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THEORY, HISTORY AND LITERARY CRITICISM

French Identity in Question between Consumerism and Frenchness: *Les Choses* by Perec[*]

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Abstract: Published in 1965, Perec's novel *Les Choses/The Things* won the French Prize Renaudot and was translated into English two years later, in 1967. Subtitled, "a story of the sixties", it is, as meant by its author, a picture of a time of deep changes in France, on one side, and in French people's mentality on the other side. That is why, we aim at analysing the way in which consumerism imposed changes on the French identity on an individual level taking into account the social and political framework.

Keywords: France, consumerism, identity, Frenchness, Anglo-Saxon influence

1. The Political History of the Post-War France

The '60s were an era of ongoing changes as a consequence of the events having taken place in the '50s. According to McMillan (McMillan, 2003: 75), the "political history of post-war France can be divided into three stages: the era of the notable[1] (…), the era of the state (…) and that of globalization". If during the first stage, French politics was dominated by a group of powerful individuals operating locally, during the second one, it was under the influence of a small number of powerful people operating nationally, while the third stage saw a French state unable to control international technological and economic changes. The era of notable corresponds to the Fourth Republic (1946–1958), while the era of the state corresponds to the Fifth Republic in 1958 and the era of globalization starts in the 1990s.

After France had been liberated, the Parti Communiste Français played a major role in the French political life, while in point of economy, the industrial plants, as well as the coal and metallurgy industries developed:

"The threat that the communist party was seen to pose in the late 1940s ensured a certain degree of unity among the opponents of

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[1] The notables were the ones to choose the President of the Republic; he was not chosen by direct elections.

communism" (McMillan, 2003: 80). Thus, we can see two forces confronting: the communists fighting against capitalism and the Gaullists fighting against the Fourth Republic; the Gaullists make the Fourth Republic collapse and general de Gaulle, supported by a party called the Union pour la Nouvelle République, became the president of the Republic in 1965.

"In economic terms, France became prosperous in the 1960s. This was the age of consumerism: the age of Georges Perec's novel *Things* and of Barthes' essay on the Citroën DS. Consumerism blunted political discontent" (McMillan, 2003: 85). By making his way through history when communicating speeches on TV, de Gaulle himself became thus a part of this society.

1968 was a special year during this period. Students whose number had increased went on strike with the workers, joining them; students' demonstrations made the universities close, all this being caused by the young people's discontentment for not having enough opportunities. Thus, a big question mark was raised around everything the Fifth Republic meant and de Gaulle's only answer was repression which did nothing but making the things worse:

> In some ways, 1968 did represent a challenge to the Fifth Republic. Rigid rules and strict hierarchies were called into question. The consumer prosperity which had appeared to be the Republic's most concrete achievement, was dismissed. (…) The students professed a hostility to both capitalism and American 'imperialism', yet they were attacking a state that affirmed itself in international terms against simple deference to America and in national terms against the unbridled operations of the free market. The students were often fascinated by American popular culture and by the informality of American life that contrasted with the world of the French education system. Sometimes, such people, once they had abandoned their youthful ideological luggage, fitted rather well into the American-owned advertising agencies and software houses that were to transform France at the end of the century. (McMillan, 2003: 89)

It was as if the Fifth Republic embodied rigid rules while America meant freedom on one side while, on the other side, America was seen as an imperialist power built on capitalism, while France was only trying to develop a consumerist approach. De Gaulle's idea of having the students' protest repressed made him lose popularity and finally resign in order to leave the place free for Valéry Giscard d'Estaing whose Prime Minister was Jacques Chirac and for François Mitterrand, the former de Gaulle's challenger in the presidential elections. Mitterrand faced two international crises during his office: one caused by the oil price's rising (1980) and the other one by the intensification of the Cold War.

In spite of all these upheavals, confronted from outside with the American consumerism and from inside with a denial of the values that

the Fifth Republic had promoted, France is "a nation state, a community which has a sense of identity, and which is represented by a government with the task of defending the national interest" (McMillan, 2003: 103). The elements involved by this task are: the defense of the national territory and of its inhabitants, of the economic basis of their existence, the importance of French language and culture in the world.

2. The French Identity – a political construct

Definition. « L'identité se construit, se définit et s'étudie en se rapportant à l'autre, elle est indissociable du lien social et de la relation à l'environnement. La problématique identitaire s'articule à celle des relations entre individus et entre groupes et aux processus de comparaison, reconnaissance, différenciation. Les façons dont l'individu, le groupe se définissent et sont définis sont en étroite relation avec l'alter individuel ou de groupe dans un environnement. L'identité est donc appréhendée comme processus plutôt que comme produit, comme fonction instable et non comme réalité substantielle. Autrement dit, il n'y a d'identité que médiatisée par le sujet en situation. L'identité peut être définie comme l'appropriation symbolique d'un sujet, lui permettant de se définir face à un alter dans un environnement. On trouve dans cette définition théorique les fonctions centrales du processus identitaire qui sont celles de permettre de se dire, de se montrer, d'être entendu, identifié, de maintenir un lien, une existence sociale. » (Voiculescu, 2013: 147)

As a consequence of the Fifth Republic's negative reaction to American consumerism in the 1960s, the XXth century France "had been at the forefront of a movement of opposition to globalization" (Waters, 2012: 2). The reasons as explained by Waters are "a nation struggling to redefine itself and the terms of its political identity in a challenging globalized world" (Waters, 2012: 2). France's reaction (maybe the most violent one at an international level[2]) does not root in the economic matters, but especially in identity issues as the French believe they stand for a set of values and a way of life, have certain symbols and consumerism and globalization are perceived as genuine threats to what Frenchness represents. Globalization is, in points of its social dimension, opposed to identity, being seen by some of its critics as a "cataclysmic force" (Bauman, 2006). Among the ways in which globalization challenges French identity according to Waters (Waters, 2012: 7–8), there are two drawing our attention as they have not only a political, but also a social and cultural impact: "it challenges the

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[2] At the level of highly representative world institutions such as the EU, G20 or the World Economic Forum), French political leaders such as Lionel Jospin, Jacques Chirac or Nicolas Sarkozy questioned the neo-liberal policies.

foundational values on which the French republic is built and which continue to define the terms of identity today" and "it challenges French cultural identity and has long been equated with an Americanization of French culture and with cultural loss". When we speak of the French values, we may refer to either daily things such as the French baguette for instance, or to complex realities, such as the concepts of « Liberté, Egalité, Fraternité ». Whichever the topic might be, we have to conceive them as "things" which are specific for the French people and this specificity becomes obvious when comparing them to other peoples' realities. For the literary period we take into account here, the challenge represented by the so-called "Americanization of the French culture" is at stake. The "other" in relation to which the French people's identity defines is, in our case, the United States of America and everything it stands for.

The constructivist approach of identity shows it (Waters, 2012) as a flexible concept, continuously subjected to changes as a reaction to momentary specific needs. Thus, we can say that the French identity in the 1960s was a reflection of the values of the Fifth Republic and, given the economic, social and political context, it was questioned by what represented at the time the so-called American values. America was seen as a financial power and in its case, the emphasis is not on the community's needs, but on what a group of people may acquire in term of material possessions. "Everything is for sale" could have very well been applied. This model where the money/ to have is more important than the being/ to be was taken by the Great Britain, too and France strruggled to preserve what it considered to be "its own":

> Faced with external preassures for change, cultures tend to reassert their identities and 'civilizational consciousness' and to reaffirm their distinctive status in the world. (Waters, 2012: 30)

Post-war France sees two different movements: at an economic level, the trends lead to adopting the American model while intellectuals fight against what the American way of life meant: Hollywood films, jazz, rock, jeans, coca-cola, chewing gum or Mac Donald's succeeded in making their way in the French evryday life, but also in the French language. For common people, they are related to modernity, trends or wealth, while for cultural ellites, "Americanization (is) treated with hostility as a pollution and a threat, even when they consumed their products" (McMillan, 2003: 195).

> La question identitaire se manifeste par la simple présence de l'autre. Au moment où l'individu essaie de s'identifier à un certain groupe social, il se pose la question qui va de « Qui suis-je ? » (la recherche de l'identité individuelle) à « Qui sommes-nous ? » (la recherche de l'identité collective) et inversement. Cette recherche suppose un renouvellement continu et un changement permanent du processus d'auto-identification, en dépassant ainsi une position autodéfensive ou

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nationaliste et en favorisant la connaissance du propre soi et la reconnaissance de l'autre. (Voiculescu, 2011 : 122)

3. A "Culture of Consumption" in the 1960s' France?

Adopting the American or/and the Anglo-Saxon model meant, in a certain way, giving up the French identity ; it was as if the much blamed consumerism had replaced almost everything Frenchness might have stood for. The choice of a certain way of life, certain goods or certain places related to the United States or to the Great Britain is a biunivoque process: giving up Frenchness and adhering to what is American or British, in spite of a generally claimed view that these "cultures of consumtion" are inferiour to the French one.

