideas at www.NIVEAusa.com/sunkissed. (in the Am. c.)

(8) If you have any questions, comments or suggestions please contact us on 0845 448 556 (in the Br. c.)

2.2. Register / tone of voice

In the ads for Nivea (6), (7), (8) and Raymond Weil, Shine (9), the British and the Australian copywriters respect the ‘face’ of the potential buyer by employing the “courtesy adverb” or the “politeness marker” (Leech 1995, 121) ‘please’. The “possibility marker” ‘if’ (Brown and Levinson 1996, 153) also influences the illocutionary force of the British versions of the ads (6), (7), (8). The effect of the imperative is toned down in (6), (7), (8) because the conditional clause precedes the main clause it belongs to (thus, the imperative has the force of a promise), and in (9) because of the insertion of a clause of purpose introduced by ‘for’. Unlike the British and the Australian advertisers, the American copywriter urges the reader to visit the brands websites.
In the ads for Estée Lauder (10), the American advertisers even opt for imperatives accompanied by the adverb ‘now’. They use these flat unembellished imperatives, because they are of the opinion that the addressee’s reaction is more important than loss of face. The Romanian translators of the adverts (6) – (10) are less direct than the foreign copywriters. They use indirect or mitigated directives.

(10) esteelauder.co.uk (in the Br. c.) in Estée Lauder, Beyond Paradise; www.esteelauder.co.uk (in v. 1 and v. 2) (in the Br. c.) in Estée Lauder, Time Zone. Shop now at esteelauder.com (in the Am. c.) in Estée Lauder, Beyond Paradise; Estée Lauder, Perfectionist [CP+] 2; Estée Lauder, Youth Dew; Shop now at esteelauder.com/timezone (in the Am. c.) in Estée Lauder, Time Zone.

For your nearest RAYMOND WEIL stockist please telephone 01428 656822 or e-mail raymond-weil@swico.co.uk (in v. 1, v. 2, v. 3 and v. 4) (in the Br. c.)

For your official stockist please telephone (61 2) 9363 1088 or e-mail: sales@raymondweil.com.au (in the Aus. c.)

GALT orologerie elvețiană Calea Dorobanților 153 • J.W. Marriott Grand Avenue Tel. 021.231.45.66 • info@ceasuri.ro • www.ceasuri.ro* (in v. 1) / "GALT orologerie elvețiană Calea Dorobanților 153 • Tel. 021.231.45.66 George Enescu 5 • Tel. 021.318.91.70 J.W. Marriott Grand Avenue• Tel. 021.403.35.29 info@ceasuri.ro • www.ceasuri.ro (in v. 2) (in the Ro. c.) in Raymond Weil, Shine

2.3. Coherence

The British copywriters ensure coherence by better connecting the texts and the images of the ads for Dove (11) and Epson (12). In the British ad for Dove (11), the personal pronoun ‘it’ refers to the image and, at the same time, it contributes directly to cohesion as Halliday and Hasan (1993) defined it. ‘It’ is both exophoric and endophoric, i.e. cataphoric. It refers to the hair of the women in the picture and it presupposes ‘hair’. The British copywriter realises a relation of ‘co-referentiality’, whereas the Romanian one a relation of ‘co-extension’; s/he repeats the word ‘hair’ twice. S/he also tries to establish a relationship between the visual and the verbal component, but this relationship is vaguer than the relationship established between text and image by the British copywriter. The Romanian advertiser does not describe what happened to the hair of the women in the ad; s/he lets the reader guess what the choices that damaged their hair were.

(11) [the picture of the product] brush it, blow-dry it, let the weather at it, if there’s light damage, make sure the solution isn’t too heavy-handed. (in Dove, Essential Care) / [the picture of the product] straighten it, colour it, curl it, if there’s serious dryness or damage, Dove has a serious solution. (in Dove, Intense Care). We all enjoy expressing ourselves through our hair, (in the br. c.) (in Dove, Essential Care and Dove, Intense Care)

[the picture of the product] unele alegeri ne pot degrada părul mai mult…sau mai puțin. (in v. 1 and v. 2)

Micile gesturi de zi cu zi (uscatul, periatul, expunerea la soare etc) slăbesc rezistența părului, (in v. 1, Dove, Essential Care & Intense Care) / De multe ori ne chinuim părul în felul și chip, pentru a exprima cea ce vrem. […] Dar și micile gesturi de zi cu zi (uscatul, periatul, expunerea la soare etc) slăbesc rezistența părului. (in v. 2, Dove, Intense Care & Essential Care) (in the Ro. c.) in Dove, Essential Care & Intense Care
The British advertiser of the ad for Epson (12) favours substitution (“one” substitutes for “all-in-one Wi-Fi printer”) over repetition in order to direct the consumer’s attention to the picture of the printer. The Romanian translator of this ad ties two sentences together by reiterating the word “multifunctional”, but s/he does not focus the reader’s attention on the printer in the ad image.

(12) [the picture of the printer] Your home deserves one. Our new stylish all-in-one Wi-Fi printers are built to fit seamlessly into your modern lifestyle. (in the Br. c.)
[the picture of the printer] Casa dumneavoastră merită cel mai bun multifunctional. Noile noastre imprimante multifunctionale cu tehnologie Wi-Fi sunt concepute pentru a se potrivi stilului dumneavoastră modern de viaţă. (in v. 1 and v. 2) (in the Ro. c.) in Epson, Wi-Fi

2.4. Cohesion, audience appropriateness and explicitness

‘Cohesion’ is another revision parameter that can be taken into consideration when producing the final draft of the print ad. I have noticed that if the advertised brand is French, the Romanian copywriter does not always use the opposite words of some lexical items in the headline to create cohesive ties.

For example, in the ad for L’Oréal (13), only the British copywriter uses antonymic pairs to show how good the shampoo is. If the consumer’s hair is “weak”, the advertised product helps it stay “strong”; if it is “limp”, the shampoo makes it feel “weightless”; if the hair is “lifeless”, the product makes it look “replenished”, if it is “dull” and “straw-like”, the hair becomes “shiny” and “silky” due to the use of the product. In the Romanian version of the ad, there is no antonymic pair which indicates that Elsève, Total Repair improves the consumer’s appearance because the problems women may have with their hair are not mentioned in the headline of the ad. The Romanian translator only enumerates the qualities of the product (“anti-fragility”, “anti-dullness”, “anti-dryness”, “anti-thinness”, “anti-split ends”) and the results obtained after its use – the hair is strong, shiny, silky, replenished, and its fiber is reconstructed. In my opinion, the British version of this ad is more persuasive than the Romanian ad, due to its problem-solution format.

(13) 1 Weak 2 Limp 3 Lifeless 4 Dull 5 Straw-like 5 problems, 1 solution. Full Restore 5 your hair. NEW Elvive Pro-Keratin + Ceramide (only in v. 2 and v. 3). (in v. 1, v. 2 and v. 3)

Hair feels stronger, weightless, with a healthy-looking shine. (only in v. 1)
The results: Feels stronger Feels weightless Looks replenished Has a healthy-looking shine (in v. 2) / Has a healthy shine (in v. 3) Feels silker (only in v. 2 and v. 3) (in the Br. c.)

1 Anti-Fragilitate 2 Anti-Tern 3 Anti-Uscare 4 Anti-Subtiere 5 Anti-Vârfluri despicate (in v. 1) / Despicate (in v. 2) 5 probleme, 1 Soluție. Prima reparare totală* NOU Elsève Pro-Keratini + Ceramide Reconstituanti (only in v. 1)

5 Actiuni reparatoare: Fibra reconstituită Rezistență Atingere de mătase Strălucre de sănătate Vitalitate (only in v. 1) (in the Ro. c.) in L’Oréal, Elvive, Full Restore & Elsève, Total Repair

The ads for Clinique (14), Oasis (15), Rimmel (16) - (17) and Burberry (18) prove that some advertisements are very well tailored to consumers and that the copywriters pay special attention to the revision parameter called ‘audience appropriateness’. The yes-no question “Do meetings age your skin?” is formulated only by the American copywriter of the ad for Clinique (14). His/ her aim was to tie the ad copy to the American culture. The American copywriter addresses an individualistic and career-oriented woman. This question is not asked by the British and the Romanian
advertisers because the workplace policies may vary from culture to culture (even if the companies are multinational).

(14) [...] Stress can damage skin with effects much like sun and pollution.* [...] Do meetings age your skin? Find out more at clinique.com (in the Am. c.)

 [...] Stress can damage skin with visible effects much like sun and pollution.* [...] www.clinique.co.uk (in the Br. c.)

 [...] Stresul poate dăuna tenului în aceeași măsură ca soarele sau poluarea. [...] clinique.com (in the Ro. c.) in Clinique, Superdefense

The ads for Oasis (15), Rimmel (16) - (17) and Burberry (18) illustrate that the British producer emphasises the product nationality in the ads for British brands adapted to other markets. S/he suggests to the Romanian and the American copywriters to inform the consumer that the advertised product is made in the United Kingdom, therefore it is trustworthy. This piece of information is conveyed either verbally or visually. In the Romanian and the American ads (15) and (18) the name of the product is associated with the capital of the United Kingdom. The Romanian advertiser of the ad for Oasis points out that "oasis [is based in] London" and the American and the Romanian readers of the ad for Burberry, London are announced that the perfume is sent from London: "[We send you the product with] love from London". Rimmel, the British brand, is linked both to London and to the flag of the United Kingdom in the Romanian and in the American adverts for Rimmel (16) and (17).

(15) oasis WWW.OASIS-STORES.COM (in v. 1 and v. 2) (in the Br. c.)
oasis LONDON (in v. 1, v. 2 and v. 3) (in the Ro. c.) in Oasis
(16) www.rimmellondon.com (in the Br. c.)


(17) R I M M E L LONDON (in the Br. c.)

R I M M E L LONDON (in the Am. c.) in Rimmel, Sexy Curves

(18) — (in the Br. c.)

Love from London (in the Am. c. and in the Ro. c.) in Burberry, London

Explicit language is a characteristic of the British advertising style (the British culture is a low-context communication culture) and that is why the British copywriters use facts and ‘reason-why’ arguments accompanied by information on product characteristics and by logical, scientific data (de Mooij 1998: 273-4). In the print ads for cars – e.g. in the ads for Chevrolet (19) and Toyota (20) – the British consumer is given more details about the features of the car. The British consumer would buy Chevrolet for its alloy wheels, for its audio system equipped with a CD and an MP3 player, for its air conditioning system, for its electrically adjustable door mirrors, for its front fog lamps or for its front and side airbags. Only a few features of the car are enumerated by the Romanian copywriter who belongs to a high-context culture (the number of doors, the capacity and the power of the engine, the type of the air conditioning system and of the audio system). The ad for Toyota, also proves that in the ads for cars, the act of describing is realised both by the foreign copywriter and by the Romanian one, but the foreign consumer is given more details about the technical specifications of the vehicle. In (20), the Romanian translator focuses only on the fact that the car is safe due to its Integrated Active Drive System and due to its nine airbags.

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(19) Standard on all Aveo models: Front and side airbags, Remote central locking, Electric front windows, Radio/CD player with MP3 jack and ABS. Additional features available within the range include Air conditioning, Electric rear windows, Electrically adjustable door mirrors, 15" Alloy wheels, Rear spoiler and Front fog lamps. (in the Br. c.) Acum poți alege între modelele Aveo cu 3 uși sau 5 uși, disponibile cu două noi motoare economice de 1.2 litri (84 CP) sau 1.4 litri (100 CP). În plus, te poti bucura de climatizare automată și de un sistem audio MP3 jack. (in the Ro. c.)

(20) The beautiful new special edition RAV4 XT-R. With intelligent four-wheel drive system, privacy glass, 17" alloys, Bluetooth connectivity, rear parking sensors, cruise control, 6 CD autochanger and dual-zone climate control for only £19,995. (in the Br. c.) IADS (Integrated Active Drive System) pentru o maximă siguranţă a şoferului în condiţii extreme si maximum de plăcere în condiţii normale de drum; dar şi 9 airbag-uri pentru o siguranţă la superlativ. (in the Ro. c.) in Toyota, RAV4 XT-R & City

3. Conclusion

Successful adaptation of advertisements depends on how much effort the copywriters or the advertising translators invest in the translation phases.

As we have seen in the previous analysis, they use the right words if they take into consideration the contextual information – such as the information about the readership profile – that is available to them at the pre-translation phase. If the copywriter/translator is not aware that s/he should check the draft translation by him/herself, or, to put it differently, if s/he does not integrate the ‘self-revision’ phase into the translation production, the translation could fail. Some ads in my corpus show that sometimes the copywriter/translator does not revise the text that s/he has translated. S/he does not explain the meaning of acronyms and s/he does not detect and correct logical errors or spelling mistakes. Any translation problem, even small superficial details can involve risks since the audience may judge negatively both the copywriters and their clients – i.e. the producers.

Whether s/he is a novice translator or a more experienced one, the advertising translator should produce a smooth-flowing text and should attempt to make the picture and the text cohere, like in the British ads for Dove and Epson (see 2.3).

References


Corpus
17. Prevention (the Romanian edition), Martie 2008: 79.
LA CONTRIBUTION DES TRADUCTIONS DE PIONNIÉRAT DE CONSTANTIN NEGRUZZI À LA CONSTITUTION DE LA LANGUE ROUMAINE LITTÉRAIRE MODERNE

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Résumé: Dans le contexte de la première moitié du XIXᵉ siècle, en plus du développement de l’enseignement en roumain et de la fondation de théâtres et de sociétés, il s’est manifesté une véritable « politique des traductions » en roumain, des actions visant l’essor culturel national. Les initiateurs du mouvement ont eu l’intuition de la fonction de ces traductions pour l’enrichissement et le perfectionnement de la langue roumaine. En lisant attentivement les traductions de la littérature française dues à Constantin Negruzzi et en utilisant des dictionnaires de référence, nous avons identifié et analysé les néologismes attestés dans ces textes, dont la majorité a été conservée dans le lexique roumain actuel. Les aspects discernés constituent une preuve incontestable du rôle crucial joué par les traductions au moment du fondement de la langue roumaine littéraire sur des bases modernes.

Mots clés: Traductions en roumain, XIXᵉ siècle, Constantin Negruzzi, néologisation.

1. Introduction


2. Le rôle des traductions en roumain dans la première moitié du XIXᵉ siècle

La langue se les approprie (Cornea, 1966 : 69).


Avec plus ou moins d’hésitations, les traducteurs recouraient à l’emprunt. Face aux nouvelles réalités qu’il fallait exprimer, l’on a emprunté aux langues romanes, ce qui a entraîné non seulement le remplacement des « turcismes » et des « grécismes » qui avaient envahi le lexique roumain, mais également la transformation du roumain en une langue avec une physionomie moderne et une personnalité définie dans la famille des langues romanes.

3. Les prises de position de Constantin Negruzzi concernant la problématique de la langue roumaine au XIXe siècle

Constantin Negruzzi est un écrivain moderne, grâce à « la réponse qu’il donne aux principaux problèmes liés au développement de la langue roumaine littéraire vers 1840-1848: l’unification de la phonétique et des normes grammaticales ; la modernisation du lexique par l’emprunt d’origine latino-romane » (Diaconescu, 1969 : 39). Réceptif aux idées de I.Heliade Rădulescu, l’écrivain moldave a cependant su nuancer ses prises de position tout au long de son activité. Le mérite de C. Negruzzi, c’est d’avoir compris que l’élimination de tous les mots d’origine slave du roumain portait atteinte à la nature même de la langue. D’origine romane, les emprunts devaient être adaptés à la phonétique roumaine. Negruzzi a manifesté une attitude positive envers les néologismes, en encourageant leur entrée dans le lexique roumain chaque fois qu’ils étaient nécessaires, mais il n’a pas admis les exagérations et il a critiqué les excès. Parce qu’il ne s’est pas contenté de théoriser, Negruzzi a mis en pratique ses idées dans les écrits originaux et les traductions réalisées, comme notre article le démontrera grâce au corpus d’analyse.

4. Les traductions de Constantin Negruzzi et leur rôle dans la modernisation du roumain

4.1 Les « nécessaires traductions »


Bien que le jeune Negruzzi traduise Voltaire et Le Sage, il choisit un mélo drame comme première traduction à publier, Trente ans ou la vie d’un joueur (auteurs : V.Ducange et M.Dinaux) - Triizeci ani sau viața unui jucător de cărți. Melodramă în trii zile, tradusă din frațozaște de căminariul C.Negruțți. Eșii, în tipografia Albini, 1835.
Dans le texte préambule, Negruzzi cite la préface de la *Grammaire* de Heliade qui justifie « les mots étrangers » utilisés en traduction par le besoin d’introduire de nouvelles notions empruntées à la langue-mère – le latin – et aux langues-soeurs – l’italien, le français, l’espagnol et le portugais.

Negruzzi s’oriente ensuite vers le drame romantique hugolien et traduit *Marie Tudor* et *Angelo, tyran de Padoue*, qu’il publie en 1837 aux éditions de Heliade Rădulescu. À l’époque, ces deux textes ont été au cœur d’un débat sur la fonction des traductions pour l’unification des normes de la langue roumaine littéraire. La lettre qui accompagne la traduction du drame *Marie Tudor*, signée par I. Heliade Rădulescu, loue les efforts du traducteur d’unifier la langue de la traduction. Cette unification et l’influence de l’éditeur ont été incriminées par Gh. Săulescu. Dans sa réponse, publiée sous la forme d’une lettre adressée à Gh. Asachi et parue dans *Albina românească* (L’abeille roumaine), n° 69 du 27 juillet 1839, Negruzzi affirme que les recommandations de Heliade ont été suivies car elles correspondaient à la nature-même de la langue roumaine. La traduction de *Marie Tudor* a représenté « un véritable événement culturel, étant un mélange de moldave et de valaque, ce qui constituait un pas en avant vers l’union littéraire des Roumains des Principautés » (Massoff, 1961 : 175). Les traductions de la première moitié du XIXᵉ siècle ont donc participé à deux grands axes d’action – l’un linguistique et l’autre littéraire :

« En plus de combler un vide existent à cause de l’absence d’une dramaturgie originale, ces traductions, malgré leurs défaillances, ont contribué à préparer les œuvres nationales, à une présentation plus soignée du dialogue, à l’assouplissement de la langue, à l’introduction de mots nouveaux, et elles ont appris à nos premiers dramaturges ce qu’on appelle la construction dramatique. Lues aujourd’hui, ces traductions témoignent combien notre langue a évolué sur une période relativement courte. » (Massoff, 1961 : 176).

L’intention de perfectionner la langue roumaine et de proposer des modèles littéraires explique l’initiative de Negruzzi de traduire les *Ballades de Victor Hugo (Odes et Ballades, 1826)* ; d’abord publiées dans les revues *Albina românească*, *Curierul românesc* et *Foae pentru minte, inimă și literatură* entre 1839 et 1841, elles sont ensuite réunies en volume (Cantora Foaei Săteşti, Iași, 1845 ; Tipografia Bermann-Pileski, 1863). L’intense activité de traduction initiée par I.Heliade-Rădulescu, grâce à sa *Collection d’auteurs classiques* et au projet de *Bibliothèque universelle*, ont fait de Victor Hugo l’auteur le plus traduit en roumain au XIXᵉ siècle.

Negruzzi précède sa traduction d’une citation empruntée à A. de Latour sur l’acte de traduire ; indirectement, cet exergue semble justifier les éventuelles défaillances de la traduction par la noblesse de l’intention : « Ce qu’il faut pour traduire un poète, c’est du dévouement plutôt que du talent. Traduire, c’est se dépouiller de sa vie pour vivre la vie d’un autre. Et quand on est devenu cet autre, il faut, de peur de se laisser préoccuper par ses habitudes d’écrivain, ne donner au travail de la forme, que cette attention matérielle du sculpteur qui modèle sur le visage d’un mort illustre, le plâtre qui doit reproduire ses traits» (Negruzzi, 1984 : 453).

Au-delà de quelques divergences concernant le choix du traducteur de naturaliser des personnages ou de les occulter de la version roumaine, tous les exégètes ont souligné l’importance de la version roumaine due à Negruzzi pour l’évolution de la langue roumaine littéraire vers la modernité (Piru, 1966 ; Papastate, 1969 ; Leonte, 2003 ; Constantinescu, 2004 ; Petrea, 2009).

4.2 Negruzzi néologisant

Nous procédons à l’analyse des traductions de pionnierat de Negruzzi de la littérature française afin de démontrer que celles-ci ont participé à la modernisation de la langue roumaine littéraire, par l’enrichissement du lexique avec des emprunts aux langues romanes. Nous nous appuyons sur nos recherches précédentes, dans le cadre desquelles nous avons identifié environ 400 néologismes d’origine latino-romane dont la première attestation se trouve dans l’œuvre de Constantin Negruzzi (Petrea, 2006).