"The choice and exhibition of an identity inherent in the selection of commodities is concisely highlighted by the ethnographer Pierre Mayol, who points out that 'acheter est un acte public qui engage, non seulement par le prix que ça coûte, mais parce qu'on est vu par les autres en train de choisir (…). On dévoile donc quelque chose de soi, de son secret." (Walker, 2010 :13)

4. Perec's view

Lately, a number of critical studies (Bracker: 2005, Godden: 1990, Osteen and Woodmansee: 1999) which are grounded in different economic concepts, have been published. The text is seen as "the locus of a play of forces engaging with socio-economic realities" (Walker, 2010: 13).

Perec's novel is about a couple, Jérôme and Sylvie, dreaming of a better life. When they start to work as psycho-sociologists, they become fond of English clothes, by fashionable objects and are torn by the discrepancy between what they wish and what they can afford. Trying to leave behind their continuous dissatisfaction, they spend a year in Tunisia but they cannot get accustomed to a void lifestyle and decide to come back in France accepting to go to Bordeaux for a better job. The end of the novel shows them travelling by train while having a meal which seems nothing but monotonous to them.

The book has as a motto a quotation from Malcolm Lowry, an English poet and novelist, warning the reader in a certain way about the topics in the novel: "Incalculable are the benefits civilization has brought us, incommensurable the productive power of all classes of riches originated by the inventions and discoveries of science" (Perec, 1967: 2). This motto is dedicated to one of Perec's closest friends, Denis Buffard, specialist in market research. The quotation opens by two words related to the field of economics (incalculable, benefits) and the person whom it is dedicated to is a specialist in the field; thus, a skilled reader has all the necessary data to intuit that the book is closely related to economics.

The space of their dreams. The book's beginning is dominated by the look as the very first word is "eye" as if everything which is to be told resembled an exhibition including objects shown in order to be desired and, then, sold/bought. The idea of desire, possibility is rendered by the constant use of the present tense of the conditional mood, a form able to express things which might still happen. (« L'oeil, d'abord, glisserait sur la moquette grise d'un long corridor, haut et étroit. Les murs seraient des placards de bois clair, dont les ferrures de cuivre luiraient » (Perec, 1967: 9). What comes after is the description of a space looking more like a dream space, an extremely stylish flat with large rooms furbished according to the latest fashion and to "the laws of good taste". It is decorated with three engravings; the first one depicts Thunderbird, the magic creature controlling the upper world or causing adventures. The second one shows a ship at dawn while the third represents one of Stephenson's engines. This is the first reference to the Anglo-Saxon world as Stephenson was an English engineer, the pioneer of the railway transport.

The description of this apartment including the furniture, shows the inhabitants' preference for the English objects; for instance, an English bed or an English pair of razors are parts of the scenery. ("(…) Un grand lit anglais en occuperait tout le fond (…) Une porte entrouverte, donnant sur une salle de bains, découvriraient (…) une paire de rasoirs anglais (…)") (Perec, 1967: 11). The entire space is projected by the narrator's using the conditional mood to show an idealized space, but also the fact that its turning into reality might be subjected to certain conditions.

This first chapter depicting what the main characters are hoping to possess is in contrast with the second one, this opposition being noticed at different levels; first of all, the beginning of the chapter uses the same conditional mood, but in a different tense: there is a perfect conditional suggesting unreal actions; the first thing which is wished and seems impossible to be fulfilled is richness ("Ils auraient aimé être riches. Ils croyaient qu'ils auraient su l'être. Ils auraraient su s'habiller, regarder, sourire comme des gens riches. (…)) (Perec, 1967: 16). Being rich is an important value of a consumerist society as it allows to buy anything and to lead a certain type of life associated with pleasure and leisure « Ils auraient oublié leur richesse, auraient su ne pas l'étaler. Ils ne s'en seraient pas glorifiés. Ils l'auraient respire. Leurs plaisirs auraient été intenses. Ils auraient aimé marcher, flâner, choisir, apprécier. Ils auraient aimé vivre. Leur vie aurait été un art de vivre » (Perec, 1967: 16). A second level at which opposition may be grasped is the space: if in the first chapter, the space is large, luxueux, the second one presents a limited space described by different terms such as "exigu" or "rétrécie", "minuscule", "étroit", "dimensions modestes". This feature extends to

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their meals and their holidays and it is related to their economic situation (and this is the first clear reference to economy in the novel): « C'était ce qui correspondait à leur situation économique, à leur position sociale. C'était leur réalité, et ils n'en avaient pas d'autre » (Perec, 1967: 16). The 35 square meters of their flat give them the sensation of suffocation and one may easily notice the discrepancy between their needs and their financial possibilities: « Mais entre ces rêveries trop grandes (…) et la nullité de leurs actions réelles, nul projet rationnel, qui aurait concilié les nécessités objectives et leurs possibilités financières, ne venait s'insérer » (Perec, 1967: 21).

Before or instead of defining themselves by other characteristics, Jérôme and Sylvie are defined by their financial status. This shows in fact what really counts in terms of who they are; everything seems to be reduced to being rich and to affording things and not to being, in the absolute meaning of the word as the society does not value the being in itself, but rather the possessions one has. The space is not a surrounding environment anymore, but a kind of extension of the human being, one of the belongings. The couple has such a passion for wealth that the narrator appreciates that it exceeds the passion for living itself; this equals in fact a passion for appearance and what really counts is what one can show and not what is important at a much deeper level: « Ils succombaient aux signes de la richesse ; ils aimaient la richesse avant d'aimer la vie » (Perec, 1967: 23).

The supply – the temptation of the merchandise displayed

This attraction for what is shown is a behavior which is facilitated by everything around; the narrator spreads throughout the novel all sorts of hints related to what is displayed and can be admired; one of the first "laws" of selling is to show the merchandise, to enable the potential buyer to see it, to admire it, to desire it and finally to buy it. Despite admitting some of the offers might be "fallacious", the virtual customers find them "attractive" – « les offres fallacieuses, et si chaleureuses pourtant » (Perec, 1967: 17). The display of the merchandise, a form of advertisement which is such a common practice for the consumerist cultures, is more and more aggressive and Paris becomes by everything which is shown in the shop windows a kind of "continuous temptation"; the temptation is only the first stage of a sort of shopping addiction: « (…) Paris entier était une perpétuelle tentation. Ils brûlaient d'y succomber, avec ivresse, tout de suite et à jamais » (Perec, 1967: 17). The text offers the reader a series of hints which make him think that the possible buyer finds hard if not impossible to resist, building an isotopy related to "temptation" (*tentation, brûler de, succomber, ivresse*). If the first chapter shows the

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description of a space they are dreaming of but cannot afford, the third chapter continues the idea of the contrast between the desire and possibility; every excerpt in the book underlining this opposition is introduced by the linker "mais" ("but"): « Mais l'horizon de leurs désirs était impitoyablement bouché ; leurs grandes rêveries impossibles n'appartenaient qu'à l'utopie » (Perec, 1967: 17). This idea of "impossible daydream" is associated with a utopia.

The fact that the luxury shops they go to are seen as a kind of "Land of Promise" is also a way to imply that a certain type of life, that dominated by high standards belongs to certain geographical spaces, that is to the United States of America; the expression "land of promise" is an allusion to George Wahington's commitment of economic growth « Leurs premières sorties hors du monde estudiantin, leurs premières incursions dans cet univers des magasins de luxe qui n'allait plus tarder à devenir leur Terre Promise, furent, de ce point de vue, particulièrement révélatrices » (Perec, 1967:23). Thus, if the direct allusion is to the United States as a space of well-being and leisure, the indirect one goes straight to the economic issues of a society where economic growth seems to be the warranty of happiness.

« Il leur aurait fallu emprunter, économiser, investir. (…) Le coeur n'y était pas : ils ne pensaient qu'en termes de tout ou rien » (Perec, 1967: 20).

Fashion and image

Jérôme and Sylvie's desire to lead a certain type of life, a life according to modern standards, requires their complying to certain "rules"; one of them is related to appearance which is, in its turn, related to fashion. The feeling of belonging to/ of being accepted by a certain group is also determined by the way people dress. In this context, Jérôme and Sylvie who want to be seen/perceived as having a certain life standard, are supposed to adopt an appropriate dress-code and this one is not French, but English as they think that it is the symbol of a moment of change in their life: they pass from the student's life and clothes to the employed person's status with everything this might involve « Ils se plongèrent avec ravissement dans la mode anglaise » (Perec, 1967: 32). Jérôme buys his first pair of British shoes, they discover the English textiles (such as wool, tweed, lamb-wool, cashmere, jersey etc), the English brands (Church, Weston, Western, Bunting or Lobb), the English shops « Il en acheta trois, chez Old England » (Perec, 1967: 33) and they are dreaming of a trip to London or even of living in England « Ils auraient aimé vivre en Angleterre » (Perec, 1967: 74).