En consultant les dictionnaires de référence de la langue roumaine, *Dictionarul limbii române* (DLR), *Micul dictionar academic* (MDA), *Marele dictionar de neologisme* (MDN) et le *Dictionnaire des emprunts lexicaux au français* (http://www.fromisem.ro/), nous avons identifié dans les traductions de la littérature française réalisées par Constantin Negruzzi et présentées ci-dessus, du point de vue de leur première attestation en roumain, 25 emprunts, dont 19 sont attestés dans les traductions des œuvres hugoliennes (10 dans les *Ballades*, 5 dans *Angelo, tyran de Padoue* et 4 dans *Marie Tudor*) et 6 dans le mélodrame de Ducange et Dinaux.

Selon la classe grammaticale, ces mots se distribuent en : 20 substantifs (80%), 4 verbes (16 %) et 1 adjectif (4 %).

Du point de vue de l’origine, l’on obtient :
- étymologie française : 48% (12 mots)
- étymologie italienne : 8% (2 mots)
- étymologie latine : 12 % (3 mots)
- étymologie espagnole : 4% (1 mot)
- étymologie multiple, dont française : 28% (7 mots).


(1) *afront* (<fr. affront)
TS : …et je ne clouerai pas ma vengeance sur mon affront (A)
TC : N-o să-mi ţiţuesc răzbunarea pe afrontul meu!

Negruzzi utilise cet emprunt en conservant son sens de base du français (« acte ou parole témoignant publiquement du mépris ; outrage »). Le DLR enregistre ensuite cet emprunt chez Alexandru Odobescu et chez Ion Creangă.

(2) *ambasadă* (<fr. ambassade)
TS : …parce que mes affaires s’étaient dérangées dans les ambassades (A)
TC : Trebile mele se desregulaseră în ambasade.
Negruzzi introduit ce néologisme en roumain dans une phrase où il construit un équivalent du verbe « se déranger » qui n’a pas été conservé par l’usage, ce qui témoigne des hésitations manifestées à l’égard des emprunts à ce stade-là de l’évolution de la langue littéraire.

(3) amfiteatru (<fr. amphithéâtre, lat. amphitheatrum)
TS : Plusieurs chemins se croisent dans les montagnes qui forment un vaste amphithéâtre de rocs et de prémices (Ta)²
TC : Un mare amfiteatru de stânci și de prăpăstii.

Cet emprunt est attesté chez Negruzzi, qui garde l’expression imagée de l’original français (« [En parlant d’un terrain, d’un site] Lieu offrant une éminence et dont la disposition en gradins rappelle celle d’un amphithéâtre circulaire ou demi-circulaire ») dans la traduction. Avec son sens 1 lié à l’architecture (« Édifice de plan souvent elliptique, à gradins, arène et coulisses, élevé par les Romains et destiné aux spectacles (combats de gladiateurs, chasses, etc. »), cet emprunt est attesté plus tard chez G. Alexandrescu (selon MDA : 1863) et puis chez N. Bălcescu (1878).

(4) ardoare (<fr. ardeur, lat. ardor, -orem)
TS : J’ai promis, dans mon noir chagrin/ D’attacher… (B6)³
TC : Cu lacrimi și cu ardoare/Să port am făgăduit (var. A, B ⁴ : Cu adâncă suspinare)

Negruzzi opère un changement structural (adjectif qualificatif à valeur d’épithète+nom déterminé, dans le TS, nom+nom, en rapport de coordination, dans le TC) et aussi sémantique, par un déplacement de sens, de la souffrance morale (« chagrin ») vers la modalité et l’intensité du sentiment. Le mot « ardeur » sera présent chez Mihai Eminescu avec le sens 1 du DLR, attesté dans la traduction de Negruzzi. L’équivalent « suspinare », attesté dans les deux premières éditions (1839 et 1845) et remplacé par « ardoare » dans la dernière édition révisée par le traducteur (1863), figure aujourd’hui dans le dictionnaire avec la mention « vieilli » et s’inscrit le plus probablement dans l’usage fréquent à l’époque des infinitifs longs à valeur nominale.

(5) aresta (DLR et MDA : dérivé de arest, d’après le fr. arrêter ; MDN : < lat. arrestare, d’après le fr. arrêter)
TS : … ils sont chargés de nous arrêter (A)
TC : Sânt însărcinați a ne aresta.


(6) baiaderă (<fr. bayadère, port. bailadeira)
TS : Viens; nous verrons danser les jeunes bayadères (B15)
TC : Vino de privește dansul tinerilor baiadère.

Comme pour « baladin » (ci-dessous), Negruzzi reste fidèle à l’original et à son univers culturellement marqué. DLR cite l’entrée chez Odobescu avec un élargissement de sens (« danseuse au théâtre »).

(7) baladin (<fr. baladin)
TS : Pardon, madame, moins de joie chez vous, s’il vous plaît, et moins de deuil chez nous ; moins de baladins ici, et moins de bourreaux là (MT)
Negruzzi n’hésite pas à conserver les références culturelles pour restituer la couleur locale du texte d’origine dans le texte cible.

(8) balenă: (<lat. balaena, fr. baleine)
   TS: Ou, joyeux, devant moi chassant quelque baleine (B5)
   TC: Călare pe balene cu-a mele lungi picioare

(9) banc (selon MDA : <fr. banque ; selon MDN : germ. Bank)
   TS: Attends l’impar ; joue passe et la couleur, puis deux fois pair ; double toujours tes enjeux... il faut que la Banque saute au quatorzième coup. (Ta)
   TC: Așteaptă când e fără soț; joacă și tot îndoiește cursurile; trebuie să spargi bancu la a 14-a dată.

Le néologisme est bien d’origine française, comme en témoigne le sens expliqué dans le TLFi : « II.− JEUX ; A.− Somme dont (à certains jeux de cartes, à la roulette, etc.) celui qui tient le jeu dispose pour payer ceux qui gagnent contre lui. Tenir la banque, faire sauter la banque. »

(10) bancher (<fr. banquier, it. banchiere)
   TS: C’est un pouvoir donné par vous à Warner …De retirer en votre nom les fonds qui vous appartiennent des mains de votre banquier (Ta)
   TC: Aceasta-i o împuternicire dată de dumneata lui Varner..., ca să iae în numele duminite banii ce ai la bancheri

Selon un phénomène récurrent au niveau morphologique à l’époque, il y a encore des hésitations dans l’emploi des terminaisons lors de l’assimilation en roumain des verbes du 1er groupe français.

(12) confisca (<fr. confisquer, lat. confiscare)
   TS: Le roi Henri VIII avait confisqué les biens de lord Talbot (MT)
   TC: Riga Enric VIII confiscase averile lordului Talbot.

(13) creps (<fr. creps)
   TS: Que jouez-vous de préférence ? le creps ou la roulette ? (Ta)
   TC: Care joc vă place mai mult? Crepsul sau ruleta?

(14) doliu (<lat. dolium, cf. fr. deuil)
   TS: C’est un habit de deuil que j’aurais dû porter (Ta)
   TC: O haină de doliu ar fi trebuit să port.
s’attendrait, dans l’original français. Le participe passé à valeur adjectivale «fatigués» (roum. « obosite ») est rendu par le terme « fugoase », ce qui entraîne un changement radical de sens, les deux significations étant contraires. L’hypothèse d’une confusion sémantique est peu probable ; le choix du traducteur pourrait s’expliquer par les contraintes de la mesure du vers et par la nouveauté absolue du terme employé. Bien que rare, l’adjectif fugos est cité par le DLR chez I.L.Caragiale (Şchiţe uşoare, 1896), toujours par référence à un animal : « (coapsa) fugosului Pegas » (la cuisse du fougueux Pégase).

(16) fantomă (<fr. fantôme)
TS : Parmi les spectres blancs et les fantômes noirs (B2)
TC : La un loc cu năluci albe și fantomuri sperioși

A nouveau, Negruzzi fait preuve de modération à l’égard de la néologisation, il emploie un mot déjà existent dans la langue (« năluci ») et n’introduit le néologisme que lorsqu’il est justifié. Notons l’occultation de l’antinomie « blancs » - « noirs » de l’original, probablement pour des raisons de rime.


(17) faun (<lat. faunus)
TS : Un vieux faune en riait dans sa grotte sauvage (B11)
TC : Un faun bătrân râdea în peştera pustie

Cet emprunt permet au lecteur roumain d’entrer en contact avec l’univers féerique des ballades hugoliennes.

(18) gaj (<fr. gage)
TS : … n’est qu’un faible gage de mon amour (Ta)
TC : [O cutie cu diamante] este … un slab gaj a amorului meu.

Le néologisme apparaît dans la deuxième édition roumaine (1863), alors que dans la première version (1835) le terme « gage » était traduit par son équivalent roumain d’origine slave « zălog ».

(19) gentiion (<fr. gentilhomme)
TS : Nous qui, né de bons gentilhommes (B11)
TC : Şi suntem nobil/Bun gentilom
(20) gondolă (<it. gondola)
TS : flambeaux, musiques, gondoles…voilà Venise. (A)
TC : Făclii, muzici, gondole…iată Veneţia.

Tout comme « infante » (ci-dessous), l’emprunt « gondola » contribue à l’encrage culturel bien précis de l’univers de référence.

(21) infante (<esp. infante)
TS : Il a la jarretière comme l’infant de Portugal. (MT)
TC : Are ordinul Caltavatelei, ca şi infantul Portugălei.
(22) intona (MDA : dérivé de « ton », décalque d’après le fr. entonner ; MDN : <it. intonare)
TS : Satan parodie/Quelque psalmodie (B14)
TC: Satana cu sumetie/Întonează o psalmodie

Du point de vue phonétique, probablement sous l’influence d’autres emprunts avec les préfixes in-, inter-, intro-, Negruzzi emploie î- à la place de i- (Ursu, Ursu, 2004).

(23) *ipocrizie* (<fr. hypocrisie)
TS : Ah ! fard, hypocrisie, trahisons (A)
TC : Al spoială, ipocrisie, trădări!

Sur le plan graphique nous notons la présence du s à la place du z dans « *ipocrisie* » (l’alternance s/z était fréquente dans la langue écrite de l’époque). La même modération dans l’emploi des néologismes permet à la langue de la traduction de gagner en expressivité, grâce à un équilibre entre mots plus anciens et mots récents.

(24) *sabat* (MDA : <lat. sabbatum ; MDN : <fr. sabbat, lat. sabbatum)
TS : Crains d’aborder la plaine où le sabbat s’assemble (B10)
TC : „Teme-te să nu vezi câmpul unde sabatul s-adună”
(25) *vidam* (<fr. vidame)
TS : Le vidame de Conflans/Suit sa dame… (B12)
TC : Bată-l vina! Ce-i pricina/Că vidamul de CONFLANS…

Ces deux derniers néologismes soutiennent la thèse que la traduction de Negruzzi récupère les réalités culturelles du texte source.


Pour ce qui est de la paire « donn » (seigneur) – « vidam » (vidame), le second terme est plus spécialisé et Negruzzi a dû revenir sur son option initiale d’éviter de mettre le lecteur en contact avec un nombre trop important de réalités appartenant à d’autres espaces culturels, des références qu’il a initialement adaptées.

L’emprunt « ardoare » vient remplacer un substantif constitué en roumain d’après le modèle de nominalisation des infinitifs des verbes néologiques avec les suffixes -are, -ere ou -ire. L’emprunt figure dans le dictionnaire avec la mention « vieilli ».


5. Conclusion

La modernisation de la langue roumaine coïncide avec l’entrée dans la langue écrite de nombreux lexèmes empruntés aux langues romanes, et plus particulièrement au
français, des mots qui ont vite remplacé une grande partie du fonds ancien slave, néogrec et turc, ainsi que beaucoup de régionalismes. Avec une nouvelle physionomie, « le vocabulaire littéraire est devenu un facteur d’unification linguistique, en illustrant la vitalité de la langue roumaine, laquelle, sans modifier son spécificité, a englobé et assimilé sous peu de temps des milliers de notions nouvelles, afin d’exprimer les divers aspects de la vie moderne » (Iordan, 1943 :24).

Le vocabulaire néologique a engendré la concurrence des termes - dans la forme et dans le sens - et par conséquent le développement de la synonymie lexicale, comme nous avons pu le constater dans les textes étudiés. L’analyse a démontré le mérite des traductions de la littérature française dues à Constantin Negruzzi pour la constitution d’une langue roumaine riche et expressive.

Références bibliographiques


UNTERRICHTSPRAXIS DES GERICHTSDOLMETSCHENS ONLINE

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Abstract: In dem Beitrag wollen wir unsere Erfahrungen im Dolmetschunterricht online präsentieren. In den aufeinanderfolgenden Beispielen werden verschiedene Unterrichtsmodelle gezeigt, die an der Konstantin-Universität Nitra im Dolmetschtraining für künftige Dolmetscher eingesetzt werden und die als semi-autonome didaktische Modelle in dem Training der (Gerichts)Dolmetscher benutzt werden. Der Beitrag setzt sich hierbei mit dem Qualitätskonzept auseinander, das die Verbesserung des Gerichtsdolmetschens den neuen technologischen Entwicklungen anzupassen versucht.

Schlüsselwörter: Dolmetschen online, Gerichtsdolmetschen, Training, Übungen, Ferndolmetschen.

1. Einleitung


2. Wie kann man heutzutage Gerichtsdolmetschen online bewerkstelligen?

Da unsere Welt immer mobiler wird, sind wir sehr oft auch mit mehrsprachiger Kommunikation konfrontiert, wobei wir in unterschiedlichen Kommunikationssituationen auf Experten aus unterschiedlichen Ländern angewiesen sind, die uns dabei helfen, die Mängel in der Fachkommunikation zu beseitigen. Sprechen wir über orale Kommunikation, dann müssen wir die Leistungen eines Dolmetschers in Anschlag bringen. Was könnte man jedoch tun, wenn unser Dolmetscher nicht physisch verfügbar ist? In solchen Fällen bietet sich die Möglichkeit, einen Ferndolmetscher (oder Dolmetscher via Internet) zu bestellen.

Auf dem Markt gibt es schon einige Software-Applikationen, die Online-Dolmetschen ermöglichen. Online-Kommunikation ist z.B. bereits im Rahmen einer ärztlichen Beratung in Krankenhäusern, beispielsweise in den USA, Frankreich, Großbritannien oder Spanien, einige Jahre vorhanden (z.B. Plattform Telemedicina by


Im Prinzip unterscheiden wir drei Arten von Fern­dolmetschen (vgl. Braun, S., Taylor, J.L.):

(1) Remote Interpreting – der Dolmetscher hält sich nicht am selben Ort wie die Kommunikationsteilnehmer auf

Dolmetscher ← → Angeklagter, Zeuge

(2) Videoconference Interpreting – Dolmetscher sitzt bei einem der Kommunikationsteilnehmer (oder bei allen), siehe A

Dolmetscher, Angeklagter, Zeuge ← → Richter, Anwaltschaft
Videoconference Interpreting plus Remote Interpreting – Dolmetscher ist nicht an
demselben Ort wie die Kommunikationsteilnehmer, die jeweils voneinander entfernt
sind, siehe A

Richter, Anwaltschaft ← → Dolmetscher ← → Angeklagter, Zeuge
(Sachverständiger)

Videokonferenzdolmetschen in der Unterrichtspraxis ist auch kein neues Phänomen.
Diese Art des Dolmetschens wird schon seit mehreren Jahren an vielen Universitäten
praktiziert (z.B. Genf, DigiLab in Heidelberg, VIKIS in Tübingen usw.). Derzeit gibt es
ähnliche Projekte zur Erforschung der bilingualen Kommunikation im virtuellen Raum an
der Universität Surrey (Projekt IVY und Projekt EVIVA).

Das Ferndolmetschen wird in folgenden Formen ausgeübt:

(1) Telefon-Dolmetschen oder Telefonkonferenzdolmetschen
   Vorteil: gute, stabile Verbindung
   Nachteil: höhere Kosten

(2) Skype-Dolmetschen
   Vorteil: niedrige Kosten
   Nachteil: schwankende Qualität der Verbindung

(3) Online-Dolmetschen als mobile Web-Applikation
   Vorteil: permanente Verfügbarkeit
   Nachteil: instabiler Internetanschluss

An dieser Stelle könnten wir uns die Frage stellen, ob das Videokonferenzdolmetschen
mehr Vorteile oder mehr Nachteile mit sich bringt. Aus der Perspektive des
Dolmetschens mag das Ferndolmetschen mehr Nachteile haben bzw.
Kommunikationsbarrieren aufweisen:

- Der Dolmetscher kann nicht immer die Redner und Rezipienten sehen
- Der Dolmetscher kann kein direktes Feedback bekommen
- Der Dolmetscher hat keinen Überblick darüber, was auf der anderen Seite
  passiert
- Technisches Versagen kann zu Nervosität auf beiden Seiten des Kanals
  führen
- Die Kommunikationsdistanz schafft Misstrauen und kann zur
  Verunsicherung der Kommunikationspartner führen

3. Anwendung des Online-Dolmetschens in der Unterrichtspraxis

Die Anwendung mobiler Applikationen kann den angehenden Dolmetschern von
großem Nutzen sein, weil

- sie sich dadurch besser an die Fernkommunikation gewöhnen können
- das Ferndolmetschen sehr gut für das Konsekutivdolmetschen anwendbar
  ist
- die Dolmetschübungen grenzüberschreitend sind und sprachübergreifende
  Vernetzung fördern

Um die Gerichtsdolmetscher online trainieren zu können, ist es notwendig, optimale und
gleiche Bedingungen zu schaffen, was die technische, organisatorische, fachliche und
sprachliche Seite angeht. Zu den allerersten Schwierigkeiten gehören die technischen Aspekte (Hardware, Software, Anschluss...). Es wird empfohlen, noch vor dem Kursbeginn mehrere Tests durchzuführen, um sicherzustellen, dass es während des Dolmetschens zu keinen Störungen kommt.

Zu den organisatorischen Aspekten gehören:

- die Zeit (wann und wie lange sollte der Dolmetscher während der Verhandlung verfügbar sein?)
- Ort (wo wird sich der Dolmetscher befinden, im Gerichtssaal, wo der Internetanschluss sichergestellt wird, allein an einem Ort, unabhängig von den Kommunikationspartnern, oder bei der fremdsprachigen Person?)
- Wahl der einzelnen Segmente oder Diskurse, die gedolmetscht werden müssen
- Form des Dolmetschens und Richtung des Transfers (Stegreifübersetzen, in/aus A/B-Sprache..., mit/ohne Notation)
- Rechtsgebiet bzw. Art der Gerichtsverhandlung
- Präsentation der Diskurse (Videoaufnahme, Lehrperson, Studierende usw.)

Fachliche und sprachliche Aspekte der Vorbereitung auf den Kurs für Gerichtsdolmetscher

- Text-Kontext- und Terminologierecherche, Einsicht in die Gerichtsaufzeichnungen,
- Vertrautheit mit den prozessualen Aspekten der Gerichtsverhandlung
- Studium der Gesetzgebung

Dolmetschen online bietet uns nun die einzigartige Chance, landessprachenübergreifende Übungen in Gang zu setzen, um künftige Dolmetscher flexibel auf Einsätze in unterschiedlichen Ländern mit unterschiedlichen Sprachen und Rechtssystemen vorzubereiten.

Im Folgenden werden einige Module vorgestellt, die am translatologischen Institut der Konstantin-Universität in Nitra im Rahmen eines einsemestrigen Studiums entworfen wurden:

**Modul 1 – gemischte Sprachgruppen**

*Allgemeine theoretische Grundlagen*
- Einführung in die Theorie des Dolmetschens und Übersetzens
- Arten des Dolmetschens, Techniken und Strategien
- Prinzipien von Recht und Ethik

**Modul 2 – nach Sprachenpaaren**

*Vorbereitung auf das Dolmetschen*
- Interpretation der Rechtsterminologie im kontrastiven Vergleich von zwei unterschiedlichen Sprach- und Rechtssystemen
- Wörterbücher, terminologische Datenbanken, Arbeit mit PC und Internet, Recherchemethoden
- Vorbereitung auf die konkrete Verhandlung

**Modul 3 – nach Sprachenpaaren**

*Einübung der Dolmetschtechniken und Fertigkeiten*
Übungen zur Verbesserung von Gedächtnis und Konzentration, Textreproduktion, Strategien der Kompression und Expansion
- Übungen zum Stegreifübersetzen
- Notationsübungen
- Übungen zum Konsekutivdolmetschen mit Notation
- Übungen zum Flüsterdolmetschen mit audiovisueller Vorrichtung

Modul 4 – Kenntnisse von Gerichtswesen und Legislative sowie Rechtsvorschriften für Dolmetscher

Wir gehen grundsätzlich von 2 didaktischen Ansätzen des Gerichtsdolmetschens aus, die innerhalb der entworfenen Module durchgeführt werden:

1. Übungen zur präskriptiven (monologischen) juristischen Sprache für konkrete Sprachenpaare
2. Übungen zur deskriptiven (dialogischen) Sprache für sprachenübergreifende Gruppen

Dolmetschübungen zur juristischen Sprache für homogene Sprachengruppen

Bei der Einübung von Teilfertigkeiten müssen Studenten den fachlichen Textinhalt frühzeitig in die Hand bekommen, damit sie die entsprechende Terminologierecherche durchführen könnten. Bei der terminologischen Recherche stützen sie sich auf verschiedene Quellen wie z.B. EURODACAUTOM, JUDIT, EUTERPE, TIS, VINTARS oder TermDB, Interplex, LookUp, InterpretBank.

Stegreifübersetzen (Dolmetschen vom Blatt)

Zeit: 30 Minuten
Ort des Dolmetschers: Office oder Home Office
Übungsvarianten: Vollmacht, Konkurserklärung, Gutachten, Transfer: aus/in die Muttersprache

**Konsekutivdolmetschen ohne Notation**

Zeit: 45 Minuten  
Ort des Dolmetschers: beim Klienten (fremdsprachige Person an einem anderen Ort)  
Übungsvarianten: Aussagen der Zeugen, Sachverständigen, Anwälte  
Transfer: aus/in die Muttersprache  
Alle Studenten werden sich wahlweise abwechseln, damit jeder Student außerhalb des Unterrichtsraums dolmetschen kann. Sie werden aufgefordert, jeweils kurze, fünfminütige Diskurse der einen Sprache in der anderen zu paraphrasieren, wobei sie aus ihrem Gedächtnis relevante Ereignisse abrufen müssen.  
Übungsvariante: die Studenten sehen kurze dreiminütige Videos ohne Ton, die sie anschließend verbal beschreiben sollen. Dies versteht sich als eine Vorübung zum Dolmetschen der Aussagen von Zeugen, die auch ihr visuelles Gedächtnis bei der Wiedergabe der Vorgänge anwenden, um dementsprechend das einmal Gesehene zu schildern.  
Bei dieser Übung arbeiten Studenten zu zweit, jeder soll dabei in einer anderen Sprache sprechen, danach werden sie sich abwechseln.

**Konsekutivdolmetschen mit Notation**

Zeit: 10+10 Minuten  
Ort des Dolmetschers: im simulierten Gerichtssaal (der Klient ist an einem anderen Ort)  
Übungsvarianten: Urteil, Plädoyer, längere Aussagen der Beteiligten  
Transfer: aus/in die Muttersprache  
Das Ziel dieser Übung ist es, einen dichten Text mit allen Details so zu übersetzen, dass er vom Rezipienten richtig verstanden wird. Zwei parallele Tätigkeiten – gleichzeitiges Hören und Notieren –, aber auch die Benutzung von Sprachfloskeln des Gerichtsdiskurses werden dabei automatisiert. Am Ende werden Ja-Nein-Fragen an die Konversationsteilnehmer gestellt, außerdem werden sie die Aufnahmen anhören können, um eventuelle Missverständnisse noch einmal analysieren zu können. Auf dem Projektor notiert die Lehrperson problematische Ausdrücke, die nicht korrekt wiedergegeben wurden.  
Übungsvariante: Statt die Notation zu machen, können die Studenten als Dolmetscher die einzelnen Reden aufnehmen und sie dann über Kopfhörer in Form des simultan-reproduzierten Textes sinngemäß wiedergeben.

1. **Konsekutivdolmetschen des fachlichen Diskurses mit/ohne Notation**
Zeit: 25 Minuten
Ort des Dolmetschers: Studenten als Dolmetscher im Lehrraum mit der Lehrperson (Sachverständige an einem anderen Ort)

Übungsvarianten: Fachliche Gutachten mit unterschiedlichen Inhalten
Transfer: in die Fremdsprache


2. Konsekutiv-Simultan-Dolmetschen (Konsekutivdolmetschen mit dem simultan-reproduzierten Text)

Zeit: 15 Minuten
Ort des Dolmetschers: die Studenten sind zur Hälfte als Gerichtsvertreter im Lehrraum, die zweite Hälfte spielt Dolmetscher mit Klienten an einem anderen Ort.

Übungsvarianten: Aussagen der Beschuldigten und der Zeugen
Transfer: in/aus der Mutter- und in die Fremdsprache


3. Dolmetschübungen zu Teilverkäufen bei inhomogenen Sprachgruppen


Übungsbeispiele zu den Teilfertigkeiten

   a) Auf der Ebene der Originaltreue, d.h., inwieweit der im zeitlichen Abstand präsentierte Diskurs inhaltlich mit der Audioaufnahme übereinstimmt.
   b) Auf der rhetorischen Ebene, d.h., inwieweit der präsentierte Diskurs kohärent, flüssig, überzeugend und mit erforderlichen nonverbalen Mitteln präsentiert wurde.

Das Ziel dieser Übung ist die Vorbereitung auf die Reproduktion der konkreten Inhalte und eine bessere Orientierung in „Motion Pictures“ oder kurzen „Videos“ mit Gedächtnisübungen, welche bei Gerichtsverhandlungen sehr häufig vorkommen. Die
präzisen Beschreibungen, Lokalisierungen und die Identifizierung von Gegenständen und Personen spielt bei den Vernehmungen aus der Sicht der Protokollierung und Klärung des jeweiligen Straffalls eine wesentliche Rolle.

4. Fazit

Das Dolmetschtraining in neuen Online-Formen ist heute zu einem Muss geworden, weil die neuesten Technologien die Möglichkeit geben, über lange Distanzen arbeiten zu können.

Die Nutzung des Online-Dolmetschens im Dolmetschtraining können wir anhand von folgenden Tatsachen begründen:
- Online-Dolmetschen ist ein nachhaltiges Projekt, um die Mehrsprachigkeit in Europa zu fördern.
- Die Einübung dolmetscherischer Kompetenzen in Online-Form stellt Dolmetscher und ihre Kunden vor neue und schwierige Herausforderungen, indem sie sich auf den Umgang mit neuen Kommunikationstechnologien einstellen müssen.
- Das Online-Dolmetschen für Gerichte, Polizei und Staatsorgane ergibt sich aus der Notwendigkeit einer Zusammenarbeit der Gerichtsdolmetscher mit den Auftraggebern.
- Das Online-Dolmetschen bietet die einzigartige Möglichkeit gegenseitiger Kontrolle von Kursteilnehmern und Lehrpersonen, zudem die Möglichkeit, sich kontinuierlich weiterzubilden. Damit erhält der Dolmetscher mehr Sicherheit bei der Ausübung seiner Arbeit. Erfahrungsgemäß können wir behaupten, dass die Arbeit eines Gerichtsdolmetschers einigermaßen frustrierend ist, weil er ohne Feedback nur beschränkt fachlich voranschreiten kann. Die Didaktik des Dolmetschens unter Einsatz von neuen Kommunikationstechnologien hat uns bisweilen gezeigt, dass die von uns entworfenen Dolmetschübungen bei den meisten Studenten sehr gut ankommen und dass sie ihnen eine Selbstreflexion ermöglichen, die ihnen hilft, ihr eigenes Selbstbewusstsein zu stärken, was zum positiven Status der Gerichtsdolmetscher im Allgemeinen beitragen kann.

Literatur

GESCHICHTE DURCH GESCHICHTEN. FILM IN DER DIACRONEN KULTURKUNDE

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Schlüsselwörter: Translationdidaktik, Kulturkompetenz, Einsatz von Spielfilmen, diachrone Kulturkunde.

1. Einleitung


2. Zur Kunstform Film


Zwar beschäftigen sich viele didaktische Foren heute verstärkt mit dem Internet, mit sozialen Medien und virtuellen Lernumgebungen (Pihkala-Posti, and Uusi-Mäkelä 2014), aber erst durch das Netz und durch Plattformen wie YouTube ist filmisches Material ja erst global greifbar geworden und die Frage der Einsatzmöglichkeiten von Film daher aktueller denn je. Nie zuvor ist es so einfach gewesen, filmisches Material weltweit abzurufen und in der Lehre einzusetzen, zu verbreiten oder zu bearbeiten. Überdies bieten die modernen Techniken die Möglichkeit, filmisches Material wie Schulporträts, Video-Botschaften, Kurzfilme usw. relativ einfach selbst herzustellen und zu verbreiten.

Wenn hier auf Filme verwiesen wird, so sind in erster Linie Spielfilme gedacht, die eine abgeschlossene Geschichte erzählen und als multimediale Kunstwerke, quasi als Form von Literatur betrachtet werden können (zur Einteilung vgl. Faulstich 2008, 19; zur Diskussion um Film als Form von Literatur vgl. auch M. van Hoorn 2015, 49). Als Indiz für das ungebrochene Interesse am Film in diesem Sinne mögen zum Beispiel die Arbeitshefte und Vorschläge für den Deutsch- als Fremdsprache-Unterricht dienen, die von den Goethe-Instituten erarbeitet und kostenlos online zur Verfügung gestellt werden (vgl. z.B. www.goethe.de/ins/be/bru/hr/mat/dkt/de2015915.htm). – Auch an Beispielen des praktischen Einsatzes in Fachmagazinen (etwa in Fremdsprache Deutsch beim Hueber-Verlag oder Praxis Fremdsprachenunterricht vom Cornelsen-Verlag usw.) mangelt es kaum.

3. Pro und Contra Filmeinsatz

In der aktuellen didaktischen Diskussion führen Kritiker und Befürworter des Einsatzes von Film die unterschiedlichsten Argumente an. Obwohl ich persönlich ein Freund des (dosierten) Einsatzes von Film im Unterricht bin, teile ich mit den Kritikern die Ansicht, dass insbesondere abendfüllende Spielfilme in ihrer Sperrigkeit und Länge häufig viel zu komplex sind, um sie sinnvoll einsetzen zu können und dass sie unverhältnismäßig viel Unterrichtszeit in Anspruch nehmen. Auch ist nicht blauäugig davon auszugehen, dass es eine universale Bildersprache gibt, die überall (gleich) verstanden wird (Roche 2010: 1248). Dem Nachteil der Unterrichtszeitkonsumption lässt sich (im weiter unten beschriebenen Modell) damit begegnen, Filme außerhalb der regulären Unterrichtszeit und in Eigenarbeit zu sehen, was zumindest bei erwachsenen Lernern ein praktikables Verfahren ist.

Befürworter des Einsatzes loben beispielsweise, dass ein Film „die fremdsprachige Welt ins Klassenzimmer“ (Rybarczyk 2012, 143) holen oder dass Medien wie der Film automatisch einen „authentischen Zugang zur Zielsprache und deren Kulturraum“

4. Eingrenzung des Einsatzes von Film in der Lehre

Um die Zusammenhänge nachvollziehbar zu machen, in denen Film in der eigenen Lehrpraxis eingesetzt wird, nenne ich im Folgenden die entsprechenden Eckdaten.

**Rahmen des Einsatzes:** ein Kulturkunde-Kursus in der universitären Lehre auf Bachelor-Niveau im Studienprogramm, Deutsche Sprache, Kultur und Translation at der Universität Tampere / Finnland. (Dieses Studienprogramm ist 2012 hervorgegangen aus dem Zusammenschluss der beiden vormals getrennten Fächer Translationswissenschaft im Sprachenpaar Finnisch-Deutsch und der Germanischen Philologie.) Die (deutsche) Nachkriegsgeschichte ist in erwähntem Kurs, der einen Umfang von fünf Leistungspunkten (ECTS) hat, einer der Schwerpunkte.

**Profil der Zielgruppe:** Hier handelt es sich um Studierende, meist junge Erwachsene Anfang 20, die in der Regel Finnisch als Muttersprache sprechen und in Finnland enkulturiert worden sind. Deutsch ist für sie die erste oder zweite Fremdsprache, die sie seit der Schule lernen und auf C1 oder B2-Niveau gemäß dem Europäischen Referenzrahmen beherrschen. Der Kurs ist für das zweite Studienjahr (viertes Semester) vorgesehen und bedient sowohl Studierende mit den Berufswünschen Übersetzer/Dolmetscher als auch Fremdsprachenlehrer, darüber hinaus Studierende, die – abhängig vom Nebenfach – in der Zukunft Deutsch als Qualifizierung für Berufe in Wirtschaft, Kultur, Journalismus usw. verwenden möchten. Die Unterrichtssprache ist Deutsch.

**Motivation des Einsatzes:** Film wird im sogenannten begleitenden Verfahren eingesetzt, d.h. Film ist nicht Kerngegenstand des Unterrichts, sondern Mittel zum Zweck. Film wird genutzt, um lernmotivierend zu wirken und weil er plastisch-anschaulicher ist als Sachtexte oder Vorlesungen und er überdies auf mehreren Ebenen viele Sinne anspricht, Emotionen erwecken, Spannung erzeugen und ein Einfühlen ermöglichen kann, statt lediglich den Intellekt anzusprechen. Im Hintergrund stehen aber tatsächlich die folgenden Lernziele:

- die Vermittlung von kulturkundlich-historischem Sachwissen („Wieso kam es zur deutschen Teilung?“, „Was prägte die Ära Adenauer?“)
- der Erwerb von prozeduralem Wissen in Verbindung mit Recherche-Fertigkeiten („Wo finde ich Quellen und Fachliteratur zur Geschichte der Gastarbeiter bzw. der Migranten in Deutschland?“)

Ein übergeordnetes Lernziel ist das Wecken von Interesse an Deutschland und seiner Geschichte in der Hoffnung, dass eine Beschäftigung mit diesen Themen über den Kurs hinaus auch auf freiwilliger Basis fortgesetzt wird.

Aufgabenstellung: Jede Kleingruppe erhält einen Film nach Wahl und Absprache, dessen Handlung in einer bestimmten Phase der deutschen Nachkriegsgeschichte angesiedelt ist, etwa nach folgender Aufteilung:

- ein Spielfilm über die Zeit des Wiederaufbaus in den 1950er Jahren (Beispiel: Das Wunder von Bern, Deutschland 2003, die Geschichte eines späten Kriegsheimkehrers und seines Fußballbegeisterten Sohnes),
- ein Spielfilm über die Zeit der Zementierung der deutschen Teilung Anfang der 1960er (Beispiel: Der Tunnel, Deutschland 2001, Drama über deutsch-deutsche Fluchtversuche nach dem Mauerbau),
- ein Spielfilm über die westdeutschen Studentenunruhen und den Linksterrorismus in den 1970ern (Beispiel: Der Baader Meinhof Komplex, Deutschland 2008, über die führenden Köpfe der RAF)
- und so weiter.


Sprachlich-auditiv Rezeption: Zwar sollte auf deutsche/deutschsprachige Filmproduktionen als Material zurückgegriffen werden (Kriterien der Filmauswahl: siehe unten), da aber für die beschriebenen Zwecke nicht etwa das (Fremd-)Sprachlernen oder Hörverständnisübungen im Vordergrund stehen, sondern das Eintauchen in
Geschichte(n), halte ich die verschiedenen Formen der Seh-/Höraufnahme seitens des studentischen Publikums in folgender Reihenfolge für abnehmend geeignet:

- Der Idealfall ist die Kombination von deutscher Tonspur mit deutschen Untertiteln. Letzttere stehen auf vielen deutschen Film-Diks zur Verfügung, meist als Untertitel für Hörgeschädigte. Das Sehen und Hören von Film bei gleichzeitigem Lesen von Untertiteln stellt für finnische Studierende keine Mehrbelastung dar, da es der üblichen Praxis hierzulande bei ausländischen Filmen entspricht und eine früh erlernte Kulturtechnik darstellt. Im Gegenteil erleichtern die Untertitel in erheblichem Maße das Verstehen des Verbal-Fremdsprachlichen und unterstützen nebenher das Erlernen der B-Arbeitssprache (hier: Deutsch).

- Durchaus sinnvoll ist auch die Kombination von deutscher Tonspur mit finnischen Untertiteln, die auf finnischen Filmimporten zur Verfügung stehen. Mit Selbigen stellt das Verständnis des Verbalen keinerlei Problem mehr dar, andererseits ergibt sich kaum noch der positive Nebeneffekt des Fremdsprachenlernens.


- Für kontraproduktiv halte ich die Kombination von deutscher Tonspur mit Untertiteln in einer Drittsprache, z.B. Englisch. Für Studierende, die sich mit Deutsch beschäftigen, müsste sich dann die Frage aufdrängen, warum das Lernen dieser Sprache (und das Kennenlernen seiner Kultur und Geschichte) überhaupt lohnend ist.

5. Auswahl der Filme

Eine Vorauswahl an geeigneten Spielfilmen sollte durch den Kursleiter vorgenommen werden. Bewährte Auswahlkriterien sind meines Erachtens:

- eine passende Spielfilmhandlung, die quasi repräsentativ bestimmte Ereignisse und Entwicklungen des abgesteckten Zeitraums (1945 bis heute) behandelt (d.h. ein TV-Melodram, dessen Handlung in der hessischen Provinz Ende der 1940er angesiedelt ist und die Romanze zwischen einem amerikanischen GI und einem „deutschen Fräulein“ erzählt, wäre dann völlig ungeeignet, wenn die Besatzungszeit Ende der 1940er als reine Filmkulisse genutzt wird)

- ein authentischer Kern (d.h. im Idealfall sollte der Film auf wahren Begebenheiten beruhen, deren filmische Darstellung sich mit tatsächlich Geschehenem abgleichen ließe und dessen Rezeption eine kontroverse Diskussion in seinem Produktionsland ausgelöst hat; Beispiel: Anonyma – eine Frau in Berlin, Deutschlant 2008, über den Überlebenschamp einer Frau im sowjetisch besetzten Berlin von 1945. Es

- eine deutsche (und deutschsprachige) Produktion (d.h. da auch die Form der filmischen Darstellung Aufschluss über den Kulturraum seiner Produktion gibt, sollten Hollywood-Produktionen vermieden werden, selbst dann, wenn sie Ereignisse aus der deutschen Geschichte thematisieren; Beispiel: Mit dem Wind nach Westen (Originaltitel: Night Crossing), USA 1982, der die tatsächliche Flucht einer Familie aus der DDR mit dem Heißluftballon in die Bundesrepublik nacherzählt; für ebenso ungeeignet halte ich Filme, die als Koproduktionen zwar unter deutscher Federführung entstehen, für den internationalen Markt aber auf Englisch produziert und für den heimischen Markt nachsynchronisiert werden)

- Aktualität (d.h. weil sich die Ästhetik des Visuellen schnell ändert, sollten die Filme möglichst aktuell und nicht älter als maximal fünfzehn bis zwanzig Jahre sein, um den Rezeptionsgewohnheiten der Zielgruppe entgegenzukommen)

- Unterhaltungswert und Optik (d.h. grundsätzlich sind aufwendigere Kinoerzählungen schlichteren Fernsehproduktionen vorzuziehen, Einteiler sind leichter zu handhaben als Mehrteiler oder ganze Serien. Zudem sind Filme mit hohen Schauwert und Spannungsmomenten für die oben genannten Zwecke geeignet als schwerfällige Stoffe und Autorenfilme; Beispiel: eine Filmbiografie wie Wer wenn nicht wir, über die Anfänge des Linksterroismus in der BRD ist zwar ein Leckerbissen für Cineasten und Zeitinteressierte, wird aber von jungen (nicht-deutschen) Studierenden mit wenig Vorkenntnissen kaum mit dem gleichen Interesse verfolgt wie etwa der schon erwähnte Baader Meinhof Komplex mit seinen Anklängen an das Actionkino. Ebenso beschreibt der Film Barbara zwar einfühlsam das Alltagsleben in der DDR und die Drangsalierung durch die Stasi, hat aber nichts mitreißend Dramatisches wie z.B. die TV-Produktion Wir sind das Volk.


6. Fragen an die Geschichte

gesellschaftlichen Stellenwert, vielleicht deshalb, weil gemeinsam geteilte Erfahrungen und Einschätzungen der Vergangenheit wichtig waren für die Herausbildung eines Zusammengehörigkeitsgefühls und zur Entstehung eines Nationalgefühls (Hämäläinen 2014).