Their way of dressing is influenced not only by the English fashion, but also by the American one that they get to know through American movies as cinema is a fashionable way of spending time but

also and especially a means of transmitting a type of culture. Jérôme and Sylvie who wish to imitate not necessarily a way of dressing but especially what it stands for (that is a way of life, i.e. the American one) cannot find and even if they should find, they could not afford Arrow or Van Heusen shirts, go to what the French call "Marché aux Puces", a place wherefrom one can buy old things and antiquities: « Puis, ce fut presque une des grandes dates de leur vie, ils découvrirent le marché aux Puces. Des chemises Arrow ou Van Heusen, admirables, à long col boutonnant, alors introuvables à Paris, mais que les comédies américaines commençaient à populariser (du moins parmi cette frange restreinte qui trouve son bonheur dans les comédies américaines), s'y étalaient en pagaille (…) » (Perec, 1967: 33).

The American way of life did not mean only the fashion which could be seen in the American movies; it also meant a lifestyle including going out to bars and Jérôme and Sylvie choose places whose names have Anglo-Saxon resonance (they usually go to Harry's New York Bar); they drink "gin', "punch" or "Guiness" and they enjoy having fun and drinking much, together with their friends.

Another favourite hobby is watching movies; in spite of the French origin of the cinema, the seventh art flourished in the United States where, unlike France, a lot of commercial movies were produced; in fact, Jérôme and Sylvie like what is easy, they like "appearance" and this can be noticed in the movies showing cities like New York or tropical areas or simply in westerns which transport the viewer into another time and space detaching him/her from the surrounding reality: « Ils étaient cinéphiles. C'était leur passion première; ils s'y adonnaient chaque soir, ou presque. (…) Ils aimaient la conquête de l'espace, du temps, du mouvement, ils aimaient le tourbillon des rues de New York, la torpeur des tropiques, la violence des saloons » (Perec, 1967: 52).

The American cinema is opposed to the French one as Americanism is opposed to Frenchness. It is a way of showing that the two French young people willingly give up their own identity or what we could call "Frenchness" in favour of a "borrowed" identity, the American one, which is acquired by the symbolic appropriation of an object which is, in this case, the American cinema: « L'identité peut être définie comme l'appropriation symbolique d'un sujet, lui permettant de se définir face à un alter dans un environnement. On trouve dans cette définition théorique les fonctions centrales du processus identitaire qui sont celles de permettre de se dire, de se montrer, d'être entendu, identifié, de maintenir un lien, une existence sociale » (Voiculescu, 2013: 147). What Jérôme and Sylvie do is exactly to assert themselves as being closer to the American cinema or in a wider meaning to the American culture than to the French one:

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> Ils avaient une forte prévention contre le cinéma dit sérieux, qui leur faisait trouver plus belles encore les œuvres que ce qualificatif ne suffisait pas à rendre vaines (mais tout de même, disaient-ils, et ils avaient raison, Marienbad, quelle merde!), une sympathie presque exagérée pour les westerns, les thrillers, les comédies américaines, et pour ces aventures étonnantes, gonflées d'envolées lyriques, d'images somptueuses, de beautés fulgurantes et presque inexplicables, qu'étaient, par exemple - ils s'en souvenaient toujours -, Lola, la Croisée des Destins, les Ensorcelés, Ecrit sur du Vent. (Perec, 1967: 53)

They like everything which is produced by Americans and is fashionable; the opposition between the French cinema and the American cinema is revealed by the opposition "serious"/"vain". Marienbad which is in fact a short way to talk about *L'Année dernière à Marienbad*, an ecranisation of Robbe-Grillet's novel, is despised and genres such as westerns, thrillers or American comedies are prefered ; the narrator gives some examples of adventure movies (*La Croisée des Destins*) or dramas (*Les Ensorcelés, Ecrit sur le Vent*) being slightly ironic when qualifying the adventures as being "amazing", "full of lyrical surges" and involving "meteoric beauties". The superficial side of their likes or dislikes as well as a sense of "not belonging to" what is French is thus revealed and this leads to a change and they feel like becomings "others"; this change is a change in their identity as this feeling of being others – « Ils changeaient, ils devenaient autres » (Perec, 1967: 33) is related to adopting a new way of life, a way of life which is not specific to the culture they originally belong to, but to a different culture, a new one which they consent to adhere and to become a part of by operating changes in their way of living the everyday life.

Advertisement and motivation studies

> Motivational analysis or research, exploring the public's attitudes to products at a subconscious or unconscious level, is the phenomenon that caused a stir when its aims and methods were exposed by Vance Packard in The Hidden Persuaders of 1957 (Perec, 1967: 241)

The existence and the development of such studies is caused by the desire of making more money and people, in order to reach their goal, appeal to different types of solutions: studying the buyer's behaviour in order to "frame" it into categories which might help the providers sell their merchandise is only one of these and it implies that consumers are not persons having their own beliefs, but masses who can be talked into purchasing a certain item and whose desires and tastes may be manipulated easily. This kind of market research is "imported" from the United States and the terminology used by the narrator is English « testings ou enquêtes-minute » (Perec, 1967: 28).

The Frenchness now – quo vadis?

In fact, dreaming of a larger new flat with all kinds of English things, being attracted by the shop windows, wishing to dress according to the English fashion, going to places related to the English culture rather to the French lifestyle such as bars or taking up watching American movies are only some aspects which show the way by which the couple understand approach the Anglo-Saxon culture, a culture dominated by money; consequently, Sylvie and Jérôme value money more than anything else – « Ils ne méprisaient pas l'argent. Peut-être, au contraire, l'aimaient-ils trop » (Perec, 1967: 84) Their continuous reference is the "other" (in our case, the Other is anything belonging to the Anglo-Saxon culture) who makes his presence felt by common everyday things (such as clothes, decorations, furniture, movies or bars), but also and especially by the values he brings along (such as money which becomes the supreme reason for living).

La question identitaire se manifeste par la simple présence de l'autre. Au moment où l'individu essaie de s'identifier à un certain groupe social, il se pose des questions qui vont de « Qui suis-je ? » (la recherche de l'identité individuelle) à « Qui sommes-nous ? » (la recherche de l'identité collective) et inversement. Cette recherche suppose un renouvellement continu et un changement permanent du processus d'auto-identification, en dépassant ainsi une position autodéfensive ou nationaliste et en favorisant la connaissance du propre soi et la reconnaissance de l'autre. (Voiculescu, 2011: 122)

Published during a period of changes, when the French society and France itself are permanently subjected to the Anglo-Saxon influence, Perec's novel becomes a way of showing what is going on socially, but also a subtle way of criticizing and ironizing the manner in which people react to a foreign culture and especially to a culture dominated by consumerism. Giving up the French culture in favour of the Anglo-Saxon one has been a continuous phenomenon since the 1930's up to now, a phenomenon which has been accounted for by the economists as well as by writers.

After a long period of cultural domination, the French culture (including French as a language) does not enjoy its primacy anymore. Recent years have seen it replaced by a globalized English triggering Anglo-Saxon and American cultures. How does France cope with these developments? By protectionism: the famous "loi Toubon[3] (1994) requiring the use of French for certain purposes, and the enlisting of the

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[3] The law also required the use of French in "all broadcast audiovisual programs, with exceptions for musical works and ʿoriginal versionʾ films" (https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=LEGITEXT000005616341 – 23: 37, 22.03.2018).

European Commission to limit imported material for television and radio" (McMillan, 2003:200) is only an example. The justification was noble; this law aimed at defending the "French culture from inferior foreign products and supply the nation with wholesome cultural and ideological fare" (Modern France: 200). Although criticized by the European Union which regarded it as "particularly offensive to the concept of free competition across national borders" (Ager, 1999: 44), it came into force with all its provisions. In spite of its recent efforts praised by some and criticized by others, Frenchness or the French identity seems to be affected and it finds difficult to keep up with the Anglo-Saxon and American market "invasion".

This paper has not the aim to solve problems, but to raise questions and Perec's literary text was nothing but a pretext that we chose to use in order to make people aware of what identity means, of how and if it should be preserved. So, instead of reaching a conclusion, we would rather ask two questions: Should one make more in order to preserve Frenchness? or Should one give it up as globalization is an irreversible phenomenon which might be seen as the future of the world?