Auf die öffentliche Debatte in meiner Wahlheimat gehe ich hier deshalb ein, weil in ihrem Verlauf immer wieder Anforderungen an den Umgang mit Geschichte und ihrem Unterricht formuliert wurden, die sich mit meinen eigenen Ansichten decken und die im Anschluss kurz zusammengefasst werden: Unter Fachleuten und Pädagogen herrscht die Meinung vor, dass Geschichte im Unterricht – und das gilt für Schule und Universität gleichermaßen – außer der Vermittlung eines Grundwissens, darauf abzielen sollte

- Quellen kritisch lesen und
- verschiedene Geschichtsinterpretationen miteinander vergleichen zu können,
- zu verstehen, dass unser Blick auf die Geschichte von den Fragen gelenkt wird, die wir der Vergangenheit stellen,
- dass daher unser Bild von der Geschichte letztlich ein Spiegel unserer Gegenwart ist,
- dass Geschichte nicht nur aus Kriegen, Eroberungen und großen Umwälzungen besteht, sondern auch andere Themen wie Alltag, Wirtschaft, Ernährung, Familie, Erziehung, Lebensführung, Glauben umfasst,
- dass bereits die Namen, die wir historischen Ereignissen oder Zeitperioden geben, Interpretationen (und somit Wertungen) sind,
- dass sich exakte Jahreszahlen, die Namen historischer Schauplätze und Personen im Bedarfsfall leicht überprüfen und (im Netz) abrufen lassen, nicht aber ein tieferes Verständnis und ein Gefühl für Zusammenhänge,
- dass unser Bild von Geschichte (im Sinne von Historie) v.a. von Geschichten (im Sinne von Erzählungen) geprägt ist und sich durch diese auch plastischer vermitteln lässt,
- dass diese Geschichten oder Narrationen – unabhängig davon, ob es sich um ein Feldtagebuch, einen Zeitzeugenbericht, einen alten Zeitungsartikel, eine berühmt gewordene Rede, einen historischen Roman oder um einen Film mit historischem Sujet handelt – interpretiert werden müssen, um verstanden werden zu können
- und dass diese Interpretationen ständig ausgehandelt, hinterfragt und neu konstruiert werden müssen.


ausschnitthaft und aus einer bestimmten Perspektive und sie erzeugen durch filmsprachliche Mittel (wie Blickwinkel, Farbgebung, Beleuchtung, Schnitt u.v.m. sowie durch Musik) Stimmungen, sie ermöglichen Identifikation, lenken Wahrnehmungen und kanalisieren Einstellungen. Für die Auseinandersetzung mit Film brauchen studentische Lerner das Grundrüstzeug einer Filmanalyse, wobei durch umfangreiche persönliche Filmerfahrungen bei jungen Erwachsenen bereits davon ausgegangen werden kann, dass (filmimmanent) viele Mittel und Darstellungsmöglichkeiten (intuitiv) erkannt und beschrieben werden können. Für Studierende ist als Minimalgrundlage das Modell von Korte zu empfehlen, das für Analysezwecke vier Dimensionen voneinander unterscheidet:

1. die Filmrealität mit ihrer Filmhandlung in einer spezifischen Form
2. die Bezugsrealität mit der Frage des Bezugs von filmischer Darstellung zu tatsächlich existierenden Problemen oder historischen Ereignissen
3. die Bedingungsrealität mit der Fragestellung nach den Kontextfaktoren der Filmentstehung
4. die Wirkungsrealität und mit seinen Fragen der Rezeption (Korte 2010, 23 f.).

Diese Dimensionen überschneiden sich teilweise, wie Korte ausführt; bei der Auseinandersetzung mit historischen Filmen wird insbesondere die Bezugsrealität von großer Bedeutung sein.

7. Ausblick


1. „Die Filmreferate waren interessant und haben den Unterricht belebt. Und es hat Spaß gemacht, sie selber durchzuführen“.
2. „Ein Referat zu machen und den Film als Gruppe zu gucken war eine schöne Sache.“
3. „Ich mochte die Filmreferate und es war interessant, etwas über verschiedene Zeiträume mithilfe von Filmen zu erfahren.“
4. „Die Beschäftigung mit deutscher Geschichte durch Filmreferate hat mir gut gefallen – mal ein anderer Weg sich mit Geschichte zu beschäftigen.“
5. „Die Filme waren ein guter Hintergrund für die Vorträge.“

(subjektive) Geschichten teilzuhaben. In der Übertragung bietet sich dieses Unterrichtsmodell auch für andere Sprachen und Kulturen an.

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Filmographie

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IV. FOREIGN LANGUAGE PEDAGOGY
HE IS A CRIMINAL IN SERIES: A FORAY INTO ERRORS BY ROMANIAN LEARNERS OF ENGLISH.

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Abstract: The paper contains a qualitative and quantitative analysis of errors resulting from the interference between the learners' mother tongue (Romanian) and English as a foreign language. The errors have been identified in a sample corpus of argumentative essays (cca 15,000 words) written on general topics, by native Romanian students learning English as a foreign language, at university level; the essays belong to the Romanian corpus of learner English assembled by Madalina Chitez. They are classified, the type of L1-L2 transfer involved in their production is explained and their interpretation is complemented by quantitative considerations. The aim of the research is clearly pedagogical.

Keywords: aspect errors, cross-linguistic transfer, error analysis, function words errors, L1-L2 transfer, lexical-semantic errors, syntactic errors.

1. Introduction

The theoretical concepts that lie at the basis of contrastive linguistics, formulated as early as the 40's and the 50's in the works of linguists such as Fries (1945), Weinreich (1953), Haugen (1953) or Lado (1957), start from the idea that the acquisition of a foreign language is a largely mechanical process that relies on “the formation and performance of habits” (Brooks 1960, 49) and that it can be influenced by (a) previously acquired language(s), especially one’s mother tongue. “Already learned habits interfere with the learning of new habits as a result of proactive inhibition. Thus, the challenge facing L2 learners […] is to overcome the interference of L1 habits” (Ellis and Barkhuizen 2005, 54). Fries (1945) and Lado (1957) pointed out that one way of achieving this was by making learners aware of the similarities and the differences between the two languages; it is mainly the latter that were said to be the source of interference or deviation from the norm of the foreign language system. One must therefore compare the native and the foreign language systems, identify the areas of conflict, and predict possible learner errors - what contrastive analysis, in its “classical”, traditional form, aims to do.

Fries’ and Lado’s approach came to be criticized later, as many linguists and teachers considered it simplistic and rejected its validity and necessity⁷. It was pointed out that not only the differences, but also the similarities between two languages can be sources of errors. Many errors may also have other sources, linguistic or extralinguistic, like overgeneralization or false analogies, random use, psychological factors or pedagogical ones, such as the transfer of training – i.e. influences that arise from the way learners are taught the foreign language or the particular developmental sequence they follow in learning an L2; errors may have sociolinguistic sources (Rampton 1987), such as the deliberate employment of non-standard forms as a way of managing the impression the speaker wants to create on his/her interlocutor. Thus,
an analysis based exclusively on the description and comparison of abstract language systems cannot reveal all possible errors and is insufficient.

Consequently, several linguists (Corder 1967, 1977; Wardhaugh 1970; Gradman 1973) proposed an approach known as “error analysis”, which, instead of predicting difficulties, studies interference phenomena and the linguistic behaviour of the foreign language learners. Such errors may be simply occasional performance errors, while others may be part of the learner’s approximative systems (Nemser 1971) or interlanguage (Selinker 1972) and may occur repeatedly; learning a foreign language is a dynamic process: the initial learning stages may influence subsequent stages and vice-versa.

Some linguists considered that contrastive analysis and error analysis complement each other (James 1971, Nemser 1971), as the results of the former may contribute to the latter, by facilitating the classification and explanation of learner errors.

Previous research on errors produced by Romanian learners of English combined contrastive analysis and error analysis and was carried out on a rather small scale, mainly within the Romanian-English Contrastive Analysis Project, launched by the University of Bucharest and the Centre for Applied Linguistics, Arlington, Virginia, in the early 1970’s. The few studies published deal mainly with lexical errors (Hodgdon and Popa 1976) and errors in the use of prepositions (Pârlog and Popa 1978); more recently, Horezeanu (2009) gives a classification of grammatical and lexical errors based on linguistic interference, which he exemplifies with excerpts from papers by a number of first-year English majors.

The present analysis focuses on L1-driven errors made by intermediate Romanian learners of English. The approach to errors embraced here seems to be generally accepted in error analysis: they are, as Lenon (1991, 182) points out, “linguistic forms or combinations of forms which, in the same context and under similar conditions of production, would, in all likelihood, not be produced by the speakers’ native speaker counterparts”.

The aim of our investigation is doublefold. First, we sought to identify, analyze and quantify learner errors caused by L1; their enumeration is accompanied by explanations about the kind of L1 – L2 cross-linguistic influence that has led to their production. Any other types of errors encountered were not taken into account in our analysis. The investigation ends with considerations regarding the frequency of these errors. Second, we attempted to highlight the role that the identification and description of such errors might have in teaching English to native Romanians.

The errors, belonging to grammar, semantics, and the lexicon, have been collected from a sample of ten argumentative essays (approximately 500 words long each), written on topics of everyday concern, by students at six major universities in Romania. They belong to a much larger corpus, the Romanian Corpus of Learner English (RoCLE), totaling about 200,000 words, which Mădălina Chitez compiled and then used in a recently published book (see Chitez 2014). We based our judgements of (in)correctness in language use on the information given in two basically descriptive grammars of educated, standard English (Quirk et al. 1991, Cobuild 1990) and a prescriptive/pedagogic grammar (Swan 1980), as well as in Avram (2001) for Romanian.

The collected errors illustrating the Romanian learners’ performance in English that may be ascribed to the influence of their mother tongue structures and rules will be grouped here under four headings: function words, aspect, syntactic, and lexical-
semantic problems. The findings concerning each of these categories are detailed upon below.

2. Findings: areas that seem to be sources of errors

2.1. Function words

2.1.1. The article

Though there are similarities between the English and the Romanian article systems, as both languages have definite, indefinite and zero articles, the actual use of the articles in the two languages does not always match, in spite of comparable contexts.

2.1.1.1. Misuse of the English definite article

In both languages, the zero article is used with nouns which, in certain contexts, have a generic reference:

(1) În fața acelei case sunt ș copaci.
In front of that house there are ș trees.
(2) "ș Carte" este un substantiv care are plural.
"ș Book" is a countable noun.

The rule, however, does not always apply in Romanian. In sentence (3) below, the Romanian nouns are used generically, but they take the definite article, while the zero article remains a must in the equivalent English sentence:

(3) În general, și place vinul, muzica, jocurile.
Generally speaking, și like ș wine, ș music, ș games.

This kind of incongruence between the two languages is the source of a frequent error in our corpus, caused by cross-linguistic transfer – the employment of the definite article before English nouns used generically; in similar contexts, the Romanian corresponding nouns are accompanied by definite articles. The examples below are decontextualised for space contraints, but in their original context, they were indeed problematic:

(4) *This is what the women did when they started the feminist movement.
Asta este ceea ce au făcut femeile când au început mișcarea feministă.
(5) *The politicians should think about the reduction [...] Politicienii ar trebui să se gândească la reducerea [...] (6) *In the towns and cities, the cars are really a problem.
În orașe și metropole, mașinile sunt într-adevăr o problemă.
(7) *But the air isn’t the only one that is polluted.
Dar aerul nu este singurul poluat.
(8) *If the economic agents spend money on improvement of the labour conditions [...] Dacă ajenții economici cheltuiesc bani pentru îmbunătățirea condițiilor de muncă [...]
2.1.1.2. Misuse of the English zero article

The use of the definite article *the* is compulsory in English for certain nouns which, in Romanian, depending on the context, may be employed either with the zero or the definite article (*–ul* appended to masculine and neuter singular nouns, and *–a* added to feminine singular nouns). An example is that of the nouns that refer to unique entities: these should be used with the definite article in English, while in Romanian, this rule does not always apply. The choice of the English zero article instead of the required definite article as a determiner of the noun *Moon* in: *no form of life on ø Moon* is most probably the result of its use with the Romanian equivalent noun, *lună*, in the corresponding Romanian phrase: *nici o formă de viață pe ø Lună*.

Nouns used with specific reference, as one of a class, always take the indefinite article in English, while, in Romanian, the application of this rule is context-dependent. Hence, the questionable use of the zero article instead of the indefinite one with the English noun *problem* in (9), as an equivalent of the Romanian zero articulated noun *

(9) *Pollution as ø global problem is the prerogative [...]*
Poluarea ca ø problemă globală este prerogativa [...]  

2.1.1.3. Misuse of the English indefinite article

Sometimes the indefinite article is erroneously used with uncountable nouns because their Romanian equivalents are countable, and may be determined by the indefinite article.

(10) *The reduction of ozone’s concentration happens with a faster speed.*
Reducerea concentrației de ozon se produce cu o viteză mai mare.  

2.1.2. The preposition

English prepositions represent a part of speech that non-native speakers, irrespective of their L1, hardly ever manage to master to perfection; it is often difficult for them to decide what preposition would be correct in a certain context, either in terms of form, or in terms of meaning. On the one hand, it is not an easy task to choose between a simple and a complex preposition; on the other, there are many words and expressions that are followed by specific prepositions that would simply have to be learned by heart. To complicate things for learners even more, one and the same preposition may have several meanings and uses (e.g., *Hornby’s Oxford Advanced Learner’s Dictionary* lists eighteen meanings for the prepositions *on*), and several prepositions may have similar meanings and uses (e.g., to indicate location higher than something, one may use, for instance, *above* and *over*: e.g. *We have a beautiful painting above the fireplace; There was a chandelier hanging over the table*). Thus, the number of errors in this area is, unsurprisingly, very great.

The misuse of prepositions in our corpus takes two forms: substitution and omission, the former being more frequent than the latter.

2.1.2.1. Substitution

→ *OF* (replacing *for*)
(11) * [...] tried to find the reasons of their crimes.

In Romanian, the equivalent of the noun reason ('motiv') may be followed by a noun in the genitive, as illustrated in (12); hence the use of of in English, where it marks the analytical genitive, in cases such as (11) above:

(12) Care este motivul solicitării tale?
What is the reason for your request?

→ AT (replacing of, on, to)

(13) *There are few people that think at this aspect.
*[…] without thinking at the consequences.

The reason behind the wrong choice of preposition in the examples under (13) is that the Romanian verb a gândi ('to think') is followed by the preposition la ('at'):

(14) Mă gândesc la fericirea ta.
Me think at happiness your.
I'm thinking of your happiness.

While in Romanian the preposition la ('at') occurs in the phrase la scară, indicating measurement, English makes use of the preposition on ('on a scale'):

(15) Suprafeţele împădurite continuă să scadă la scară mondială.
The wooded areas continue to diminish on a global scale.

Structura Universului la scară mare...
The structure of the Universe on a large scale...

Under the influence of their mother tongue, the students used the translation of the Romanian la into English, in the examples under (16), quoted from our corpus:

(16) *The strategies of preservations should be accepted at the world's scale. [on a global scale]
*{[…]} are not produced at a large scale. [on a large scale]

Romanian la ('at') may introduce a noun phrase which indicates the direction or the goal or purpose of an action:

(17) Mă duc la școală / la ore dimineața.
Me go at school / at classes morning+the.
I go to school / to my classes in the morning.

As a result, very often, the English motion verb to go is erroneously used with the preposition at by Romanian students:

(18) *People […] may use bicycles to go at work.

→ IN (replacing into, at)

(19) *[…] our world would be transformed in a world dominated by chaos.
*Feminism has infused lots of ideas in this society.
*{[…]} a simple, but in the same time a modest life.
*{[…]} in the moment we feel oppressed ('în momentul în care ne simțim oprimați').

The mistakes illustrated in (19) are the consequences of the use in Romanian of the preposition în ('in') after the verbs a transforma ('to transform into'), a insulfa, a
introduce (‘to infuse into’), and in the phrases în același timp (‘at the same time’), în momentul (‘at the moment’), în momentul în care (‘at the moment when’ or simply ‘when’); for example,

(20) Broasca se transformă în prinț.
    The frog transforms itself into a prince.

(21) Televiziunea le-a insuflat în conștiință acest ideal de femeie slabă.
    The television has infused this slim woman ideal into their conscience.

(22) Ai și munte și apă în același timp.
    You have both mountains and water at the same time.

(23) N-au chef de vorbă în momentul în care începe competiția.
    They don’t feel like talking (at the moment) when the competition starts.

→ FOR (replacing to)

(24) *Pollution is a problem of great concern for today’s people. [EXPERIENCER]
(25) * [...] [they] seem to be more and more harmful for all living creatures on Earth. [AFFECTED ENTITY]
(26) * [...] even if they seem so unhararmful for us. [AFFECTED ENTITY]

The phrase of major/ great/ no concern (to) and the adjective (un)harmful (to) are followed by an indirect object, marked by the preposition to, and denoting the experiencer as in example (24) and the affected entity as in sentences (25) and (26).

The choice of preposition in English is often determined by the semantic role of the object required by the prepositional noun phrase. Compare, for instance, (27) to (28):

(27) The children were encouraged to express their concern to their father. [RECIPIENT]
(28) The children were encouraged to express their concern for their father. [AFFECTED ENTITY]

The preposition for is used in (24) – (26) under the influence of Romanian, as its equivalent pentru, is common in the language, irrespective of the semantic role of the object, as seen in (29) and (30):

(29) Situatia din Transnistria constituie o mare preocupaare nu doar pentru Ucraina, ci și pentru Europa. [EXPERIENCER]
    The situation in Transnistria is of great concern not only to the Ukraine, but also to Europe.
(30) Aerul pe care în respirăm este din ce în ce mai dăunător pentru noi. [AFFECTED ENTITY]
    The air that we breathe is more and more harmful to us.

→ OTHER PREPOSITIONS

(31) * [...] have a great difficulty to understand. [in understanding; understanding]
(32) * The future generations are in danger to inherit a sick world. [of inheriting]

The verb following the Romanian equivalents of the abstract nouns difficulty (‘dificultate’) and danger (‘pericol’) is in the infinitive, which is marked by the preposition a, preceded by the preposition de:

(33) Dislexia este dificultatea de a învăța scrisul și cititul.
    Dislexia is the difficulty in learning to write and read.
(34) România nu este în pericolul de a fi atacată.
    Romania is in no danger of being attacked.

    In English, the form of the verb following the two nouns should be the gerund,
governed by the preposition in in the case of the former, and by the preposition of in
the case of the latter. In (31) and (32), the Romanian students transferred the
Romanian pattern into English.

2.1.2.2. Omission

(35)*I'll explain you why.

In both English and Romanian, verbs like to explain /a explica/ or to suggest /a
sugeră/ take two objects - a direct and an indirect one; no preposition is needed in
Romanian to mark the dative case of the indirect object, while in English the use of to
is compulsory:

(36) îţi voi explica totul mai târziu.
    To you will explain everything later.
    I will explain everything to you later.

(37) îmi am sugerat câteva soluţii.
    To him have suggested several solutions.
    I suggested several solutions to him.

2.2. Grammatical aspect

    Romanian does not have the category of aspect. The Romanian compound perfect
tense (‘perfect compus’), formed just like the English present perfect (the present
indicative of the auxiliary verb a avea / have + the invariable participle), is used to refer
to an action characteristic of the English indefinite aspect of a past tense verb, as in
(38):

(38) În luna iunie anul trecut, am terminat facultatea.
    I graduated from the university in June last year.

    but may also imply an action characteristic of the English perfective aspect, as in (39)
and (40):

(39) Am fost de două ori la Paris până acum.
    I have been to Paris twice so far.

(40) Tocmai am închis fereastra.
    I have just closed the window.

    The result is that learners frequently overlook the existence of the English present
perfect, and replace it with the simple past:

(41)* I hear everyday that a crime happened somewhere.
    Aud în fiecare zi că s-a întâmplat o crimă undeva.

(42)*Since man began to fight against nature, the area of deserts increased considerably.
    De când a început omul să lupte împotriva naturii, suprafaţa deşertului a crescut
considerabil.

(43)*Since man fell the first tree, forests were reduced by half.
De când a doborât omul primul copac, pădurile au fost reduse la jumătate.

(44)*The number of people around the world increased thousand times.
Numărul omenilor în lume a crescut de mii de ori.

Though not in the corpus analyzed on this occasion, there are numerous other contexts in which we have come across the reverse type of present perfect-simple past levelling that Kortmann (2014), for example, regards as a learning-induced error which learners of English as an L2 tend to produce, i.e. the use of the present perfect for the Standard English simple past. However, in the particular case of Romanian learners of English, due to the above mentioned similarity in form between the ‘perfect compus’ and the present perfect, the erroneous use of the verb in (45) may be interpreted as a mother tongue triggered error rather than a learning-induced one:

(45)*They have discovered the cave hundreds of years ago.
Ei au descoperit peștera cu mii de ani în urmă.