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'Myth plus Psychology' in *Death in Venice*

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Abstract:
In the twentieth century, writers turned their attention to the past and used myth in their works. It is a wrong notion to think of modernity as a rejection of tradition and just in search of novelty since there is a strong connection between modernity and tradition. Thomas Mann is different from his contemporaries in the attention he pays to the past as well as the present. This article examines the importance of the relation of Thomas Mann to both myth and psychology. The significance of the mixture between modernity and tradition, the contemporary elements and the mythological figures, myth and psychology in his masterpiece *Death in Venice* is going to be discussed.
Keywords: Mythology, Psychoanalysis, Thomas Mann, *Death in Venice*, Aschenbach

Introduction

Tradition is the foundation of modernity and in this way, modernity, with all its quest for novelty and its dreams about new ways of being, is dependent on the past. In the nineteenth century, romantic revivals of the Middle Ages flourished in Europe and historiography paved its way through many works of literature. It began with Giambattista Vico's discovery of the myth as the element of novelty fully expressed in his Scienza Nuova or the *New Science*. He has studied philosophy, philology, and classics that had great influence on his views about history, historiography, and their close connection with culture. Johann Gottfried Herder was another influential figure whose works and ideas are fully represented in German Romanticism. It is noteworthy here to mention Sigmund Freud and his insistence on the importance of our past and the danger of our refusal to remember our own preconscious past. In his poems the German poet and essayist Gottfried Benn shows his pessimism and a sense of "history fatigue, a weariness of historicism" (Hollweck, 2006: 2) written one year just before the catastrophe of European civilization: "O dass wir unsere Urahnen wären. / Ein Klümpchen Schleim in einem warmen Moor" ("oh, to be

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one of our earliest ancestors/ A clump of slime who basks in steamy moors" (qtd. in Hollweck, 2006: 2). Rejection of civilization led the historians of the nineteenth century to find in the past something which ended up with "illusory beginnings, that are on the way of the 'Descent into Hell,' the Prelude to Thomas Mann's *Joseph and His Brothers*" (Hollweck, 2-3). After 1918, the main themes in literature and art were the disruption in culture and history, the relative nature of time and "the experience of time having become lost" (Hollweck, 3). The salient examples of new understanding and definition of time and history as well as rediscovery of myth are T.S. Eliot's *Waste Land*, Ezra Pound's *Cantos*, and James Joyce's *Ulysses*.

Theodore Ziolkowski states in his *Mode of Faith: Secular Surrogates for Lost Religious Belief*, "in Germany, the hunger for myth itself became the greatest myth of the 1920s" (2008, 281). In his letter to Robert Heilman, 1956, Eric Voegelin explains the principles of work on myth and story of soul:

> What I just have adumbrated is the basis of historical interpretation since Herder and Baader and Schelling. History is the unfolding of the human Psyche; historiography is the reconstruction of the unfolding through the psyche of the historian. The basis of historical interpretation is the identity of substance (the Psyche) in the object and the subject of interpretation; and its purpose is participation in the great dialogue that goes through the centuries among men about their nature and destiny. (qtd. in Hollweck, 2006: 14)

In his letters to Karl Kerenyi, the Hungarian anthropologist, Thomas Mann emphasized myth and psychology, in his terms "Mythos plus Psychologie", as his natural and significant "Element" (von Gronicka, 1956: 191). For Thomas Mann, myth means more than what the term conventionally refers to. It includes history, legend, and all literary traditions of past; there are no instances of colloquial and commonplace in its language, marked by lyric pathos and recalls the monumental and the well-proportioned statements. Psychology refers to the analysis of the reality of psycho-physical world. He coins the formula "myth plus psychology" in his greatest work *Joseph and His Brothers*, retelling the familiar stories of Genesis from Jacob to Joseph and setting it in the historical context of the Amarna Period. Yet, this combination of myth and psychology lost its vitality and propinquity. This loss is because of the fact that its plot is derived from legend, myth, and ancient history instead of the obvious reality of the contemporary time and its realization is an intentional act of deception. The other reason is the "purposefulness of the rationalization and humanization … of myth with the help of psychology" (von Gronicka, 1956: 192). The third reason is the amplification of irony and author's playfulness in his attitude toward his material. However, such vitality exists in *Death in*

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Venice and everything in the novella is rooted in myth and legend as well as present-day literature, containing stereotypes of both myth and modern literature delving into psycho-physical and outer-inner reality.

Thomas Mann, Myth and Psychology: (Importance of myth and psychology for Mann)

Thomas Mann presents the change in the notion of time and history in his works. In his *The Magic Mountain* (1924) he defined his hero Hans Castorp in this way: "It is his story, and not every story happens to everybody. This story, we say, belongs to the long ago; is already, so to speak, covered with historic mould, and unquestionably to be presented in the tense best suited to a narrative out of the depth of the past" (v). In his essay "Frederick and the Grand Coalition", Mann alluded to the Prussian King Frederick the Great while describing the political situation of Germany. Likewise, in his *Buddenbrook* and *Death in Venice* Mann wrote about the histories of a decline; in the first one, it is the decline of a family and the death of the son of the family, Hanno, and in the latter, it is the decline and grief of Gustav Aschenbach, nineteenth century novelist, while pursuing the love of the young Tadzio.

In an essay of 1933 Jan Assmann, the Egyptologist, pointed to the influence of Mann's Joseph novels, essays, and lectures on our understanding of myth and cultural memory and stated that experts in this field have not paid attention to Thomas Mann as a phenomenologist of the myth. Assmann explained the connectedness of psychology and myth and emphasized that Mann's fascination in human consciousness is related to his preoccupation with mythical recurring pattern. As Mann explains in his lecture on Freud "the age of antiquity and its consciousness of itself were different from our own, less exclusive, less sharply defined. It was, as it were, open behind; it received much from the past and by repeating it gave it presents again" (qtd. in Hellweck, 2006: 15). He insists on myth reanimation and believes that life can find self-awareness only through myth, focusing on the importance of myth and past in the present.

Hannelore Mundt's *Understanding Thomas Mann* gives useful information about the life and works of Thomas Mann and the ambiguities of his writings. She also points to the different aspects of Thomas Mann's works that refer to contemporary concerns and problems, for example the tension between individualism and social conventions. She also elucidates how Mann's personal issues such as his conflict with his repressed homosexual desires are manifested in his novels and shows how these matters are used in larger social and political frameworks. The presence of some recurrent themes in Mann's

works throughout his writing career shows his contribution to the modern style of novel writing. Some of the important themes are the relation between morality and knowledge, the everlasting danger of irrational and yet the difficulty to resist it, the formless nature of sexuality, and the unstable nature of human being and personal identity. In his work, *Death in Venice*, Thomas Mann represents a view of life that includes both the transcendent and the real. This combination reveals itself through the portrayal of mostly realistic and naturalistic theme and style, then psychology, and finally the surreality of the demonic and diabolic. In a speech given in English on 29 May 1945 in Washington entitled "Germany and the Germans" Mann explained the relationship between the German mind and the daemonic as depicted in the story of *Doctor Faustus*. The author uses caricature, the grotesque, with apocalyptic visions and evokes the magical fairy tale world. He oscillates between reality and the surreal world to leave the reader suspended in the fluctuation of reality and magic.

This research tries to investigate Thomas Mann's fascination with time and myth and his understanding of the past by constant self-examination as a writer and artist within the social and political context of his current society. Mann's first preoccupation with time is shown in "The Preface" to the *Magic Mountain* in which the narrator says:

> Since stories must be in the past, then the more past the better, it would seem, for them as their character as histories, and for him the teller of them, the rounding wizard of times gone by. With this story, moreover, it stands as it does to-day with human beings, not least among them writers of tales; it is far older than its years; its age may not be measured by length of days, not the weight of time on its head reckoned by the rising or setting of suns. In a word, the degree of its antiquity has no ways to do with the passage of time in which statement the author intentionally touches upon the strange and questionable double nature of that riddling element. (qtd. in Hollweck, 2006: 5-6)

The narrator of this novel, like Mann's other narrators, has a special tone, it shifts from the tone of a realist novelist to that of an anonymous storyteller who tells the story in the past tense and who presents time as a questionable element which needs more investigation.

Thomas Mann in his *A Sketch of My Life* (1960) indicates that "these interests of today are not inappropriate taste for a time of life that may legitimately begin to divorce itself from the peculiar and individual and turn its gaze upon the typical which is, after all, the mythical" (Mann, 1960: 66). He then continues:

> I do not say the conquest of the myth, from the stage of development at which we have now arrived, can ever mean a return to it. That can happen only as a result of self-delusion. The ultra-romantic denial of the development of the cerebrum, the exorcising of the mind, which seems to be the philosophical order

of the day, is not everybody's affair. To blend reason and sympathy in a gentle irony that need not be profane: a technique, an inner atmosphere of some such kind would probably be the right one to include the problem I had in mind. Myth and psychology the anti-intellectual bigots would prefer to have these two kept for apart. And yet, I thought, amusing to attempt, by means of a mythological psychology, a psychology of myth (Mann, 1960: 67).

He studies ancient works and emphasizes the interconnections between the past and the present events. He believes that "the deepest past is not past, but present at every moment" (qtd. in Hollweck, 2006: 13). His studies are not limited to the mentioned works and he read Freud. His readings reveal themselves in his fictional works and are reflected in his stories to show myth plus Freud's ideas internalized in his writings. The influential works on his writings include Alfred Jeremias' *Das Alte Testament im Lichte der Alten* (1916), Elias Auerbach's *Wuste und gelobtes Land*, Oska Goldberg's *Die Wirklichkeit der Hebraer* (1925), and Bachofen's *Urreligion und antike Symbole* (1926).