2.3. Syntactic errors
2.3.1. Word order

Word order in Romanian is relatively free, so most of the sentence parts are not necessarily placed near the word they modify. Romanian makes use of nominal inflections, of agreement, of the preposition pe as marker of the accusative, of the unstressed forms of the personal pronoun that double the direct and the indirect objects; they all contribute to making the grammatical and the semantic meaning of a sentence clear. When an object or an adverbial is fronted, it is given a certain amount of prominence.

(46) Ion a citit articolul ieri.
John have read article-the yesterday.

(47) Ieri Ion a citit articolul.
Yesterday John have read article-the.

(48) articolul Ieri Ion a citit.
Article-the yesterday John have read.

(49) Ieri articolul Ion a citit.
Yesterday article-the John have read.

It is well-known that English observes a rather strict SVO word order, i.e. the subject precedes the verb, while the object follows it, and adverbials usually come after the object. The adverbial of definite time may also occur before the subject, while the adverbial denoting indefinite time is placed between auxiliary and lexical verb or, in the case of a simple tense, between subject and predicate.

As for attributes, with very few exceptions, their place in the Romanian noun phrase is after the modified term, so that, in most cases, the usual order is head noun + qualifying adjective + prepositional attribute + noun in the genitive case:

(50) casa veche de la țară a bunicii
house-the old from countryside of grandmother-the
my grandmother's old countryside house

In English, noun pre-modification is frequent. There is no restriction on the number of items that may pre-modify a noun and the length of these items may vary between a single word and a whole clause, longer modifiers occurring particularly in the written
discourse. This is the result of what Leech (2013, online) calls “densification”, i.e. “packing more meaning in less space”:

(51) Britain’s first woman international airline pilot

a don’t tell-me-what-to-do attitude

These rules are often flouted by Romanian learners of English, under the influence of their mother tongue, as exemplified in the following subsections.

2.3.1. Position of the adverbial

One of the frequent errors in our corpus concerns the object (be it direct or prepositional), which is separated from the verb by an adverbial: → *V + Adverbial + DO:

(52)*He will have all his life a loaded awareness. (adverbial of time)

*Owners of its has often close relationships […] (adverbial of indefinite time)

(53) *[…] evaluate very well your wishes. (adverbial of manner)

*Humanity began courageously [sic!] the work of transformation. (adverbial of manner)

*Decisions […] can change for the better our future (adverbial of manner)

(54) *Feminism has installed in the mentality of this society both good and bad ideas. (adverbial of place)

A cleft (split) infinitive is sometimes used in English to avoid ambiguity, allowing the direct object to occur in the immediate proximity of the verb that requires it. Under the influence of Romanian, the adverb is placed after the infinitive, separating the latter from its direct object:

(55)*This might help us to realize better the importance of protecting our environment.

An adverbial may also be erroneously used when it separates the verb from its prepositional object: → *V + Adverbial + Prep O:

(56) *We hear people talking everyday about pollution.

The adverbial of indefinite time is sometimes incorrectly placed at the end of the sentence: → *V + DO + Adverbial of indefinite time:

(57) *We should remember this always. (adverbial of indefinite time)

We have also come across instances when the Romanian learners separated an auxiliary from the lexical verb by inserting an adverbial (which is not an adverb of indefinite time) between them, mirroring a type of word order that is perfectly acceptable in their mother tongue: → *Aux + Adverbial + Past Participle:

(58) *Tones of ashes, dust, gases are yearly spread […]

2.3.1.2 Position of the object complement

In English, the object complement should follow the object, not precede it. In Romanian, their place in the sentence is interchangeable, which explains the following word order choices identified in our corpus: → *V + Object Complement + DO:

(59) *[…] with the result of getting sick a large number of people.

*There are a lot of shows that have as main theme of discussion pollution.
2.3.1.3. Nouns and their modification

Although not an error proper, the use of of noun phrases as postmodifiers is typical of Romanian learners of English. While in English the use of the preposition of as a marker of the genitive seems to be decreasing in frequency (Leech 2013), it is still preferred by Romanian learners, as it allows them to follow the Romanian pattern, where the noun in the genitive follows the head-noun that it modifies (head noun + postmodification).

(60) [...] people trying to explain the consequences of this pollution: the destruction of the ozone layer [...] the melting of the icebergs, the rising of the ocean level. (instead of the more common - ozone layer destruction, iceberg melting, the ocean level rise)

(61) ?All these things are caused by the clearing of forests. (instead of the more common - forest clearing; deforestation)

If the noun in the Genitive has a [+human] feature, English prefers the synthetic genitive, preceding the head-noun (their husbands’ salary, women’s emancipation). Under the influence of their mother tongue, Romanian learners of English prefer the use of postmodification:

(62) [...] not depending on the salary of their husbands. [...] this is the only negative aspect in the emancipation of women.

An unusual error occurs in (62): *N + preposition (of) + possessive adjective. In Romanian, in neutral, non-emphatic word order, the possessive adjective in the Genitive follows the noun it modifies (proprietații ei ‘its owner’, casei lor ‘their house’, mașină mea ‘my car’). Pre-modification is possible, but the result is an emphatic construction – a mea casă, al lor fiu). In English, the possessive adjective precedes the head-noun (e.g. its owner, their house, my car) and only possessive pronouns may occur as post-modifiers – that car of mine, that friend of yours.

(63) *[…] main factory and the owner of its. [...] principală fabrică și proprietatei ei.

The type of error → *Head-noun + noun (used attributively) is also produced under the influence of the Romanian head-noun + postmodification structure.

(64) *If the image-symbol of air pollution are the acid rains. (Ro. imagine-simbol) *[…] the man that has killed her child in an accident car. (Ro. accident de mașină)

2.3.1.4. Subject position

2.3.1.4.1. Subject position in indirect questions

A typical error committed by Romanian learners of English is the use of the word order characteristic of English direct interrogative sentences in indirect questions (interrogative pronoun + auxiliary BE + subject), influenced by the word order acceptable in their mother tongue. The cause of the error may also be overgeneralization: students became familiar with the pattern of direct questions and applied it to indirect questions as well:
(65) *We can have an idea of what can be the main causes of the conspiracy.

2.3.1.4.2. The empty subject “there”

The surface structure slot of the subject must be filled in all English sentences, whether the grammatical subject coincides with the logical subject or not. In Romanian, this is not a compulsory rule – the slot of the surface structure subject may be left empty and, if this is the case, it is either the context or the verb ending that indicates who/what the subject is. Sentences like those in (66),

(66) *There have been made even movies […]
*There were founded many organisations […]

found in our corpus, may have been produced by overlapping two sets of rules. The student started from the Romanian sentence in whose surface structure the subject is absent, and most probably transferred it into English. Then the English rule requiring the empty word there as grammatical subject of the sentence was overgeneralized and wrongly applied, as such sentences must have an intransitive verb (of motion, of inception, of stance), while in (66) the verbs are transitive.

2.3.2. The sequence of tenses

There are hardly any rules for the use of tenses and moods in Romanian sentences, the verb forms being dictated by the logic of the actions. The relations of anteriority, posteriority, simultaneity or continuity are sometimes suggested by various conjunctions or adverbs.

(67) Am spus că îmi plac fructele. (compound perfect + present)
Have said that to me like fruit.
I said that I liked fruit.

(68) Eram sigură că n-am lăsat cartea acolo. (imperfect + compound perfect)
Was sure that not have left book-the there.
I was sure that I had not left the book there.

(69) Mi-a promis că mă va suna de îndată ce va primi rezultatul. (compound perfect + future + future)
Me have promised that me will call as soon as will get result-the.
He promised me that he would call me as soon as he got the result.

(70) Dacă nu va lua măsuri, totul va fi pierdut. (future in ‘if’ clause + future)
If not will take steps, everything will be lost.
If he doesn’t take steps, everything will be lost.

Under the influence of this flexible correlation of verb tenses in Romanian, learners of English make mistakes of the kind exemplified below:

(71) *The terrorist became a killer because he lost his family. (relation of anteriority: had lost)
*A mother killed the man that has killed her child. (relation of anteriority: had killed)

(72) *She did that without thinking that this will not resolve the situation. (relation of posteriority: would not solve)

(73) *If he will not be imprisoned, he will have all his life a loaded awareness. (no future in the ‘if’ clause)
2.4. Lexical-semantic errors
2.4.1. Lexical creations

Some English and Romanian words that have similar meanings also have very similar forms. Based on the perception of such semantic equivalence and closeness in form, and, at the same time, as a consequence of insufficiently solid knowledge of the foreign language, learners sometimes produce hybrid lexical items that usually combine a Romanian-like base form with an English bound inflectional morpheme – either the plural ending –s or the past participle particle –ed. Here are some examples:

(74) *[...] release the chemicals and particulates in the atmosphere. (Ro. particule ‘particles’) 
*The air isn’t the only one that is polluated. (Ro. poluat ‘polluted’) 
*millions of hectares of ground are devorated by cities. (Ro. a devora ‘devour’) 
*[...] do not pay attention on the avertisements (Ro. avertisment ‘warning’).

False friends or words that have resembling forms in the two languages but differ in meaning are also a source of errors. Combustible, avidity, dispose, and advertisement in the sentences given under (75) are wrongly believed to have the same sense as the Romanian words combustibil, aviditate, a dispune (i.e. a avea la dispoziţie ‘to have at one’s disposal’), avertisment, to which they are very close in form, but very different in meaning:

(75) *[...] burning almost eight bilion tones of combustible. (Ro. combustibil (noun) = ‘any material that may be burnt, fuel’; E. combustible (adj.) = ‘able to burn easily’); 
*People tend to destroy the source of their life out of ignorance, avidity. (Ro. aviditate = ‘avarice’; E. avidity = ‘eagerness’, ‘enthusiasm’) 
*[...] but the population can dispose only of 1 per cent of it [of the water]. (Ro. a dispune = ‘to have at one’s disposal’, ‘to possess’; E. dispose = ‘to get rid of’, ‘to remove’) 
*[...] do not pay attention on the avertisements even on the cigarette packages of smoking [sic!]. (Ro. avertisment = ‘warning’; E. advertisement = ‘publicity’) 

There are also instances when two English words correspond to one Romanian word, and this misleads learners: for example, make and do mean “a face”, let and leave mean “a lăsa”:

(76) *even a dead man could let a message (i.e., leave) 
Chiar şi un mort poate lăsa un mesaj.

(77) *Other people kill others that have made them a bad thing (= i.e., done sth. bad to them) 
Alţi oameni omoară pe cei care le-au făcut ceva rau.

2.4.2. Calques

Under the influence of Romanian, the analyzed essays contain a number of phraseological calques – English lexical units that adopt both the structure and the meaning of corresponding Romanian lexical units. Such calques are faulty constructions in the foreign language:

(78) *a person who is known as a criminal in series (←un criminal în serie, ‘a serial criminal’) 
*one is obviously in loss (←in pierdere, ‘the loser’, ‘at a loss’); 
*not only people of science should be interested (←oameni de știință, ‘scientists’) 
*we see the effects even in nowadays (←în zilele noastre, ‘nowadays’) 
*The criminals will be jailed [...] for all their life (←pentru toată viața, ‘for life’)

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the victims have no guilt (*-nu au nici o vină, 'are not guilty')

2.5. Quantitative results

As opposed to the three studies in error analysis mentioned in the introduction, which merely present error types and exemplify them, the current study also contains a quantitative analysis, which allowed us to establish a hierarchy of the errors occurring at this level of English acquisition, and which reveals that equal attention must be paid to both grammar and lexis when teaching a foreign language. Of the 103 L1-triggered errors identified, the most numerous are, in decreasing order of their frequency, those connected to word order (27, i.e. 26.21 percent), followed closely by the misuse of articles, particularly of the definite article (26, i.e. 25.24 percent); vocabulary errors (20, i.e. 19.42 percent) and errors in the use of prepositions (17, i.e. 16.50 percent) are also well represented. Errors connected to aspect (8, i.e. 7.77 percent) and the sequence of tenses (5, i.e. 4.85 percent) (two areas which teachers usually expect their students to find difficult) rank at the bottom of the list.

<table>
<thead>
<tr>
<th>Category of error</th>
<th>Total number of occurrences/category</th>
<th>Percentage</th>
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<tbody>
<tr>
<td><strong>Word order errors</strong></td>
<td>27</td>
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<tr>
<td>Adverbial position</td>
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<tr>
<td>Noun modifiers position</td>
<td>10</td>
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<tr>
<td>Object complement position</td>
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<tr>
<td>Subject position</td>
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<td><strong>Misuse of articles</strong></td>
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<td>Misuse of the definite article</td>
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<td>Misuse of the zero article</td>
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<td><strong>Vocabulary errors</strong></td>
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<td>Lexical creations</td>
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<td>Calques</td>
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<td><strong>Misuse of prepositions</strong></td>
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<td>no preposition</td>
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<td><strong>Errors connected to aspect</strong></td>
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<td>(present perfect vs. past simple)</td>
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<td>7.77%</td>
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<tr>
<td>Errors connected to the sequence of tenses</td>
<td>5</td>
<td>4.85%</td>
</tr>
</tbody>
</table>

Table 1. Distribution of L1-triggered errors

3. Conclusion

The ten essays analysed contain many more errors, but, as pointed out, we have concentrated here only those whose source was deemed to be the students' mother tongue.
We are aware that the present analysis is not a comprehensive study, but it provides at least some indications of the categories and frequency of mother-tongue triggered errors that Romanian learners of English tend to make as intermediate-level users of the foreign language. The analysis of a larger part of RoCLE would, of course, have allowed us to add further details to our small-scale research. At the same time, RoCLE itself might need to be enlarged, to include not only free compositions on a given topic (argumentative essays), but also guided compositions (essays based on a sequence of images presented to the informants, for example), as well as translations from Romanian into English, which would induce informants to employ specific grammatical structures or specific words, not just those that they know or think they know.

Keeping in mind that further, more thorough error analyses will hopefully be carried out, some final remarks should be made concerning the relevance of such studies for the teaching of English to Romanians.

On the one hand, once a certain typology of errors is obvious, it may become a useful issue to consider when designing teaching materials. Disregarding the students’ mother tongue may lead to the creation of some kind of “universal” teaching materials that address German, Romanian or Chinese learners, as if they were a homogenous audience. On the other hand, taking mother tongue into consideration and paying attention to the kind of cross-linguistic influence that is activated in each particular case may contribute to designing materials that would better fit the needs of a particular group of learners.

Of course, the question remains as to how awareness of errors caused by mother tongue influence may actually be raised through teaching aids. Comparing structures of the students’ native language with those of the foreign language seems to be the traditional way of doing it, though its effectiveness has been acknowledged by some, but questioned by others, as Odlin (1989) observes. Other methods and appropriate tasks and activities may prove helpful in this respect.

Once the students’ attention is drawn to the kind of mother-tongue driven errors they are likely to make, the chances of their exerting some degree of self-control in order to avoid them increase along with the chances of their not being identified as native speakers of a particular language - Romanian, in our case - when they use English. This would trigger their confidence in their linguistic performance and motivation to improve their language skills.

An overview of errors such as those we have concentrated on may play a role not only in teaching, but also in the evaluation process. As long as their typology and frequency are familiar to teachers, they will know the best way to approach such errors when designing assessment grids. Once they are able to make a difference between a trend characteristic of a larger group of learners and isolated cases of faulty language performance, their marking system and the feedback they provide their students with would be more relevant.

References


¹ Pit Corder (1967, 162) states: “Teachers have not always been very impressed by this contribution from the linguist for the reason that their practical experience has usually already shown them where these difficulties lie and they have not felt that the contribution of the linguist has provided them with any significantly new information. They noted, for example, that many of the errors with which they were familiar were not predicted by the linguist anyway”. 
READING IN A FOREIGN LANGUAGE AND THE DEVELOPMENT OF COMMUNICATIVE COMPETENCES AT THE LEVEL OF SECONDARY SCHOOL PUPILS

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Abstract: We all agree that reading has a decisive role in enriching and developing students’ knowledge for the activation of vocabulary, for the growing taste for reading, for beauty, developing imagination, the power of comparison. Through reading the children get to know more characters, go through many stories, identify themselves with the characters and learn to support their point of view. The issue of educating the taste for reading is extremely delicate, the demarcation between tools offered by the school and the pleasure of reading, which is much more difficult to obtain through standard methods in the classroom. Teachers in general and teachers of a foreign language in particular can only contribute to the formation of this passion, they can help children become autonomous readers. Didactic games remain active methods that contribute to the full development of the child’s personality.

Keywords: reading, active vocabulary, foreign languages, creativity

1. Introduction

Reading and communication are fundamental to the life, language and culture of a society contributing equally to the shaping of social life, to the affirmation of the individuals’ professional and social level, to increasing the capacity of adaptation and the enrichment of their motivational and attitudinal universe. The development of a nation reflects faithfully the level reached by the people who speaks its language, as the degree of each individual’s culture is reflected precisely through his/her oral or written expression.

According to Beatrice Mikulecky (2008:1), „Effective reading is essential for success in acquiring a second language. After all, reading is the basis of instruction in all aspects of language learning: using textbooks for language courses, writing, revising, developing vocabulary, acquiring grammar, editing, and using computer-assisted language learning programs”. As a tool that develops the possibility of communication between people, echoing thinking and language, reading finds its meaning in the educational aspects involved: cognitive aspect - the reading students enrich their knowledge about the world, about reality; educational aspect - reading contributes to educating children in ethical and aesthetic dimensions; formative aspect - reading results in the formation and strengthening of intellectual work skills, develop critical thinking, imagination, self expression, more effective relationship with others.

Reading is an intellectual act essentially requiring that students should be guided and supervised by school and family. Since the early years of school, when the taste for reading is formed, it remains a lifelong useful habit, which reaches its peak at tertiary level (Dejica-Cartis, D. & Dejica-Cartis, A. 2011; Dejica-Cartis, A. & Dejica-Cartis, D.
2013). Once formed, the taste for reading can turn into passion. Passion for reading can harmoniously be correlated to the organic, passion for study.

Students’ reading is an essentially intellectual act guided and supervised by the school and the family. Ever since the early years of school, when the taste for reading is formed, it can be turned into a lifetime habit.

To this end, activities in a foreign language can effectively combine exercises of written and oral communication, for students to formulate and express their ideas, write the correct spelling, to develop a plan, a letter, a request, a description, to discuss a text they have read or listened to, submit a story, etc. It is necessary, at the same time, to pursue their training for independent intellectual work, creating skills to use books, dictionaries, and other instruments of intellectual labour as well as to train them in group activities, thus facilitating the exchange of ideas and the ability to express themselves in front of a group.

We all agree that reading has a decisive role in enriching and developing students’ knowledge for the activation of vocabulary, for the growing taste for reading, for beauty, developing imagination, the power of comparison. Through reading the children get to know more characters, go through many stories, identify themselves with the characters and learn to support their point of view.

2. The enrichment of active vocabulary in the foreign language for secondary school children

The richness of a language consists, in particular, in the multitude of words and in the variety of its vocabulary. Moreover, all the changes taking place in society are reflected directly or indirectly in the vocabulary, the latter being, between the areas of language as a system, the most dynamic and most subject to external extralinguistic influences.

A particular concern which we must bear in mind is to track the active vocabulary enrichment of school-age children. In this regard, Robert Dottrens (1970) wrote that: “the ideas, knowledge, feelings are expressed by means of words, speech or through translation in writing. Making children speak their native language correctly and understand it well is to serve both the individual and society”.

According to some studies devoted to vocabulary enrichment (Day, R& Bamford, J., 1998, Nation, I.S.P. 2001 and Banciu, V.& Chirimbu, S. 2015), at the beginning of school life, the child has a relatively rich vocabulary (approximately 2 500 words) and masters the practical rules of correct usage of words in speech. During secondary school, the reading-writing ability starts being formed, which will lead to a linguistic progress in general. Literary readings increase the possibilities for both oral and written expression.

Thus, until the end of primary school the main vocabulary fund will have almost 5000 words, of which more and more are entering the active language learner’s set of used items. The students’ vocabulary development is carried out mainly in the process of learning Romanian language and literature, but also in the context of other school activities and areas of interest, namely in the framework of other disciplines, that child will get acquainted with a new terminology that differs from one area to another, so that the student's language of classes I-IV enriches, diversified and is progressively and permanently improved.
Language development is done, however in the context of various extracurricular activities as well (celebrations, trips, visits, meetings, etc.).

At the beginning of primary school you can find significant differences from one child to another, in terms of language development. They are due, on the one hand, the intellectual capacity of the child, and on the other hand, environmental influences on family or other groups. One may experience some errors in pronunciation and writing, which can be removed through the work of teaching and learning, through various methods. The teacher must know the ability of each student in all aspects of the language, both phonetic and grammatical, lexical and stylistic level.

The optimization of verbal behavior of children, namely the cultivation of communicative skills are pragmatic conditions that favour the success of the school integration of children.

Development of the means of communication in young school-age children, their language, is so inextricably linked to the process of social integration, to the ways social integration takes place that the child’s language is richer, better structured, more nuanced, according to his / her ability to participate in the system of social interactions, i.e. its readiness to develop and to integrate into a new system of relationships.

Progress in assimilating and in language development, which implicitly determines better communication, is based on successive acquisitions to be completed and merged with each other. There have been described (referring the assimilation of a foreign vocabulary) four stages: raw elements in communication, the multiplication of these elements of communication that are used separately, the presence of summaries, the presence of specific grammatical forms specific to adult language.

Therefore, the role of the teacher in the preparation and future development of pupils is to deal with the problems of vocabulary in the classroom, the formation of effective verbal conduct through:

- developing and enriching the vocabulary;
- properly learning the words;
- skill formation of verbalizing one’s own experience;
- development of the capacity to tell some stories, in conjunction with experienced events;
- cultivation of skills related to using proper language, expression in sentences;
- cultivating skills to speak using nuanced expressions, linguistic construction.

Language is a complex function, which is not linked with necessity. "There is a language of gestures, mimic, eyes, fingers, music, art, dance, etc. In a broad sense, there is a whole language of the means used to communicate ideas, feelings, that we do understand using our mental and sensory opportunities. " (Dottrens, 1970:79).

Misuse of language may result in a material and direct penalty: those who does not know how to make themselves understood, shall bear the consequences.

An effective method in learning a foreign language is group work, an effective way of addressing the issues related to how the students express themselves, share their thoughts, opinions, discuss a problem and identify solutions or new perspectives. The teacher stimulates discussions between students, expressing concern, supporting certain points of view and combating other, arguing and counterbalancing, which will
track not only the students' thinking, but also upon their social training. Reading from young ages is aimed at enriching vocabulary. This is achieved only when all the words read refer to clear and precise ideas. Therefore, a requirement of the manual is to include words whose meaning can be grasped by children without excessive difficulty.

3. Vocabulary in a foreign language and the communicative-functional model

The foreign language teacher must make a list of common mistakes in the language where it works, to be concerned about permanently correct expression skills, according to the norms of literary language, and the students, in turn, must be aware of the importance of language for communicating. At the same time, the teacher will be concerned to endow students with training and supervision of expression, so that students become aware of their own training and development.

In accordance with the principles of model-functional, communicative language functions are as follows:

- **Communication function** - aims at the exchange of ideas and mutual understanding;
- **Cognitive function** – refers to the development thinking, knowledge of reality, enrichment of knowledge;
- **Emotional-affective function** - creates emotions through message content and form of address;
- **Expressive and artistic function** – aims at creating aesthetic emotions through the suggestion of expressiveness of the language;
- **Regulatory function** - determining which aims, by influencing a person's behavior or conditioning.
- **Ludic function (game)** - takes place through specific communication levels of the game.

It is necessary also to take into account the fact that students may not have a correct expression, expressive and suitable, in the absence of significant lexical acquisition in terms of quantity. Therefore, proper and thorough learning of words and qualitative development, functional vocabulary is ensured by setting up a procedural design through the following methodological sequences:

- using the term back in concrete situations of life;
- use the new word in a communication or in a context where it does have, every time it is used, a specific meaning;
- the term can be extracted from context and explained by sinonimy or antonymy;
- use of the term in many contexts, with is non figurative meaning.

4. The intensification of the capacity of the students

The words have a flexible shape type with which they are entered in the dictionary (nominative singular words hereby disclaims, infinitive at the present tense). To make possible the communication during the speech of the words type shape is changed. It is known that a large proportion of the words do not have a single lexical meaning, but two or more meanings. In such cases, one of them is the most
widespread and most commonly, and is called the lexical meaning of the word, and other lexical meanings.

The accumulation and enrichment of vocabulary, grammatical layout improvement, increasing the capacity of the student's own speech are little by little approaching adult speech. At the same time as the interest for literary expressions and figures of speech are developing, the child begins to feel the need for lengthy and independent reading, for selecting terms and phrases, constructing sentences and creating puns.

5. The training and educating of children’s creativity of language

Reform means creativity, which means finding new means for each lesson, the student's placement, involvement in the activities, especially those related to the game. Taking into account the objectives of instructive-educational, didactic games within hours of foreign language represents an efficient activity, "which makes accessible the assimilation of knowledge, deepens, improves and supports the educational process". Thus we could enumerate such games as:

- grammatical correctness observation games (formation of the plural nouns and adjectives, using the logic of simple and developed sentences);
- games intended for the skills of using the correct parts of speech into speech;
- syntactical games, aimed at constructing proper sentences;
- phonetic/phonological games intended for referral, that the correct sounds and handwriting, has several diphthongs, of syllables;
- games for observing the lexical appearance (diminutive, antonyms, homonyms, impromptu writing, Word family), contributing to the enrichment of vocabulary, the understanding and use of the meaning of words.

6. Types of reading in a foreign language at secondary level

6.1. Reading groups

The class is organized into groups (3-8 groups, depending on the number of children in the class) and you can select as many texts as groups were made. Each group read a particular title, each child in the group being offered a copy. Books may be chosen by the teacher or students. Students read individually taking notes related to various things that have attracted their attention: a sequence which causes them a certain reaction, a question, a link with a living etc. At the end of the reading or during it, the students are consulted and discuss the work. In the end, each group will make a project in which they will write their own opinions related to the text read.

6.2. Reading workshops

Reading workshop is a key tool used with much success in the school of Western Europe which can be applied to any discipline.

The teacher shall choose a literary text which is not very long, or just a fragment (a chapter or an episode), according to the appropriate age category that fits
the children in class. Then he / she shall distribute copies of the text to each student participating in the activity. The class is organized into groups that will work in workshops. According to the text (prose or poetry, longer or shorter), you can organize different workshops, of which we suggest, the following targets:

- Workshop on illustration - students illustrate a certain a text, then a comment and justify the choices made.
- Workshop on summary making - students propose a summary of the text read, according to established conventions, and will edit it.
- Personal opinions workshop - students remark what they liked and what they didn't like in the text, bringing the arguments for the choices made.
- Anticipation-workshop students propose another end of the work or, if the text is an excerpt from a wider, make assumptions about the ending;
- Text transformation workshop - may propose to pupils with imagination in the group to change an element or more of text (character, place, time, action) and to rewrite the altered text
- Loud reading workshop - group of students propose a dramatization of oral reading text on the roles.

Reading workshops can be organized, depending on the course objectives and propose. In this way students can examine the vocabulary work, figures of speech, etc. First, the students read the text silently, then work individually or in groups in a workshop. It is important that within each group (heterogeneous in terms of value) each student to take responsibility, higher or lower, depending on their skills. Teamwork leads to the organisation of the group and the motivation of the weakest students. Finally, each student will be contributing to this collective work which will end by exposing images by reading the works of each workshop in part. All material written by the students will compile a portfolio of the activity, which is included in the school library, can be available for consultation and research to every child, at any time.

6.3. Personal / Individual Reading

Within the classes of literature (reading), the didactic approach always entails the establishment of clearly defined objectives, however, beyond these goals measurable and measured within the course, the teaching must go into the extracurricular universe of each student to form a habit of reading books and other than those required or recommended to school. Therefore, the teacher must guide all students towards reading, at first through suggestions, then through the intermediation of the loan from the school library. The teacher will suggest children to keep a reading log, a diary where they write the books they have read, and personal impressions about the readings made, etc. This checkbook of the reading process can also be used in the context of reading clubs when they bring into question the issues related with the previous reading notes.

Of considerable importance are the interpretations of the texts read in class or at home, and the teacher can initiate a free discussion often in the form of feedback shared and reflected from elements of the text. These items can be analyzed within a work or may be regarded comparatively at the crossroads of several texts.

Exchange of ideas on literary topics, will homogenize the group by deleting the differences and oppositions of the students. Everybody can say their opinion as long as it relates to the story of literature and ideas are argued. Students are not involved in
a competition, but by listening to others’ opinion and participate in expressing their own opinion.

The performance obtained in the result of a whole school year of these reading activities will be significant. Thus, it will be noticed that students will improve the way they receive a text, achieving certain literary reflexes and gaining the ability to make connections between works; gradually they will not only produce a summary of the story but will announce personal opinions concerning the text, analyzing the facts, they will begin to issue comments on some choices made by the author (enunciation, characters, point of view), voicing approval or disapproval.

7. Conclusions

Ever since the late 19th century, the need has been felt to give up the tendency of using training processes focused on the transmission and assimilation of knowledge, or imitative learning, in favour of the organization of the training process oriented towards action, towards acquiring knowledge through one’s own effort and the will of the one who teaches.

Teaching models such as the story, description, reading, etc. have been replaced with active forms of learning based on mental operations, investigative actions, learning by discovery etc.

The issue of educating the taste for reading is extremely delicate, the demarcation between tools offered by the school and the pleasure of reading, which is much more difficult to obtain through standard methods in the classroom.

Teachers in general and teachers of a foreign language in particular can only contribute to the formation of this passion, they can help children become autonomous readers.

Didactic games remain active methods that contribute to the full development of the child's personality. Organic integration of the game structure learning of school children is likely to contribute to the achievement of major objectives for the development of the personality of the child.

We believe that teaching game-used both as a method and as a process, within classess of foreign language are an asset enriching vocabulary and achieving a perfect concordance between the process of knowledge, learning and the atmosphere of the game. This leads to growing interest, curiosity, good dispositions, relaxation and satisfaction as a result of the discovery of the correct response, boosts attention, causes a strong affective of the pupil participation, stretches the horizon of knowledge.

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ZUM VERHÄLTNIS VON FACHSPRACHLICHEM UND ALLGEMEINSPRACHLICHEM FREMDSPRACHENUNTERRICHT

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Schlüsselwörter: Fachsprache, Fremdsprache, Didaktik, Methodik, Fachsprachenunterricht.

1. Zur Problematik des Fachsprachenunterrichts


• die lang anhaltende Orientierung der Fachsprachendidaktik an der Grammatik-Übersetzungs-Methode bis zur zweiten Hälfte des 20. Jahrhunderts,
• die bis in die Fünfziger Jahre hinein dominierende lexikologisch-terminologische Richtung der Fachsprachenforschung,
• das heterogene didaktische Grundanliegen des fachbezogenen Sprachunterrichts (unterschiedliche Unterrichtsbedingungen, Adressatenspezifik usw.) (Baumann 2000: 155).
2. Methodik und Didaktik des Fachsprachenunterrichts


Der Fachsprachenunterricht DaF ist also zwar Fremdsprachenunterricht und damit auf die allgemeine Fremdsprachendidaktik, die Fachdidaktik DaF und Methodik DaF angewiesen, aber gleichzeitig ist er durch besondere Merkmale gekennzeichnet und hat eine eigene Problematik, die sich von der des allgemeinsprachlichen Fremdsprachenunterrichts unterscheidet (vgl. Fears 1998: 961). Der Fachsprachenunterricht zeichnet sich besonders durch seine Bedarfsorientierung aus. Was der Begriff „Bedarf“ bedeutet und wie eng der Bedarf und der Erwerb der Fachsprache zusammenhängen, beschreibt Fluck wie folgt:


Dass die methodischen Konzeptionen, die den Lehrmaterialien zugrunde liegen, je nach soziokulturellen, institutionellen und individuellen Lehr- und Lernbedingungen auf unterschiedliche Weise den Unterrichtsprozess beeinflussen, scheint inzwischen
unbestritten zu sein (vgl. Fears 1998: 962). Des Weiteren spielen in dieser Hinsicht unterschiedliche, teilweise schwer erfassbare Einflussfaktoren eine wesentliche Rolle in Bezug auf den fachbezogenen Unterricht DaF, wie z. B. die Vorstellung von Unterricht, die bei den Lernern vorhanden ist; Lehrmethoden, die die Lerner im Fremdsprachenunterricht kennengelernt haben, kulturell bedingte oder individuell entwickelte Lernmethoden sowie die besonderen Lehrmethoden des Faches selber (vgl. ebd.).

3. Eine spezielle Fachdidaktik des fachbezogenen Fremdsprachenunterrichts

Die Entwicklung der Fachdidaktik kam also als Antwort auf gewisse Unzulänglichkeiten dessen, was man unter dem Stichwort „Allgemeine Unterrichtslehre“ zusammenfassen kann. Schröder (1988: 26) fasst eine spezielle Didaktik/Methodik des fachbezogenen Fremdsprachenunterrichts (FFSU) als notwendig auf, da sich FFSU durch zwei grundlegende Besonderheiten auszeichnet:

(1) Im FFSU lassen sich Sprache und Fach nicht trennen; fachliche und sprachliche Strukturen stehen in einem Wechselverhältnis. Für den FFSU ist die Berücksichtigung der jeweiligen Fachdidaktiken erforderlich, da durch diese erst geklärt wird, was die typischen Denk-, Mitteilungs- und Argumentationsstrukturen sind und wie das Fach weiter in Teilgebiete und Paradigmen unterteilt ist.

(2) FFSU hat in der Regel mit erwachsenen und fachlich bereits mehr oder weniger kompetenten Lernern zu tun, deren Motivation und Lerngewohnheiten anders als im schulischen Fremdsprachenunterricht sind; eine Einbeziehung der Erwachsenenpädagogik erscheint daher notwendig.

Laut Fluck (1992: 107) gibt es wichtige Unterschiede zwischen der allgemeinsprachlichen und der fachsprachlichen Fremdsprachenausbildung, vor allem was die Addresstenspezifik, die Fachlichkeit und die fachkommunikative Fertigkeit angeht. In diesem Zusammenhang stellt sich nun die Frage nach einer Spezifik oder einer Eigenständigkeit fachbezogenen Lehrens und Lernens. In der fachdidaktischen Literatur wurde mehrfach die Vorstellung geäußert, dass sich die Spezifik fachsprachlichen Lehrens und Lernens in der Fachsprache auf unterschiedliche kommunikative Ausgangssituationen und eine entsprechende Textauswahl beschränke, darüber hinaus aber die Prinzipien der allgemeinen Fremdsprachendidaktik gelten. Es wird also, mit anderen Worten, der Sonderstatus der Fachsprachendidaktik und des Fachsprauchenunterrichts abgelehnt.


Diese Auffassung wurde von Beier/Möhn (1988: 59) dahingehend kritisiert, dass wichtige Elemente fachsprachlicher Verständigung ausgebildet wurden: die
Funktionalität der sprachlichen Mittel in fachlichen Situationen (z. B. die spezifische Verwendungsweise syntaktischer Mittel) und die Differenziertheit fachlicher Verständigung durch unterschiedliche Funktionen und Situationen (z. B. die unterschiedliche Realisierung von Kommunikationsverfahren in verschiedenen Situationen). Mit dieser linguistischen Bestimmung von Fachkommunikation wird fachsprachlicher Unterricht prinzipiell legitimierbar, ohne dass die Gemeinsamkeiten zwischen fachbezogenem und allgemeinsprachlichem Fremdsprachenunterricht vernachlässigt werden, denn die Einübung in fachsprachliche Verständigungsweisen benötigt fast immer eine allgemeinsprachliche Basis. Außerdem würde die Beschränkung auf nur fachorientierten Spracherwerb dem Lerner die Möglichkeit (die in der Praxis zur Notwendigkeit wird) versperren, sich auch außerhalb fachlicher Situationen im umgebenden menschlichen und sozialen Bereich zu verstehen.


In einer Theorie des Fremdsprachenunterrichts muss aber die Aneignung von Sprache (sowohl Mutter- wie auch Fremdsprache) erster Gesichtspunkt in einer möglichen Systematik sein. Von diesem Ansatz ausgehend hat Köhler (1985: 41) eine ergänzende Systematik entwickelt, die das fremdsprachendidaktische Beziehungsgefüge und den Stellenwert dieser Fachsprachendidaktik zur Geltung bringt:

**Theorie des Fremdsprachen-Unterrichts** (nach Köhler)
1. Theorie des Spracherwerbs/Linguodidaktik
2. Didaktik des Fremdsprachen-Unterrichts
   2.1. **Didaktik der Fachsprachen**
   2.2. Didaktik einer beliebigen Sprache Lx
   2.3. **Didaktik einer beliebigen Fachsprache LFx**
3. Methodik der beliebigen Sprache Lx für Lernende mit einer anderen Muttersprache Ly

Die Fachsprachendidaktik erscheint hier auf 2 Ebenen. Auf der ersten, oberhalb einer allgemeinen Einzelsprachendidaktik angesetzten Ebene, ist sie sprachübergreifend angesetzt und durch die universellen Kommunikationsmittel von Fachsprache motiviert. Auf der nachfolgenden zweiten Ebene behandelt sie auf der Grundlage allgemeiner fremdsprachen-didaktischer Fragestellungen die eigentliche Fachsprachennmethodik im Sinne konkreter Umsetzung der Kommunikationsmittel einzelner Fächer. Es erscheint also sinnvoller und günstiger von vorhandenen Gemeinsamkeiten auszugehen und die Beziehungen der verschiedenen Disziplinen ohne eine zu strenge und ausgeprägte Hierarchisierung zu betonen.
Köhler fügt außerdem noch hinzu, dass die Didaktik der Fachsprache LFx auf die Zuarbeit der Fachsprachenforschung der entsprechenden Fremdsprache als Spezialisierung der Linguistik dieser Sprache angewiesen sei und selbst Grundlagen (Zielkonzeption und Stoffauswahl) für eine methodische Aufbereitung liefern. Die Grenzen zwischen Methodik und Didaktik seien nicht immer klar und es würden sich Übergangs- und Zwischenbereiche ergeben.

Laut Fluck (1992: 112) lässt sich die Position einer fachbezogenen Fremdsprachendidaktik folgendermaßen angeben:

Abbildung 1: Die Position einer fachbezogenen Fremdsprachendidaktik nach Fluck

Obwohl man in der obigen Graphik keine prinzipielle Differenziertheit von fachsprachlichem und allgemeinsprachlichem Fachsprachenunterricht erkennt, so muss doch festgestellt werden, dass im fachbezogenen Fremdsprachenunterricht eine spezielle Teilkompetenz fremdsprachlicher Kompetenz im Mittelpunkt steht.

4. Unterschiede zwischen allgemeinsprachlichem und fachsprachlichem Fremdsprachenunterricht

Insgesamt lassen sich gegenüber der allgemeinen Fremdsprachenkompetenz und damit auch dem allgemeinsprachlichen Fremdsprachenunterricht folgende Unterschiede feststellen:

1) Ziele und Inhalte des fachbezogenen Fremdsprachenunterrichts sind im besonders starken Maße auf die konkreten Bedürfnisse der Lernenden hin ausgerichtet, wobei die Erweiterung der Sprachkompetenz meist zugleich eine Erweiterung der beruflichen Kompetenz bedeutet.

Im Mittelpunkt des Unterrichts stehen spezialisierte Kommunikationsbereiche mit einem primär funktional bestimmten Sprachgebrauch, der das Handeln im jeweiligen Fach ermöglichen soll. Dieser Sprachgebrauch wird in Fachtexten aktualisiert, die daher in ihren jeweils relevanten Erscheinungsformen zentrale Bezugsgrößen d. h. Ausgangs- und Zielpunkt fachorientierten Fremdsprachenunterrichts sein müssen.

Die Gestaltung und Vermittlung eines an fachlichen Bedarfs- und Verwendungsprofilen orientierten Unterrichtsangebots mit seiner zentralen Bezugsgröße Fachtext hat nicht nur unter Beachtung allgemeiner Prinzipien der Fremdsprachendidaktik und ihrer Bezugsdisziplinen, sondern auch unter Berücksichtigung der Erkenntnisse der Fachsprachenlinguistik zu erfolgen.

Die vier Hauptfertigkeiten werden im Hinblick auf eine berufszielspezifische Verwendung differenziert und nur als Teilfertigkeiten weiterentwickelt oder perfektioniert; als fünfte Fertigkeit gilt das Übersetzen.

Die Verbindung von Sprachlichkeit mit Fachlichkeit bedingt teilweise spezifische Übungsformen (fachliche Korrektheit, Fehlertoleranzen) und spezifische Kriterien der Textauswahl und -verwendung.