Myth in *Death in Venice*:

Thomas Mann revives myth giving it vibrant immediacy and informs reality with myth's eternal grandeur and in his attempt to revitalize classicism he pays spherical attention to the tradition in German literature which is represented by Goethe. Mann confessed in a letter to Carl Maria Weber that he wrote *Death in Venice* after reading Goethe's novel *Die Wahlverwandtschaften* (*Elective Affinities*) five times. Goethe's influence on Mann is represented in the love of the middle-aged Aschenbach for the youthful Tadzio which is similar to Goethe's love for the seventeen-year-old Ulrike von Levetzow: "some sort of relation and acquaintanceship was perforce set up between Aschenbach and the youthful Tadzio; it was with a thrill of joy the older man perceived that the lad was not entirely unresponsive to all the tender notice lavished on him" (Mann, 1954: 50), and Aschenbach's love is explicitly shown: "he whispered the hackneyed phrase of love and longing-impossible in these circumstances, absurd, abject, ridiculous enough, yet sacred too, and not unworthy of honour even here: 'I love you!'" (*Ibidem*: 52). Mann introduces a unique case and at the same time he raises this unique case to the typical making it universal and eternal since Aschenbach, like any lover, tries his best to reach his beloved and wants to solve the problem of their age:

> Like any lover, he desired to please; suffered agonies at the thought of failure, and brightened his dress with smart ties and handkerchiefs and other youthful touches. He added jewellery and perfumes and spent hours each day over his toilette, appearing at dinner elaborately arrayed and tensely excited. The

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presence of the youthful beauty that had bewitched him filled him with disgust of his own aging body. (Mann, 1954: 69)

Thomas Mann in his "Sketch of my Life" written in 1930 stated that, before writing *Death in Venice,* he has never experienced "such a splendid sensation of uplift" (Mann, 1994: 117). *Death in Venice* portrays the author's intelligent mind as a powerful combination of precisely studied and recorded world of contemporary and the immortal and infinite world of legend and man's cultural heritage. Such effort makes *Death in Venice* a unique work of symbolism of myth and the psychological realism. Thomas Mann creates the modern Venice using up-to-date idiom and technical terms along with foreign loan-words and phrases, notably French. He integrates such modern pictures of Venice with exotic elements as fashioned by the imagination of Elizabethan poets and dramatists as well as Italian novelists. Such mingling and montage of classical and modern, reality and literary tradition empowers Mann and enables him to superimpose the world of classical antiquity, historical figures including gods of Olympus in a modern setting.

Furthermore, as we can see in his political writings during and after World War I and especially in his *Reflections on a Non-Political Man* (1918), war and political events have changed this non-political writer into a political one and permanent member of the political discussions such as the Weimar Republic. As Richard White in his *Love, Beauty, and Death in Venice* stated "even though the story is set in what was then contemporary Venice, Mann emphasizes the perennial nature of the themes and issues that he considers by using imagery and allusion to evoke the mythical atmosphere of ancient Greece and by dwelling upon the classical parallels to Aschenbach's own obsession" (1990: 53). The essential Socratic elements in *Death in Venice* include the beautiful youth, the older lover, and the erotic atmosphere of the city of Venice itself: "this was Venice, this the fair frailty that fawned and that betrayed, half fairy-tale, half snare; the city in whose stagnating air the art of painting once put forth so lusty a growth, and where musicians were moved to accords so weirdly lulling and lascivious" (Mann, 1954: 55–56). After falling in love with the young Tadzio, Aschenbach repeats the Socratic claim that corporeal beauty pulls us out of our attachment to the world and its pleasures and reminds us of the spiritual realm. He uses Tadzio's body and his beauty as a catalyst for his artistic powers and for him, as for Socrates, his beloved's beauty is supposed to lead to the spiritual achievement. As Mann tells us, he "fashioned his little essay after the model Tadzio's beauty set: that page and a half of choicest prose, so chaste, so lofty, so poignant with feeling, which would shortly be the wonder and admiration of the multitude" (1954: 46). But the final judgment of the novel is in opposition to Plato's claim

and depicts how the love for beauty can lead to moral disintegration and death.

There exist creatures both of this world and from beyond. Even when they are not of this world, they move in the bright light of reality and their existence is supported by the realistic atmosphere of their surroundings in spite of bringing magic and dreamlike quality. Thomas Mann portrays life as a repetition of mythical patterns. Such view is created in Aschenbach's confrontation with the stranger in his different guises. To study the characters of the novella, we should pay attention to three significant and main figures: the stranger in his different guises, Gustav von Aschenbach, and Tadzio.

The Stranger

The stranger in the cemetery symbolizes Hermes with his straw hat and ironed-tipped cane, seeming as a messenger of upcoming death. His appearance is characterized in a manner which makes the reader to remember an official identification, terse, and exact in its phrasing. Meanwhile, we find out that the stranger who is much more than commonplace reality gains a stereotype reality and becomes a mythical figure. He reveals himself in different characters, once the tempter Satan, then an oppressive merciless emancipator from life's entanglement, and sometimes Death with his specific mask. The influence the stranger has upon Aschenbach is powerful yet depicted in a realistic manner. For example, the stranger's gaze does not make Aschenbach surrender or cast down upon his curved knees with arms spread wide and his head thrown back because such strange reaction shows the absurdity of all abnormality according to Thomas Mann's worldview and his style of writing. Along with physical description, Thomas Mann then turns to the psychological plane and masterly analyzes the effect of Aschenbach's meeting with the stranger upon his psyche: "his heart throbbed to the drums, his brain reeled, a blind rage seized him, a whirling lust…." (1954: 68). This is Mann's peculiar style of writing that in spite of giving a picture of complete realism, he uses myth and legend in their believable existence.

Tadzio

The young Polish boy, Tadzio, also symbolizes two worlds of reality and myth. It is in Aschenbach's imagination that Tadzio is likened to the immortal beings of Greek mythology. Such identification of Tadzio with mythological figures can be described rationally and realistically as an illusion of Aschenbach's imagination as he "noticed with astonishment the lad's perfect beauty. His face recalled the noblest moment of Greek sculpture-pale, with a sweet reserve, with clustering

honey-coloured ringlets, the brow and nose descending in one line, the winning mouth, the expression of pure and godlike serenity" (Mann, 1954: 25). Mann's evocation of the figures of myth and their identification with Tadzio is so vivid that we receive them tangible and realistic. It is the reader's responsibility to distinguish the real boy from the mythical divine figures. Neither Tadzio as the young handsome Polish boy nor Tadzio as the mythological figure are dependent on each other, but are related and identified with each other and eventually are used to offer what Mann has in mind, the embodiment of beauty's fatal allurement for the artist. He is Aschenbach's tempter into the several deliriums, symbol of Dionysus, who leads him into limitlessness and the bliss of Nirvana, yet at the same time, is contradictory to this role being symbol of harmony, balanced, measured, and limited state of form, the embodiment of Apollonian standard. Therefore, Tadzio is both the inspiration and challenge to Aschenbach's creative desire. Thomas Mann creates a kind of mysterious synthesis in the figure of Tadzio who is like us, human and real with all the flaws and failings, and at the same time higher than us, in mythological realm, whose existence is beyond time and space. In this regard, Mann creates a mixture of psychology and myth in the character of Tadzio.

Tadzio with his red knot is similar to three characters in the novel: the red-haired man on the steps of the morgue chapel, the gondolier, and the red-haired wandering musician who, like Tadzio, pilots Aschenbach. The difference between these three characters and Tadzio is that they are satanic and Tadzio is both innocent and corrupted who leads to both his salvation and death. The red tie Tadzio usually wore along with the testicular, overripe red strawberry symbolizes the passion which leads to Aschenbach's decline and final death. Tadzio symbolizes Hyacinthus who has been beaten and humiliated by his friend Jaschu (as Zephyrus) while Aschenbach (Apollo) was watching him seating on his beach chair. Tadzio is identified with different mythological figures and transforms into different roles during the novel. As Frank in his "Mann's Death in Venice" describes, "he is described as having the head of Eros" (1986: 31), then symbolizes Narcissus falling in love with himself and in another occasion when he wrestles with Jaschu resembles Hyacinthus and more interestingly parallels Hermes, the "psychogog" when he beckons Aschenbach out to sea. Aschenbach also referes to Tadzio as "little Phaeax" (Mann, 1954: 29) symbolizing the Phaeacian sailor who pilots Theseus' ship. Venice with its labyrinth streets and canals is like a maze in which Theseus, who resembles the character of Aschenbach, cannot find his way. The minotaur is the plague, cholera, which was destroying Venice and Aschenbach follows the clues throughout this labyrinth to find out the truth about it. His passion is another minotaur which he was in search of, yet different from Theseus, he is destroyed

once he finds it: "he bought some strawberries. They were overripe and soft; he ate them as he went" (Mann, 1954: 71). This line predicts his decline and ultimate demise.

Aschenbach

The same tension between reality and myth can be found in characters and his depiction fluctuates between exaltation and humiliation, between grandiloquence and degradation, between two poles of detachment and empathy. Thomas Mann describes Aschenbach's vacation in Venice in a realistic way and at the same time quotes passages from Homer's *Odyssey*. It drives the reader to think of coexistence of myth and reality and attempt to distinguish between mythological and real setting. This shows an excellent example of sophistication in Thomas Mann's creation which would certainly be well-received and enjoyed by a delicate reader.