5. Schlussfolgerungen

Als Konsequenz der allgemein beruflichen wie der wissenschaftlichen Entwicklung sehen wir uns jedenfalls der Tatsache gegenüber, dass solide und anwendungsbereite Kenntnisse in international führenden Sprachen für Hochschulabsolventen zu den notwendigen Elementen ihrer Berufsbefähigung gehören" (Meyer 2000: 32).

Das Ziel der Ausbildung besteht also darin, dem Lernenden die kommunikativen Fähigkeiten des Produzierens und Rezipierens von Fachtexten auf der Grundlage der vier Sprachfertigkeiten (Hören, Lesen, Sprechen, Schreiben) zu vermitteln, um ihm dadurch die Entwicklung einer fachkommunikativen Kompetenz zu ermöglichen. Dass die Ausbildung einer berufs- oder fachsprachlichen Kompetenz nicht „nachgeholter Fremdsprachenunterricht“ ist, wird aber vielerorts immer noch nicht oft genug reflektiert, was dazu führt, dass die Rolle von Fremdsprachen in Beruf oder Wissenschaft nicht richtig eingeschätzt und verstanden wird (vgl. Meyer 2000: 35).

Literatur

DIE VERBSELEKTION AUF DEM A1-NIVEAU IN DEN RUMÄNISCH-ALS-FREMDSPRACHE-LEHRBÜCHERN.
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Zusammenfassung: Die meisten neueren Lehrwerke für Rumänisch als Fremdsprache (RaF) stützen sich, wie selbstverständlich, auf dem vom Europarat verfaßten Gemeinsamen europäischen Referenzrahmens für Sprachen. Die Konkretisierungen in Form von Lehrbüchern für die Niveaustufe A1 fungieren als Interpretationsmöglichkeiten des Referenzrahmens. Wortschatz- und Grammatikkenntnisse werden für jede Kannbeschreibung vor allem auf dieser ersten Stufe sorgfältig gemischt. Es sollte im Folgenden festgelegt werden, welche die Verben sind, für die sich die Lehrbuchautoren entschieden haben, auf dem A1-Niveau einzuführen. Welche sind die Verben, die für die Kannbeschreibungen dieses ersten Niveaus als Skelett fungieren? Welche sind die Formen, die als Basis des Gerüsts dienen und wie einfach war es für die Verfasser dieser Lehrmaterialien auf komplette Paradigmen zu verzichten? Der Vergleich der am meisten benutzten RaF-Lehrbücher sollte die für das A1-Niveau unumgänglichen Verben und deren entsprechenden grammatischen Formen ergeben.


1. Einleitung


Das Erscheinen und die Verbreitung des GERs bringen nach 2006 die ersten Früchte mit sich, was RaF anbelangt. Die RaF-Lehrenden sind diesmal sehr daran interessiert die Methodik des Fremdsprachenstudiums, dem der anderen traditionsreicherem Fremdsprachen (wie z.B. Englisch, Deutsch oder Französisch) anzulegen. Es kann sogar von einem „Unter-Druck-Setzen“ des RaF-Unterrichts gesprochen werden, einem Druck, der durch einerseits gemeinsame Richtlinien entstand, andererseits durch beispielhaftes Vorgehen im Falle anderer Fremdsprachen. Das Erscheinen 2006 - 2009 einer Reihe von RaF-Lehrwerken deutet auf das


2. Konkretisierungen des GER für RaF

Jede Niveaubeschreibung umfasst Handlungsbeschreibungen und, um diese Handlungen konkret sprachlich auszuführen, bedarf man in erster Linie, aber nicht ausschließlich, eines bestimmten Wortschatzes und Grammatikkenntnisse, um die gelernten Wörter sinnvoll verbinden zu können. Die Sprachmittel sollten also den sechs im GER beschriebenen Kompetenzniveaus (A1, A2, B1, B2, C1, C2) „zugeordnet“ werden, ein Verfahren, das all denen zu Gute kommt, die RaF lehren, lernen oder ihre Kenntnisse evaluieren wollen, bzw. die Tests dafür entwerfen. Obwohl eine solche Einteilung dem Nutzer entgegenkommt, ist eine Zuordnung meistens schwierig, da die Ausdrucks möglichkeiten des selben Inhalts multiple Formen annehmen kann.

Eine Publikation wie *Profile deutsch* für Rumänisch als Fremdsprache könnte den Lehrbuch- und Sprachtestautoren zuvorkommend sein, für RaF existiert aber nur eine Konkretisierung aus dem Jahr 2001, herausgegeben vom Europarat, für das Threshold Level (Nivel prag), d.h. die Niveaus A1 – B1, die aber keine separate Beschreibung für jedes Niveau vornimmt. Der RaF-Interessierte erhält hier notwendige Informationen zu Situationen, in denen er auf verschiedene Weise, mehr oder weniger komplex, in der Fremdsprache (Rumänisch) agieren soll. Es ist die einzige Arbeit, auf die man sich beziehen kann, wenn das B1-Niveau thematisiert wird.

sind die RaF-Lehrmaterialien selbst, die sich zur Zeit in den Buchhandlungen befinden und die mehr oder weniger explizit vom GER ausgegangen sind. Eine Analyse dessen ist relevant, was die Autoren der RaF-Lehrbücher an sprachlichen Mitteln, Grammatikkenntnissen u.s.w. für jedes Sprachniveau als notwendig gefunden haben. Im Folgenden soll dieser umgekehrte Weg gegangen werden, u.zw. als Ausgangspunkt gelten die Lehrmaterialien, die für den A1-Niveau-Interessierten auf dem freien Markt zugänglich sind. Thematisch wird im Folgenden exklusiv nur auf die Kategorie des Verbs eingegangen, sowohl inhaltlich, als auch was die Formen anbelangt, Verben, die für die Ausführung der sprachlichen Handlungen auf Niveau A1 unumgänglich sind. Dennoch kann eine stabile Zuordnung eines Verbinhalts oder einer -form nicht immer durchgeführt werden, da sich manche in der Überlappingszone bewegen können, eine Zone zwischen dem A1 und dem A2-Niveau in unserem Fall in der passive Kenntnisse noch nicht aktiv geworden sind und somit, bildlich dargestellt, den Sprung auf das höher liegende Niveau nicht geschaffen haben.

3. Die Abakus-Methode

Die anschließende Analyse soll ausgehend vom buchstäblichen (Auf)Zählen und Vergleichen festlegen, welche Verbinhalte und –formen auf dem RaF-A1-Niveau (erwachsenes Zielpublikum) als notwendig gelten. Als Ausgangspunkt stehen die am freien Markt existierenden Lehrmaterialien, die in drei Kategorien eingeteilt wurden:

a. RaF-Lehrmaterialien, die sich explizit dem A1-Niveau zuwenden (Plattform AutoDidact, 2008);

b. RaF-Lehrmaterialien, die sowohl Niveau A1, als auch A2 in einem einzigen Band thematisieren, wobei ein Hinweis auf die genauen Abschnittsgrenzen fehlt (Kohn, 2009; Platon, Sonea, Vîlcu, 2012). Für die weitere Analyse soll eine Einteilung der beiden Lehrbücher in dem A1 und A2-Teil vorgeschlagen werden;

c. RaF-Lehrmaterialien, die sich den „Nullanfängern“ widmen, ohne sich speziell auf den GER zu beziehen, die aber ab 2006 erschienen sind, als die Kenntnis und Einbeziehung des GERs für die RaF-Spezialisten unumgänglich geworden war. Außerdem sind die beiden Lehrbücher, die in dieser Kategorie fallen (Suciu, Fazakaș, 2006; Moldoveanu Pologea, 2010), auch sehr präsent, da sie aus unterschiedlichen Gründen (Verlagspolitik, Preis, Effizienz, u.s.w.) oft in den Buchhandlungen anzutreffen sind. Da es keinen Überschuß an RaF-Lehrbüchern gibt, wurde für eine größere Trennschärfe diese dritte Kategorie miteinbezogen.

Im Weiteren fungieren für die analysierten Lehrmaterialien folgende Symbole:

- RaF1 - für die Plattform AutoDidact (2008)
- RaF2 - für Kohn (2009)
- RaF3 - für Platon, Suciu, Vîlcu (2012)
- RaF4 - für Suciu, Fazakaș (2006)
- RaF5 - für Moldoveanu Pologea (2010)

Die Plattform AutoDidact, die von einem Autorenkollektiv der Babeș-Bolyai-Universität Cluj ausgearbeitet wurde, ist das einzige RaF-Lehrmaterial, das einen eigenständigen Abschnitt der Niveaustufe A1 widmet.

In der zweiten der oben genannten Kategorien fallen zwei Lehrbücher, die die Niveaus A1 und A2 beinhalten, diese aber nicht kategorisch voneinander trennen. In
Bezug auf RaF2 soll im Weiteren bekannt gegeben werden, welche Lexik- und Grammatikformen als Basis des A1-Niveaus ausgearbeitet wurden, u.zw. sind es die Informationen, die in den Lektionen eins bis sechs und im ersten Teil der siebenten Lektion zu finden sind. Die siebente Lektion stellt zugleich eine Wiederholung und eine Passage zum nächsten Niveau dar, d.h. dass sie teilweise durch die Überlappingszone zum A2-Niveau führt.


Das Lehrbuch des Autorenduos Suciu/Fazakaș wendet sich an RaF-Anfänger, ohne sich explizit auf den GER zu beziehen. Das Werk erfasst vierzehn Lektionen, von denen Nummer sechs und vierzehn Wiederholungslektionen sind. Wenn davon ausgegangen wird, dass das Lehrbuch die Niveaustufen A1 und A2 thematisiert, ergibt eine eingehendere Untersuchung, dass die ersten fünf Lektionen die notwendigen Kenntnisse für das Niveau A1 bieten sollten.

Im Falle des Lehrbuchs RaF5 kommt uns die Verfasserin zur Hilfe, indem sie im Vorwort ankündigt, dass die ersten 34 Lektionen dem Anfängerniveau und der Mittelstufe gewidmet sind. Wir verstehen dabei mindestens die Niveaus A1, A2 und B1, d.h., wieder grob geteilt, elf Lektionen für jedes Niveau.

Diese wilde, manchmal scheinbar nur quantitative Teilung der analysierten Lehrbücher funktioniert als Anhaltspunkt des Studiums, ohne wilkürlich die Schlussfolgerungen zu belasten. Im Folgenden sollen diejenigen Inhalte konkret für das Rumänische umgesetzt?


Was umfasst laut dem Referenzrahmen das A1-Niveau?


Wie werden diese Inhalte konkret für das Rumänische umgesetzt? Im Weiteren steht die Verbklasse im Fokus, da das Verb einerseits inhaltlich als zentrale Einheit im Fremdsprachenlernen auf dem Anfängerniveau fungiert, andererseits da es den einfachsten Satz strukturiert. Das Objekt, z.B., das ich möchte/ kaufe/ mache/ habe (doresc/ cumpăr/ fac/ am) usw. kann ich, wenn noch nicht als Wort bekannt, gestisch indizieren, die Tätigkeit, der verbale Inhalt, aber, muss mit Hilfe des Wortes benannt werden. Die Einführung der Verben erfolgt ausgehend von den zu bemächtigenden
Konversationssituationen, außerdem, aber, stehen wir auch vor anderen Selektionsregeln. Der Lernende soll so viel wie möglich mit den wenigen Verben, die er kann/ frisch gelernt hat, sagen können. Gewisse Regelmäßigkeiten, was die Verbparadigmen angeht, sollten dem Lernenden auch entgegenkommen, da ein häufiges Vorkommen von Ausnahmen, bzw. unregelmäßigen Formen am Anfang des Lernprozesses nachgewiesenermaßen demotivierend wirken. In dieser sehr aufmerksamen Selektion des Wortschatzes und dessen möglichen Kombinationen auf Niveau A1 liegt, in großem Maße, der Wert eines Lehrbuchs.

Eigentlich könnte eine Wortfrequenzliste für die rumänische Sprache ausschlaggebend für die Einführung neuer Wörter auf Niveau A1 sein. Eine solche Studie fehlt doch zur Zeit. Welche sind aber die Verben, die von den Autoren der fünf Lehrbücher als unumgänglich für das erste Sprachniveau gesehen wurden? Die Verben, die in mindestens zwei von den fünf analysierten RaF-Lehrbüchern auftreten, bzw. satzbildend sind und nicht nur aufgelistet erscheinen, sind:

- 5/5: a lucra, a cumpăra, a completa, a pleca, a bea, a avea, a face, a merge, a fi, a vorbi, a dori, a citi, a mulțumi.
- 4/5: a mâncă, a întreba, a lua, a sta, a aștepta, a costa, a putea, a plăcea, a ajunje, a înțelege, a răspunde, a crede, a scrie, a veni, a locui, a ști, a sosi, a (se) numi.
- 3/5: a scuza, a invita, a prefera, a comanda, a asculta, a discuta, a vedea, a vrea, a da, a găsi, a veni, a dormi, a trebui, a plăti, a hotâră, a cobiți.
- 2/5: a conversa, a studia, a câuta, a închiria, a cânta, a dansa, a învăța, a termina, a traversa, a schimba, a ajuta, a jucă, a scoate, a începe, a deschide, a conduce, a începe, a (se) întâlni, a găti, a ieși, a pregăti.

Es sind die Verben, die für Themen wie Wohnen, Lernen, Essen, Hobbys, Einkaufen, Bestellen u.s.w. zum Basiswortschatz dazugehören. Sie sind wie folgt in den einzelnen Lehrbüchern aufgenommen worden:

<table>
<thead>
<tr>
<th></th>
<th>RaF1</th>
<th>RaF2</th>
<th>RaF3</th>
<th>RaF4</th>
<th>RaF5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>a fi</td>
<td>a fi</td>
<td>a fi</td>
<td>a fi</td>
<td>a fi</td>
</tr>
<tr>
<td>2.</td>
<td>a avea</td>
<td>a avea</td>
<td>a avea</td>
<td>a avea</td>
<td>a avea</td>
</tr>
<tr>
<td>3.</td>
<td>a face</td>
<td>a face</td>
<td>a face</td>
<td>a face</td>
<td>a face</td>
</tr>
<tr>
<td>4.</td>
<td>a merge</td>
<td>a merge</td>
<td>a merge</td>
<td>a merge</td>
<td>a merge</td>
</tr>
<tr>
<td>5.</td>
<td>a mâncă</td>
<td>a mâncă</td>
<td>a mâncă</td>
<td>a mâncă</td>
<td>a mâncă</td>
</tr>
<tr>
<td>6.</td>
<td>a putea</td>
<td>a putea</td>
<td>a putea</td>
<td>a putea</td>
<td>a putea</td>
</tr>
<tr>
<td>7.</td>
<td>a lucra</td>
<td>a lucra</td>
<td>a lucra</td>
<td>a lucra</td>
<td>a lucra</td>
</tr>
<tr>
<td>8.</td>
<td>a citi</td>
<td>a citi</td>
<td>a citi</td>
<td>a citi</td>
<td>a citi</td>
</tr>
<tr>
<td>9.</td>
<td>a completa</td>
<td>a completa</td>
<td>a completa</td>
<td>a completa</td>
<td>a completa</td>
</tr>
<tr>
<td>10.</td>
<td>a scuza</td>
<td>a scuza</td>
<td>a scuza</td>
<td>a scuza</td>
<td>a scuza</td>
</tr>
<tr>
<td>11.</td>
<td>a vorbi</td>
<td>a vorbi</td>
<td>a vorbi</td>
<td>a vorbi</td>
<td>a vorbi</td>
</tr>
<tr>
<td>12.</td>
<td>a dori</td>
<td>a dori</td>
<td>a dori</td>
<td>a dori</td>
<td>a dori</td>
</tr>
<tr>
<td>13.</td>
<td>a scoate</td>
<td>a scoate</td>
<td>a scoate</td>
<td>a scoate</td>
<td>a scoate</td>
</tr>
<tr>
<td>14.</td>
<td>a căuta</td>
<td>a căuta</td>
<td>a căuta</td>
<td>a căuta</td>
<td>a căuta</td>
</tr>
<tr>
<td>15.</td>
<td>a plăti</td>
<td>a plăti</td>
<td>a plăti</td>
<td>a plăti</td>
<td>a plăti</td>
</tr>
<tr>
<td>16.</td>
<td>a schimba</td>
<td>a schimba</td>
<td>a schimba</td>
<td>a schimba</td>
<td>a schimba</td>
</tr>
<tr>
<td>17.</td>
<td>a cumpăra</td>
<td>a cumpăra</td>
<td>a cumpăra</td>
<td>a cumpăra</td>
<td>a cumpăra</td>
</tr>
<tr>
<td>18.</td>
<td>a sosí</td>
<td>a sosí</td>
<td>a sosí</td>
<td>a sosí</td>
<td>a sosí</td>
</tr>
<tr>
<td>19.</td>
<td>a pleca</td>
<td>a pleca</td>
<td>a pleca</td>
<td>a pleca</td>
<td>a pleca</td>
</tr>
<tr>
<td>20.</td>
<td>a începe</td>
<td>a începe</td>
<td>a începe</td>
<td>a începe</td>
<td>a începe</td>
</tr>
</tbody>
</table>
Unser Fazit ist: die 70 Verben, die in der Tabelle 1 angegeben wurden, zählen zum Kernwortschatz des RaF-A1-Niveaus.


„Der Produzent kann wählen, welche Sätze er produziert, welche grammatischen Regeln er verwendet. Ja, im Grunde kann er eben nur die verwenden, die er beherrscht oder vielleicht glaubt zu beherrschen. Der Rezipient hingegen hat es im Prinzip mit der ganzen Sprache zu tun. Er findet ja Sätze jeder Art, jeder grammatischen Konstruktion, jeden Schwierigkeitsgrades vor, falls er nicht von literarischer Diät lebt. So wird der Rezipient eben rezeptiv viel mehr grammatische Erscheinungen deuten müssen, er braucht eine weitere grammatische Kompetenz.“ (apud Neuner, 1995:149)

Die Verbsformen, für die sich die Autoren der analysierten Lehrbücher entschieden haben, auf dem A1-Niveau einzuführen, werden in der Tabelle 2 zusammengefasst:

<table>
<thead>
<tr>
<th>Verbformen</th>
<th>RaF1</th>
<th>RaF2</th>
<th>RaF3</th>
<th>RaF4</th>
<th>RaF5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indikativ Präsens (prezent)</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Indikativ Perfekt (perfectul compus)</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Indikativ Futur (viitorul coloctrivial)</td>
<td>+</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imperativ (imperativ)</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Subjunktiv (conjunctiv prezent)</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Konditional (conditional prezent)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Infinitiv (infinitiv)</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Partizip II (participiu)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Tabelle 2. RaF: Verbformen auf dem A1-Niveau |

Die Analyse dieser Daten ergibt einerseits die Verbformen, die unumgänglich für das Kompetenzniveau A1 sind, andererseits diejenige, die sich in der Interferenzzone der beiden ersten Niveaus (A1 und A2) befinden. Wir sprechen im letzteren Fall von
passiven Kenntnissen, die früher oder später für den Lernenden zum aktiven Gebrauch dazugehören werden. Folgende Kenntnisse entsprechen dem A1-Niveau für RaF:

- Die Autoren der analysierten Lehrbücher haben sich für die Einführung der Infinitivformen aller fünf Konjugationsklassen: -a, -ea, -e, -i, -î entschieden. Das Fehlen der –î-Verben in zwei Lehrbüchern (RaF1, RaF4) ändert hier wenig, da aus dieser Gruppe auf Niveau A1 sowieso nur zwei Verben in Frage kämen: a hotărî, a coborî (dt. entscheiden, aussteigen). Die Einführung der Flexionsformen aller fünf Konjugationsklassen: -a, -ea, -e, -i, -î für das Indikativ Präsenz ist ein Muss.

- Der Imperativ in der zweiten Person Plural (auch Höflichkeitsform), wurde in allen fünf Lehrwerken angetroffen. Ein einziges Lehrbuch (RaF2) führt die im Rumänischen etwas schwierigere Singularform ein, aber nur auf Niveau A1+, d.h. in der Überlappungszone von A1 und A2.


Um diese Zeitangaben machen zu können, muss der Lernende seinen Gesprächspartner, der ihm diese Information abverlangt, verstehen. Wir würden folgende Verben vorschlagen, deren Perfektform auf dem Niveau A1 erkannt werden müsste: a lucra, a cumpăra, a completa, a pleca, a coste, a fi, a avea, a face, a vorbi, a dori, a sta, a aștepta, a fi, a putea, a bea, a avea, a merge, a ajunge, a fi, a veni, a locui, a scrie, a vorbi, a citi, a veni, a locui, a ști etc. (dt. arbeiten, kaufen, ausfüllen, fragen, nehmen, sitzen/ stehen, warten, kosten, können, trinken, haben, machen, gehen, ankommen, verstehen, schreiben, sein, sprechen, möchten, lesen, kommen, wohnen, wissen, u.s.w.). Die Formen für die erste und die zweite Person Singular, bzw. die Höfflichkeitsform zu erkennen, teilweise auch in der eigenen Gesprächsssequenz zu verwenden, ist auf Niveau A1 ausreichend.

- Für die Einführung des Subjunktivs (conjunctiv prezent – was die deutschen terminologischen Entsprechungen anbelangt, siehe auch Engel, 1993:363.368) wird in den meisten Lehrbüchern entschieden, d.h. in unserer Analyse in vier von fünf Lehrmaterialien. Die Verbform für die dritte Person wird als zu schwierig empfunden und sie gleitet somit in der Übergangszone zu Niveaustufe A2, gehört aber zu den Passivkenntnissen des A1-Niveaus (siehe z.B. auch Ursa A., 2012:3.4, die, nach einer Analyse der Lehrwerke RaF2 und RaF3, ebenfalls
die Notwendigkeit dieser graduellen Einführung der Subjunktivformen als strategisch bezeichnet). Über eine dritte Person wird in einer noch unbefleckten Sprache auch wenig direkt gesagt, somit sind die entsprechenden Verbformen „zweitrangig“, was ihre Wichtigkeit auf diesem Niveau betriﬀt.


- Die Einführung des Konditionals (nur von zwei der analysierten Lehrbüchern thematisiert) wird auf Niveau A1 nicht unbedingt recht fertig. Der damit verbundene Inhalt kann durch die Konstruktion a dori + Subjunktiv ersetzt werden, was uns erneut die Überzeugung festigt, dass die Subjunktiv Präsenzeinführung auf Niveau A1 wichtig ist: Vară viitoare doresc să vizitez Brașovul. Die höfliche Form aber, im Restaurant oder im Café zu bestellen (aș dori) kann dem Lernenden bekannt sein, ohne dass er mit dem ganzen Paradigma konfrontiert wird.

5. Schlußfolgerung


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evaluare (CECR), Diviziunea Politici Lingvistice, Strasbourg, URL: isjvn.vn.edu.ro (abgerufen Februar 2015).


\* Folgende Verben wurden von allen fünf Lehrbüchern (von den fünf analysierten) auf Niveau A1 eingeführt.
\* Folgende Verben wurden von drei Lehrbüchern (von den fünf analysierten) auf Niveau A1 eingeführt.
\* Folgende Verben wurden von zwei Lehrbüchern (von den fünf analysierten) auf Niveau A1 eingeführt.
LIST OF ABSTRACTS IN ENGLISH

RHETORIC OF TETRAD MEDIA
Cosmin-Constantin BĂIAȘ

Abstract: In the digital age, the great development of the media means of communication requires a method of analysis for the new technologies. Through a metatheoretical analysis, we evaluate, from a methodological point of view, the theory of tetrad media. Based on four items (enhancement, obsolescence, retrieval and reversal), four laws concerning the impact and development of every form of communication can be discovered, formulated and analysed. We consider that tetrad media provides a simple theory of media effects that can be critically used to evaluate the ways in which a particular means changes the cultural processes in the societies that adopt it. Finally, we argue in favour of the tetrad media as a qualitative method of analysis in communication sciences.

Keywords: tetrad media, media ecology, Marshall McLuhan, communication theories, rhetorical theories, rhetorical criticism, methodology of communication, aphoristic strategy.

SPORTS VOCABULARY IN ENGLISH AND SERBIAN IN THE LIGHT OF TRANSLATION CHALLENGES
Valentina BUDINČIĆ, Tijana DABIĆ

Abstract: Due to the powerful influence of English on Serbian in the sports field, which has been present since the nineteenth century and which is nowadays particularly striking, numerous translation concerns in this field are emerging. In order to point out some possible translation difficulties which can appear as a consequence of the lack of sufficient terminology knowledge in this field in English and Serbian and due to the complex socio-linguistic and cross-cultural influences, the authors focus on several lexical issues which can cause these difficulties: false friends, collocations and lexical gaps. The sports terms analyzed in this paper are extracted from the detailed contrastive analysis of English and Serbian sports terminology, which included terms from over 100 sports which are popular all around the world. The results of the research can be useful for linguists who are interested in contrastive analysis and translation studies, as well as for ESP teachers.

Keywords: translation, sports terms, false friends, collocations, lexical gaps.

READING IN A FOREIGN LANGUAGE AND THE DEVELOPMENT OF COMMUNICATIVE COMPETENCES AT THE LEVEL OF SECONDARY SCHOOL PUPILS
Sebastian CHIRIMBU, Adina BARBU-CHIRIMBU

Abstract: We all agree that reading has a decisive role in enriching and developing students’ knowledge for the activation of vocabulary, for the growing taste for reading, for beauty, developing imagination, the power of comparison. Through reading the children get to know more characters, go through many stories, identify themselves with the characters and learn to support their point of view. The issue of educating the taste for reading is extremely delicate, the demarcation between tools offered by the school and the pleasure of reading, which is much more difficult to obtain through standard methods in the classroom. Teachers in general and teachers of a foreign language in particular can only contribute to the formation of this passion, they can help children become autonomous readers. Didactic games remain active methods that contribute to the full development of the child’s personality.

Keywords: reading, active vocabulary, foreign languages, creativity

FACEBOOK VERSUS WEBSITE. SEARCHING FOR INFORMATION ON SOCIAL NETWORKS OR ON “CLASSICAL” WEBSITES
Ștefana-Oana CIORTEA-NEAMȚIU

Abstract: Where and how are we researching today on information and how is information organized? Where and how do we find the information needed in the fastest way? What is
hindering and what is speeding the search? Today the information is organized in a different manner and the way we search is different than ten years before. Twitter, Facebook and Co. have changed the way especially young people are getting informed today. The purpose of the present paper is to compare the websites with the Facebook-presences of several cultural institutions in Timișoara, in order to find out about the benefits and disadvantages of searching information via one platform or another.

Keywords: information, (re)search, website, Facebook, cultural institution.

COPYWRITERS’ PERCEPTIONS OF ADS ADAPTATION
Sanda Ligia CRISTEA

Abstract: The aim of the paper is to stress the importance of professionalism in print ads translation. The pairs or groups of ads selected by the author will reflect how the American/ the Australian/ the British or the Romanian ad translators convey the same message. For instance, the British versions of some ads show that, compared to the American or the Romanian advertisers, the British copywriters always respect the ‘face’ of the potential buyer by using politeness markers, and that they successfully succeed in connecting the texts and the images of the ads. The language or punctuation mistakes made by some copywriters also prove that a translator should have both academic and commercial skills.

Keywords: the Romanian/ the American/ the Australian/ the British copywriters, ambiguity, spelling mistakes, politeness markers, coherence, antonymy, audience appropriateness, explicitness.

PAREMIOLOGICAL ANTONYM IN ROMANIAN AND RUSSIAN: THEORETICAL AND PRACTICAL CONSIDERATIONS
Daniela GHELTOFAN

Abstract: A proverb involves a set of operations that make it a linguistic and a cognitive, ontological, cultural and pragmatic phenomenon. In a discourse, proverbs and sayings function as verbal stereotypes: they are “ready-made” discourse units that reproduce, depending on the emitter’s intention and on the link with the message communicated. There are antonymic structures at paremiological level; thus, we identified different implicit and explicit proverbial contrasting structures that we gathered under the label “paremiological antonyms” (PrmA); we then distinguished two main types of PrmA: inter-paremiological antonyms and intra-paremiological antonyms. We exemplified on a Russian and Romanian corpus. PrmA are the most vivid example of the (co)existence of antonyms proper and occasional at phrase, contextual level.

Keywords: paremiological antonymy, inter- and intra-paremiological antonyms, contrasting paremiological meaning.

CITATION PRACTICES IN A CORPUS OF ROMANIAN TEXTS ON ECONOMICS
Teodora GHIVIRIGĂ

Abstract: The present paper investigates the pattern of citation practices in professional communication. The research is based on a corpus of Romanian texts on Economics. Quantitative data indicate a preference for the non-integral type of quotation, interpreted as placing more emphasis on the data than on the person of the authors cited. The existence of combined forms (footnotes and author/date) seems to indicate that the young researchers are not aware of the difference and may not be very confident in using either according to generally accepted practices in the academia.

Keywords: citation, corpus, Economics, Romanian.

INTERSEMIOTICS IN CONTEMPORARY ADVERTISING. FROM SIGN TRANSLATION TO MEANING COHERENCE
Vasile HODOROGEA

Abstract: The very informed contemporary advertising-reluctant consumer asks for coherence and transparency from the creators of the advertising discourses, who, on the other hand, try to
be relevant using local and contextual features even if the brand is international (Pepsi uses a Romanian song within Shazam and the international brand Danone is “Made in Romania”). This paper explores a series of theoretical concepts, from intersemiotic complementarity and cohesion to a contextual model of social semiotics, from translation and adaptation theories to multimodality and intermediality, in order to find some simple instruments for the construction and adaptation of the advertising messages to the consumers’ social, technological and cultural context, able to better target an audience and to maintain coherence all along a discourse that uses from conventional print media and TV to very innovative mobile apps and other digital endeavors.

**Keywords:** intersemiotic translation, context, coherence.

**AN APPROACH TO ROMANIAN LANGUAGE ANGLICISMS**

Andrea KRISTON

**Abstract:** English language is spoken all over the world, and today, anglicisms represent a linguistic unit from the point of view of the expression, meaning or grammatical construction in Romanian, as well as the spelling and pronunciation from British or American English. The present paper aims at studying Romanian language anglicisms and at establishing whether they are necessary or luxury loanwords. Nonetheless, the paper studies the presence of these terms in the sectors they appear most often, starting from various articles published in Capital newspaper.

**Keywords:** anglicism, necessary loanword, luxury loanword, economic sector, financial sector, IT and technology, job titles.

**THE VERB SELECTION ON THE A1 LEVEL IN ROMANIAN AS A FOREIGN LANGUAGE TEXTBOOKS. THE ABACUS METHOD**

Daniela KOHN

**Abstract:** Most of the latest textbooks for Romanian as a Foreign Language (RFL) are undoubtedly based on the Common European Framework of Reference for Languages (CEFR). Their materialization in form of textbooks for the A1 level actually represents interpretation alternatives of the CEFR. Vocabulary and grammar are therefore carefully blended for each “can do” descriptor especially at this first breakthrough level. The objective of this paper is to establish a broad overview of the verb selection operated by several textbook authors at level A1. Which are the verbs that make up the framework for “can do” descriptors of this first level? Which are the verb forms that serve as a foundation for this framework structure and how difficult it was for the authors of these teaching materials to forgo complete paradigms? A comparative analysis of the most used RFL textbooks should establish an absolutely indispensable corpus of verbs at level A1 and their relevant grammatical forms.

**Keywords:** Common European Framework of Reference for Languages, Romanian as a foreign language, descriptors, verb content, verb forms, A1 level.

**ON THE RELATIONSHIP BETWEEN LSP AND GENERAL LANGUAGE TEACHING**

Anca-Raluca MAGHEȚIU

**Abstract:** The demand for LSP-courses has increased considerably in recent years. Especially in the context of the dominance of the English language, which is a clear condition for professional development, mastering the German language represents a clear and important advantage. This happens especially with regard to the increasing globalization and to circumstances such as professional mobility, school and university exchange, tourism, etc. The demand for experts with LSP-related communication skills, mediators with LSP-skills and specialists in LSP-teaching is rising. Therefore LSP-research is necessary in order to create the essential conditions for optimizing the communication requirements.

**Keywords:** LSP, foreign language, didactics, LSP-teaching.
HOW MUCH IS INFOTAINMENT THE NEW NEWS?
Nicolae MELINESCU

Abstract: Infotainment has become a new approach to news reporting lately and introduced into the public sphere matters that seemed hard to crack, especially in terms of economic, financial and political analysis. The inner structure of news production has changed in terms of gathering, processing and disseminating novelties and in the way in which the public evaluated the shifts in media planning biased towards commercialization and entertainment. The «new news» will probably share the fate of the so-called new media (actually, new digital platforms that took over the signs and their significance from print, radio, cinematography and television): groundbreaking experiences will become gradually goods and gains of the journalistic trade while the useless ones will be shaken off in the media industry’s search for new approaches to reality and truth.

Keywords: infotainment, hard/soft news, media communication, news packages, current-affairs magazine.

THE SOCIALIZATION BETWEEN THE EFFECTIVE AND VIRTUAL PATTERNS
Delia NADOLU, Bogdan NADOLU

Abstract: The socialization between the effective and virtual patterns – represent a sociological paper focus on the daily effects generated by the over-utilization of the NICT. The extensive utilization of any devices dedicated for various kind of computer mediated communication can generate an alteration of the basic socialization skills, like direct interactions, face-to-face communication, empathize and so on. If the social interactions trend to be developed mostly into the technological mediated way, then this pattern will be reflected into the loosing of the classical abilities for living together with others. Are we approaching for a living model as in the well known Isaac Asimov SF novel, The Robots from Aurora, without any direct interactions? We will try not to find solutions, but only to show the contemporary risks.

Keywords: socialization, virtual space, computer mediated interactions.

EUROPEAN COMMUNICATION IN THE DIGITAL ERA. A CASE STUDY ON THE AUDIOVISUAL SERVICES OF THE EUROPEAN COMMISSION.
Cristina NISTOR, Rareș BEURAN

Abstract: The European Union’s media communication system has been changing rapidly during the latest years due both to new trends in media industry and also due the euro-scepticism wave expressed by some EU member states. The paper first provides a background on the main perspectives of media industry and public communication. Further, the paper refers to EU’s communication strategies, with a focus on the recent digital initiatives. As for the case study, the authors will conduct an analysis on the Audiovisual Services of the European Union (the video, photo and audio services), in terms of identifying the updated approach imposed by professional media industry and by the consumption preferences of the new segments of audiences in the digital era.

Keywords: public communication, media industry, Audio-Visual Services, video, photo, audio.

THE CONTRIBUTION OF CONSTANTIN NEGRUZZI’S PIONEERING TRANSLATIONS TO THE CONSTITUTION OF THE MODERN LITERARY ROMANIAN LANGUAGE
Elena PETREA

Abstract: In the context of the first half of 19th century, in addition to the development of the education in Romanian and the foundation of theatres and societies, there was an effective “translation policy” into Romanian, all these actions aiming at the national cultural development. The initiators of the movement had the intuition of the function of these translations for the enrichment and the improvement of Romanian language. By reading attentively the translations from French literature due to Constantin Negruzzi and by using reference dictionaries, we identified and analysed the neologisms attested in these texts, whose majority was preserved in the current Romanian lexicon. The raised aspects constitute an undeniable proof of the crucial role played by the translations at the time of the foundation of the literary Romanian language on modern bases.

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Keywords: Romanian translations, 19th century, Constantin Negruzzi, neologisms.

‘HE IS A CRIMINAL IN SERIES’: A FORAY INTO ERRORS BY ROMANIAN LEARNERS OF ENGLISH
Loredana PUNGĂ, Hortensia PÂRLOG
Abstract: The paper contains a qualitative and quantitative analysis of errors resulting from the interference between the learners’ mother tongue (Romanian) and English as a foreign language. The errors have been identified in a sample corpus of argumentative essays (cca 15,000 words) written on general topics, by the Romanian corpus of learner English assembled by Mădălina Chitez. They are classified, the type of L1-L2 transfer involved in their production is explained and their interpretation is complemented by quantitative considerations. The aim of the research is clearly pedagogical.
Keywords: aspect errors, cross-linguistic transfer, error analysis, function words errors, L1-L2 transfer, lexical-semantic errors, syntactic errors.

HISTORY BY STORIES. CLASSROOM USE OF FEATURE FILMS IN DIACHRONIC CULTURAL STUDIES
Dieter Hermann SCHMITZ
Abstract: Achieving cultural competence should be a key component in all university training for translators and interpreters. Usually, knowledge about foreign cultures is taught in specific culture courses, whose aim is to deal with cross-cultural communication. This is achieved by creating a core framework of values, behaviour patterns and personal experiences of the foreign (language) region in question (in my case: German and Germany for Finnish students of Translation Studies). Getting to know everyday life and the current orientations of a cultural area necessitates studying its history and maintaining a diachronic point of view. Although it bears some undisputable disadvantages, I plea for a well-dosed use of feature films based upon historical topics to awaken young students’ interest and to teach history through stories. However, films should be accompanied by other sources of knowledge and embedded into educational tasks, in any case they should never be misunderstood as reflections of reality. Instead, films should be seen as pieces of art displaying a certain point of view and inherent orientation patterns for interpretation. By providing a basic knowledge of film analysis, students should learn to uncover mechanisms of film reception. Ultimately, they should learn that history itself is a construction of set stories. In my paper I discuss the advantages and disadvantages in the use of films in teaching and present an approved model of teaching.
Keywords: didactics of translation, cultural competence, classroom use of films, diachronic Cultural Studies.

PHONETIC TRAPS FOR ROMANIAN SPEAKERS OF ENGLISH IN MEDICAL COMMUNICATION
Patricia SERBAC
Abstract: Communication in the medical field is often impaired because of mistakes made by Romanian speakers of English. Confusion may appear because of the differences in the phonological systems of the two languages. The tendency of some speakers to make pronunciation mistakes touches several areas: the reproducing of vowels and consonants, the accent and the segmentation of the string of sounds. The paper brings relevant examples of pronunciation traps which should be avoided. Correct pronunciation is important both in direct communication and in telemedicine.
Keywords: communication, pronunciation, phonological system, confusion, telemedicine.

TEACHING COURT INTERPRETING ONLINE
Jozef STEFCÍK
Abstract: In this paper we try to share our experience in teaching court interpreting online by using both, the common communication technologies and the mobile platform for professional interpreters at the Constantine the Philosopher University in Nitra. In the subsequent
combination of teaching and practice we want to depict how various online methods can be linked to the semi-authentic didactic models in the court interpreter training. The paper underlines the concept that quality of court interpreting can be improved provided that the outlined didactic modules are adapted to the newest technological trends. Based on this assumption several didactic models for training court interpreters in online mode have been presented.

Keywords: online interpreting, court interpreting, training, exercises, remote interpreting.

MULTIMODALITY AND MULTIMEDIALITY IN COMMUNICATION
Lavinia Suciu, Mugurăş Mocofan

Abstract: Many of the latest studies on the new communication technologies tend to focus more on the opportunities and facilities provided by the transmission medium rather than on the modes of representation. Starting from the idea that the various forms of representation or communication and their means of dissemination are intrinsically linked, in this paper we intend to highlight some aspects related to the production of the message from this particular perspective. The diversity of the forms of representation, which is generated by the peculiarities of the medium of transmission, coupled with the variety of means to process and transfer them demand a complex approach to the message. Hence, we will analyze the creation of a promotional message for an MA study program and we will emphasize the constraints imposed by the context, the aim and the communication framework, on the one hand, as well as the implications for the message due to the multiplicity of the communication channels, on the other. In other words, we attempt to showcase the multimodality and the multimediality of communication.

Keywords: multimodal message, new communication technologies, medium, role, visibility.

SEVERAL ISSUES CONCERNING THE TRANSLATION OF SCIENTIFIC TERMINOLOGY IN RUSSIAN AND SERBIAN
Maţa Ţarin Andreici

Abstract: Due to the technical and scientific progress, the translation of technical and scientific texts has developed considerably and has gained an outstanding importance nowadays. Although translation of a technical text may seem easier at the first sight, on account of its lack of expressiveness, the task of the translator is hardened in this case by the interference between the lexemes common and technical usage. Therefore, in order to realize a correct translation, it is necessary for the translator to have consistent knowledge in the domain of the translated text and of the real phenomena described and of their designations.

Keywords: transliteration of terms, direct equivalent, calque, inner form, transformational translation, descriptive translation.

THE IMPACT OF NEW MEDIA ON IOHANNIS’ PRESIDENTIAL VICTORY
Ada-Maria Țirlea, Andreea-Nicoleta Voina

Abstract: 2014 marked Romania’s first new media presidential campaign, resulting in the unexpected victory of the candidate who had previously been presented by polls and media as the runner-up. Through the same electoral event, we could observe, for the first time, a presidential result favoured by the “citizen-camera witnessing” phenomenon, generated by the Facebook civic engagement of the Romanian voters from abroad. In the present paper, we aim to weigh the impact of the campaign which was carried out on Facebook on the runoff voting days, on the election results. By using the content analysis method, we are going to assess the voting dealignment generated by the first web 2.0 presidential campaign in Romania.

Keywords: new media, campaign, president, Facebook, citizen journalism.