This polarized style of writing is typical of Thomas Mann as well as his basic definition of protagonist as an unheroic, and heroism as heroism of weakness. He depicts such heroism and the paradoxical "unheroic hero" (von Gronicka, 1956: 202) in a realistic description and psychoanalysis study of his character. He is associated with Greek and Christian figures like Socrates and Saint Sebastian. They are brought down from their lofty status and represent a man of mature wisdom with un-Grecian pathos. There are references to Socrates/ Phaedrus relationship showing the Platonic love between an older guru and a younger disciple: "Here Socrates held forth to youthful Phaedrus upon the nature of virtue and desire, wooing him with insinuating wit and charming turns of phrase" (Mann, 1954: 45).

In his *Death in Venice: Making and Unmaking a Master*, T.J. Reed studies the clash of narratives in the mythic mode and the realistic mode and represents the novel as "a complex story about complex issues" (1994: 88). He explains how the protagonist, Aschenbach, while living a real world, is overwhelmed by Dionysian impulses when "one night, returning late from Venice, he paused by his beloved's chamber door in the second storey, leaned his head against the panel, and remained there long, in utter drunkenness, powerless to tear himself away, blind to the danger of being caught in so mad an attitude" (Mann, 1954: 56). Reed explains that Mann thinks of *Death in Venice* as a will of its own, meaning that the novella writes itself, with the main character as a kind of writer that Mann wishes to be.

Bernard Frank connects Tadzio and Aschenbach to some mythical figures including "Narcissus and the pod reflecting him, Ganymede and Zeus, a Phaeacian sailor, possibly Phaeax himself, and Theseus head for the labyrinth, Phaedrus and Socrates, Hyacinthus and Apollo" (2006:

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99). The gondolier who carries Aschenbach to his hotel is a devil figure who resembles Charon, a classical figure who entered Christian lore in Dante's *Inferno*, and makes a connection between Aschenbach's Christian background and his developing paganism. Aschenbach's inability to rescue Tadzio shatters his earlier dignified delusions and as Frank explains "it is this humbling and humanizing realization that frees Aschenbach to follow Tadzio/ Hermes, the Psychogog, leader of the souls into afterlife, not as a classical parallel, but as truly and solely himself, while his whole face took on the relaxed and brooding expression of deep slumber" (2006: 100).

The relationship between these mythical figures and Aschenbach can be summarized in this way that as Zeus, Socrates, or even the pool which reflects Narcissus's beauty, Aschenbach acts as a lover in charge. On the other hand, Apollo appears near the end of the novel when Aschenbach puts aside the intellect and becomes overwhelmed with passion transforming into a helpless figure in the face of fate. "Just as Aschenbach was about to spring indignantly to the rescue, Jaschiu let his victim go" (Mann, 1954: 74). References to Dionysus, the god of passion and chaos, exist especially in Aschenbach's dream of the strange god that makes him move away from his former insistence on disciple and move toward intoxication and his dark side. When he finally meets his end, Tadzio acts like Hermes and leads him into the underworld.

Psychology in *Death in Venice*

Thomas Mann is universally known as an intellectual and philosophical novelist who in *The Dial* in November 1922 in his first "Letters from Germany" heralded the rise of a new type of writing he entitled the 'intellectual novel' and referred to German writers and their works: Count Hermann Keyserling's *Travel Diary of a Philosopher* (1919), Friedrich Gundolf's biography of Goethe (1916), Ernst Bertam's *Friedrich Nietzsche: An Attempt at a Mythology* (1918). But the noteworthy point is that none of these mentioned works was a work of fiction and this fact makes a distinction between Mann's novels as philosophical works and these non-fiction ones. Thomas Mann had a comprehensive knowledge of major German writers and philosophers and it is manifested in the ideas he borrowed from those figures and used in his works as part of his intellectual work. He is considered as a modern writer along with other modern novelists such as James Joyce, Proust and Kafka whose novels inaugurate new perspectives in the art of novel writing. The time Thomas Mann has started to write, in the last decade of the nineteenth century, European writers broke their link with traditional realist writing and adapted new techniques of Modernism notably stream of consciousness. Although Mann practiced the same

techniques of writing that Proust and Joyce employed, he was not completely familiar with them and their works since he was German and his works are representative of German thought and philosophy which proves that he was more familiar with great German modern writers like Rilke, Kafka, Musil, and Hesse. Mann learned from them many new conventions of novel writing including psychological characterization. In "A Message from Thomas Mann" Mann points to the catharic effect of literature emphasizing on the imagination rather than moralizing insights and believes that "the study of literature, 'not as texts for moralizing, but through the imaginative insights it offers,' can help peoples to overcome prejudices which are in contradiction to human dignity and the respect of the individual" (1946: 287). He introduces literature as a redeemer which can lead us to understanding and love.

Thomas Mann acts like a soberly meticulous analyst and delineator of physic and psyche and creates the world of myth intermingling with modern world. This reminds us of Aschenbach's creative state of mind which can be regarded as a fragment of self-revelation on the part of the author:

> author of the lucid and vigorous prose epic on the life of Frederick the Great; careful, tireless weaver of the richly patterned tapestry entitled Maia, a novel that gathers up the threads of many human destinies in the warp of a single idea; creator of that powerful narrative The Abject, which taught a whole grateful generation that a man can still be capable of moral resolution even after he has plumbed the depths of knowledge; and lastly… the writer of that impassioned discourse on the theme of Mind and Art. (Mann, 1954: 8)

He was an enthusiastic reader of Nietzsche and his fascination with psychoanalysis in the 1930s and in the 1920s can be rooted back to his interest in the ideas of Schopenhauer, Nietzsche, and Wagner. In his *Reflections of an Unpolitical Man* he wrote about these important figures that attracted his attention and described them as "a triad of eternally united spirits." Mann's view of Romanticism was a contradictory one. On the one hand, he rejects the association of Romanticism with death and the dangerous irrationalism inherent in Romanticism. On the other hand, he felt sympathy with Romanticism and its expression of human inner condition. In "Culture and Socialism" (1928), he rejected the traditional intellectualism in Germany since it was unable to help the mind go forward and he substitutes that with the forward-looking nature of Romanticism. Romanticism with its philosophical ideas as well as literary form penetrated into Mann's works and he inherited from German Romanticism "as awareness of the symbolic nature of the physical world…, and a sensibility for mystical and transcendent aspects of experience" (Travers, 1992: 128). In his novel, *Death in Venice*, those ghostly figures who forewarn

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Aschenbach's failing and final death are not realistic characters yet at the same time are much more than his imagination. The novel examines the blatantly sexual desires. Author's mixture of artistic and erotic discourses shows that Aschenbach's search for beauty is physical and it is in his perception and consciousness, according to Mann's idea of 'psychic reality', that the interweaving aesthetic and erotic desire is obvious.

In his first lecture on Sigmund Freud entitled "Freud's Position in the History of Modern Thought" (1929), Thomas Mann gave his comment on Nietzsche's two aphorisms. His remarks in psychoanalysis and Freud's theories oriented from his interest in unconscious part of human than in the conscious mental life. Mann recognizes the association between Freud, the founder of psychoanalysis, and German Romanticism with its rejection of rationalism, intellectualism, and classicism. He believes that psychoanalysis is revolutionary and focuses on black side of human soul and passion in opposition to rationality and psychoanalysis as new forms of research. In fact, it was Freud who explained to Mann, in his letter on 29 November 1926, the relationship between Napoleon and the biblical figure of Joseph who had been a mythical model for the former as a secret devilish force behind Napoleon's complex career. Mann also used Jung's ideas in his work in different ways and it is even clear that Jung's influence on Mann was much greater than Freud's. Mann borrows his notion of collective unconscious, one of the significant Jungian ideas, and uses it as a kind of cultural unconscious in his work, *Death in Venice*: "He is fortunate indeed, if, as sometimes happens, the disease, after a slight malaise, takes the form of a profound unconsciousness, from which the sufferer seldom or never rouses" (1954: 64). He explains the notion of collective self as "a realm where the borders between the ego and the cosmos are opened, and the ego loses itself and mixes itself up" (qtd. in Bishop, 2004: 35). Aschenbach was the son of bourgeois father and a bohemian mother and for many years he has struggled to get rid of the bohemian aspects of his nature and as Deb states in his "Freudian Psychoanalytic Reading of Thomas Mann's *Death in Venice*: The Clash of Id, Ego and Superego" the protagonist of the novella "after years of living a morally and artistically ascetic life dominated by reason, social courtesy, rigid outlook and discipline, Aschenbach finds himself afflicted with writer's block" (2016: 83). He used to live a life of restraint and reason and was:

> too busy with the tasks imposed upon him by his own ego and the European soul, too laden with the care and duty to create, too preoccupied to be an amateur of the gay outer world, he had been content to know as much of the earth's surface as he could without stirring far outside his own sphere-had, indeed, never even been tempted to leave Europe. (Mann, 1954: 6)

In the cemetery in Munich, he visited an exotic-looking man that disturbed him and he was seized by a desire to travel to the exotic places and this was the reason he ultimately reached Venice. His desire to travel to the exotic Venice is confronted with his status as an artist who is supposed to alienate himself from all kinds of outward pleasures and to stay away from his internal base desires. From the beginning of the novella the conflict between id and superego is obvious in the character of Aschenbach. We can find the battle between antagonistic desires in his inner self. It includes impulse versus repression or exuberance versus restraint which makes Aschenbach be stuck between these contradictory forces of superego and id. At times, he desires to transgress the restraint and rules of the society as it is explained by Mann: "This yearning for new and distant scenes, this craving for freedom, release, forgetfulness they were, he admitted to himself, an impulse towards flight, flight from the spot which was the daily theatre of a rigid, cold, and passionate service" (1954: 6-7). These desires to fly and flee from the restraint of social life which had been repressed since his childhood and limited him in his life as a gentleman now overwhelm him and this battle between id and superego is depicted when he is alone in his house:

> He dreaded the summer in the country, alone with the maid who prepared his food and the man who served him; dreaded to see the familiar mountain peaks and walls that would shut him up again with his heavy discontent. What he needed was a break, an interim existence, a means of passing time, other air and a new stock of blood, to make the summer tolerable and productive. (Mann, 1954: 7–8)

The encounter between Aschenbach's id, ego, and superego can be seen when he meets Tadzio for the first time in the hotel in Venice when he was enamored with the boy's beauty and likened him to Greek statues:

> Aschenbach noticed with astonishment the lad's perfect beauty. His face recalled the noblest moment of Greek sculpture-pale, with a sweet reserve, with clustering honey-coloured ringlets, the brow and nose descending in one line, the winning mouth, the expression of pure and godlike serenity. Yet with all this chaste perfection of form it was of such unique personal charm that the observer thought he had never seen, either in nature or art, anything so utterly happy and consummate. (Mann, 1954: 25–26)

On a psychological level, he is depicted as an old man whose logical self is now overwhelmed by a sudden eruption of emotion which had been always oppressed: "But detachment, Phaedrus, and preoccupation with form lead to intoxication and desire, they may lead the noblest among us to frightful emotional excesses, which his own stern cult of the beautiful would make him the first to condemn" (Mann,

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1954: 73). Aschenbach finally succumbs to his libido --his id-- and expresses his inner drives. He is then controlled by his sexual desires and his longing for the forbidden love and does not suppress them anymore. His desire principle that makes him pursue his objects of desire despite the obstacles surpassed his morality principle which persuades him to leave the city and forget the boy.

> It came at last to this-that his frenzy left him capacity for nothing else but to pursue his flame; to dream of him absent, to lavish, loverlike, endearing terms on his mere shadow. He was alone, he was a foreigner, he was sunk deep in this belated bliss of his-all which enabled him to pass unblushing through experiences well-nigh unbelievable. (Mann, 1954: 56)

During the course of the novella, we find that ego shows itself when there were "not wholly lacking moments when he paused and reflected, when in consternation he asked himself what path was this on which he had set his foot" (Mann, 1954: 56). The combat between his internal desires and external restraints and the ultimate release of his desires and disappearance of his restraints led to his death.

Conclusion

As Travers puts it, it is because of the "unresolved nature of Mann's fiction, the fact that it posits a world that is perpetually open, both for the characters and, in the process of interpretation, for the reader, that makes Thomas Mann one of the quintessential novelists of the modern period" (1992: 130). His preoccupation with myth is not limited to a continual repetition of past and praise of ancient practices but it is a mixture of the past and the present in an attempt to fulfil the past with the novelty of the present. While many other philosophers and writers of his time wrote about the contemporary civilization, Thomas Mann stays within the traditional narrative form and remains loyal to the subjective narrative of the past which is, according to his viewpoint, the origin of the present. His interest in past and mythological elements does not mean that he is oblivious to the present since his works begin with *Buddenbrook* and end with *Doctor Faustus* which shows his attention to the contemporary social political events and his response to those historical situations. In his essay on Schopenhauer, Mann states that "our most intimate self ... must have at its root a connection with the foundations of the world" (qtd. in Bishop, 2004: 34). Like Schopenhauer, Thomas Mann believes that the epic writer's goal is to illuminate the internal life by means of external events. Therefore, every aspect of Aschenbach's inner life and his neutrality can be related to his outward life.

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Food and Dining in Sacheverell Sitwell's
Roumanian Journey

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Abstract:
The paper aims at identifying, through *topoi* like food and dining, cultural and identity codes in 1930s Romania, as reflected in a famous travelogue. The British poet and art critic Sacheverell Sitwell produced this very interesting book on Romania one year after his four-week travel in 1937. Some episodes and aspects will be approached in relation to the writings of another British traveller in the 1930s, Patrick Leigh Fermor, with whom Sacheverell Sitwell shared a deep intellectual friendship.

Keywords: 1930s, Romania, British travellers, food, dining

1. Introduction *or* Getting there

> I feel I must have met Sachie and Georgia at last in the house of Princess Anne Marie Callimachi and Costa Achillopoulos, in 1936. I had just returned from more than three years of travel, much of it on foot, ending up for one year in a charming and tumbledown country house in High Moldavia – in the North of Rumania, that is – not far from the Russian frontier. It belonged to cousins of Anne Marie's, Balaşa and Hélène Cantacuzène. (Fermor, *NS*)

This is how Patrick Leigh Fermor – or Paddy, as friends used to call him –, began his second paragraph from *NOTES ON SACHIE*[1], notes meant to help Sarah Bradford on her monograph of Sacheverell Sitwell. The book was published by Sinclair-Stevenson in 1993[2], when *Sachie* had been dead for five years already. Nevertheless, Paddy's exceptional talent turned the text into a very vivid account and portrayal, both of the remote period before WWII and of his lost friend. By the time Fermor first met Sacheverell Sitwell, the latter had come to be known as one of the finest poets and art critics of his age, having written reference books on music – Mozart and Liszt – and architecture, particularly the baroque. With his older siblings, Edith and Osbert Sitwell, he had managed to gather, starting with the WWI years, a

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[1] I could read the *NOTES* in Leigh Fermor's archive at the National Library of Scotland, in the summer of 2016.
[2] *Sacheverell Sitwell. Splendours and Miseries*.

cultural clique often perceived as rivaling the famous Bloomsbury circle.[3]

As for Paddy, he had taken, at the end of his three-year travel on foot across Europe. a prolonged vacation at a Moldavian estate, where he was living with his first great love, the princess Balasha Cantacuzène. He had met her in Greece, having just returned from Mount Athos, and he had been persuaded by her, after several months spent in rural Greece, to leave for the Romanian rural estate, run at the time by her sister Hélène and her brother-in-law, Constantin Donici. Times were merciful, it was during Europe's Golden Age, and their days were "rich in small decisions"[4], such as going hunting, which book to read, riding, or enjoying meals prepared by faithful servants. From Moldavia, Paddy and Balasha would travel to England several times and meet, on such occasions, some splendidly eccentric people. Sachie was one of them.

> It must have been the Coronation Year, because I remember Sachie saying he'd just finished writing an article about the tradition behind coronations, and it had nearly killed him. We got on well because he was fascinated by my impressions of Rumania. He was beginning to plan a journey there for a book, arranged by Anne Marie, taking Costa and Dick Wyndham. (Fermor, *NS*)

The third major character in the picture, Anne Marie, was a Romanian princess married into the Callimachi family and a descendant of the even more famous family of Vacaresco. Sitwell had gladly accepted the princess' invitation to visit Romania, and therefore *Roumanian Journey*, the book based on his four week travel in 1937 and published in 1938, is dedicated to her.[5] Patrick Leigh Fermor remembers that he was still in Britain when "their party went to Rumania", a party including the already mentioned Costa Achillopoulos, who was going to take pictures; a party "most efficiently bear-led by Anne Marie" (*Ibidem*).

2. What's a nice chap like you doing in a place like this?
2.1. The Inquisitive Traveller

In his picturesque & complex, yet confusing, classification of travellers in the preface to *A Sentimental Journey Through France and Italy*, Laurence Sterne begins by asserting that the reasons people go abroad "may be derived from one of these general causes: Infirmity of body, Imbecility of mind, or Inevitable necessity" (Sterne, 2004: 8). The

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[3] They were famous, among other things, for bringing to England Diaghilev's *Ballets Russes*.

[4] A catchy phrase from a book of short stories by a contemporary British author, with no connection to our topic. It is employed here only for the sake of style.

[5] He would also write a foreword to her 1949 memoir *Yesterday Was Mine*.

oddity of this triad is amplified by his elaborating: "The first two include all those who travel by land or by water", whereas "The third class includes the whole army of peregrine martyrs" – and here he is getting more logical –, "or young gentlemen transported by the cruelty of parents and guardians" (*Ibidem*). There is a fourth category, whose "reasons for travelling are the least complex of any other species of emigrants", whom Sterne labels, in the same non-convincing register, as Simple Travellers.

And he goes on by (re)enumerating other categories: more or less logical – Idle Travellers, Inquisitive Travellers, The Travellers of Necessity; or bizarre – Lying Travellers, Proud Travellers, Vain Travellers, Splenetic Travellers, The Delinquent and Felonious Traveller, The Unfortunate and Innocent Traveller, The Simple Traveller. The category where he himself seems to have enrolled, is the one of the Sentimental Traveller, who travels – and here again confusion increases –, "as much out of *Necessity*, and the *besoin de Voyager*, as any one in the class" (*Ibidem*). If we were to scroll down Sterne's proposal, a good question might be where exactly we could locate Sacheverell Sitwell with regard to his Romanian expedition. And in order to find the appropriate answer, one may start by considering Sitwell's reasons for anybody not going to Romania in the first place, as stated in the Introduction:

> It is far away. If you embarked on the train, determined, for some obscure reason, to continue in it upon the longest journey possible in Europe, the probability is that you would step out, four days later, upon the platform of Constanta on the Black Sea, finding yourself, though you might not know it, at Ovid'd Tomis. That is, of course, unless you include Russia and Siberia as being in Europe. It is a matter of principle. Most persons are satisfied that Europe ends at the Dniester and the Black Sea. So that Roumania is at the far end of Europe. (Sitwell, GB[6])

And he continues by telling his readers how delighted he was at the prospect of visiting Romania. And how he made up his mind not to read anything about the country "before going there, in order to let it come as a surprise" (*Ibidem*). Does this make him a less Inquisitive Traveller? Or a more Innocent one? Not at all, because after his return, he read "all the available books upon the subject" and became aware of the fact that "English literature is nearly silent where that country is concerned" (*Ibidem*). Actually, he pointed to the scarcity of information about Romania from the very first paragraph, in which he mentioned the extremely few items foreigners had a pre-knowledge of: Bucarest[7] and

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[6] GB stands for Google Books, and in this particular text no page number is marked.
[7] That was the spelling for the Romanian capital's name in the 1930s

Sinaia, oil wells, and "beautiful costumes worn by the peasants" (*Ibidem*). Few, but definitely fundamental: the capital, a mountain resort indicating an attractive landscape, the oil wells pointing to the natural resources, and the costumes underlying the power of tradition.

2.2. Detecting the Matrix

With the spirit of the Inquisitive Traveller making its way to the front, Sitwell found, among the available books upon the subject, a 17th century travelogue, *The Travels of Macarius, Patriarch of Antioch*, published in English translation in 1836. Its author, Paul of Aleppo, was the secretary (presumably the son) of the Syrian Archbishop of Antioch, Macarius, who traveled to Moscow in the interval between 1652–1660. And "on his way there, but more especially upon his journey back, the Archbishop passed through Moldavia and Wallachia, being entertained in the monasteries along his route"[8] (*Ibidem*). One of the monasteries happened to be Cozia, which Sitwell himself visited, when travelling from Sibiu down south. He had entered Romania a little bit further north, after a twelve-hour travel by train, got off at Sighişoara and continued to Sibiu by car. While at Cozia, he remembered Paul of Aleppo's words about the curative powers of the landscape:

> A man, seriously ill, is relieved here by the cheerful sound of the waters; not only of the foaming river current, but of the fountain streams falling from the cliffs, and the liver is most particularly revived by the sight of these mountains, by the surrounding verdure, and by the delicate eating of those beautiful fish called Bastrobus.[9] (*Ibidem*)

Apart from the *milieu* – the lush green vegetation and the monastery –, the 17th century traveller records here the *ceremonial* dimension of the "delicate eating", something which reminded us that culinary joys may stand for "recipes, ritualization of gestures, a way of 'being-in-the-world' (Certeau, 1998: 154). Through permanently pursuing pleasure, eating could be another facet (extension or deepening) of travel, bringing up novelty, displaying refinement or exposing hedonism (Danciu & Radu, 2014). As for the Bastrobus:

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[8] Interestingly enough, in 1929 the Romanian writer Mihail Sadoveanu published a novel, *Zodia Cancerului/Under the Sign of the Crab*, in which the events from the second half of the 17th century Moldavia involve the perspective of a French Abbey, Paul de Marenne. The abbey, pretending to be a missionary, is in fact a secret messenger of Louis XIV to the imperial court of Istanbul, to which he is travelling. While in Moldavia, he gets involved in historical feuds, while noticing the mores of the people from various social groups, including those regarding food.

[9] The Romanian word is "păstrăv", and, according to linguists, it came from the Bulgarian "păstărva".

It resembles the fish Soltan Ibrahim, at Tetrapolis[10], and it is prettily marked with red spots. Its taste is fine, and superior in flavor to roast fowl; nothing, indeed, can surpass it as a delicious morsel. It is much famed throughout this country; and, when salted, is carried as presents to the Beg and the Agas. (Sitwell, GB)

One can detect a matrix in the episode recollected by Sitwell. To the already mentioned *milieu* and *ceremonial eating*, we can add *description* – "it resembles the fish… and it is prettily marked" –, *reputation* – "it is much famed throughout" –, *political & cultural iconicity* – fish are "carried as presents", but we may read corruption here –, and a slice of *Orientalism* – "to the Beg and the Agas", the Turkish administrative officers of the Ottoman empire who usually were the first recipients of such rare gifts, meant to ensure the safety of the ruling clans in the two Romanian principalities under Ottoman sovereignty.

3. Ceremonial eating inside convents and square towers

When describing his journey of 1937, Sacheverell Sitwell takes over the 17th century matrix, surprisingly accomplished in most instances within the space of just one or two paragraphs. Soon after Cozia, the members of the travelling party come to realize that they are in a "land of convents", with plenty of "monasteries and nunneries in so many of the mountain valleys" (*Ibidem*). There will also be the fortified Manors of Oltenia – the so-called *kule*, the Turkish word for *tower* –, which attract the attention of the British expedition.

In the author's account on Dintr'un Lemn, a nunnery with a legend attached to it – of a "miraculous icon… embedded into the trunk of a tree" –, we identify the *milieu* – "the magnificent trees" and "the apartment of the abbess or prioress" –, *description & ceremonial & Orientalism* – "divans on which to rest while helping yourself to the glass of water and spoonful of jam" –, items that have a *reputation* and a *cultural iconicity* as well, as they speak forth of "the traditional hospitality of the nuns" (*Ibidem*).

At Hurez, once again we check for the *milieu* – "the most typical and the most agreeable of the Roumanian monasteries" and "the clear Alpine light of the fir woods" –, the *ceremonial* – "in one corner of the courtyard, trestle tables were set up" –, the *description* of the gargantuesque items – "Great cauldrons of soup were carried up, huge hunks of bread and bunches of white grapes" –, the *cultural iconicity* – "It was a scene of a thousand years ago" –, and *Orientalism* – "(they)

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[10] A name for the ancient Greco-Roman city of Antioch on the Orontes, also known as Syrian Antioch, a famous center of Hellenistic Judaism and of early Christianity.

lived in this manner in any great Byzantine convent of the tenth century" (*Ibidem*).

In between the two convents, there is a stop at Govora, a spa resort in Wallachia, where the *milieu* changes, turning urban – a "watering place" with "a surprisingly good hotel" –, incorporating *Orientalism* – "little trellised shops like a Turkish bazaar". Then we notice the *reputation* accompanying the plum brandy – "tuica … the national drink of Roumania" –, the *ceremonial* and its *description* – "served in little long-necked glass bottles" –, and we come to understand its *cultural iconicity* – "after a day or two is the indispensable prelude to every meal" (*Ibidem*).

Later, they visit an estate belonging to the widow of the former prime-minister Ion G. Duca, who had been assassinated by the members of the Iron Guard in 1933. "This was the first occasion to see an old country house in Roumania", writes Sitwell; however, the syntagm *country house* does not exactly cover the reality of the place, the first house – "small and compact, built like a square tower, and with thick walls and no windows upon the lower floors" (*Ibidem*). Inside the second house, the *milieu* has as its main attraction the dining room – boasting "the finest Oltenian carpet yet seen, with wonderful blue colors in its design" –; then a *ceremonial* is performed with the already famous Paul de Aleppo's Bastrobus – "eaten as an hors – d'oeuvre" –, a *ceremonial* further enhanced by the *description* of another famous Romanian dish – "chicken breasts, minced, and served in breadcrumbs with a sauce of sour cream" (*Ibidem*).

When reaching Sinaia, the famous mountain resort where the royal castle of Peleş is located, we find out about another urban yet exquisite *milieu* – "at least one excellent hotel" and "a valley among the pinewoods" –, its *reputation* all over the continent – "on a par with the finest hotels in Europe" –, and the presumed *ceremonial* eating in a place assigned to *haute cuisine* – "restaurant in which hors d'oeuvre, the white caviar and the crayfish are in a class by themselves" (*Ibidem*).

Roman Jakobson has taught us the great lesson of looking for the dominant, and in the five matrices previously detailed, what comes to the front seems to be something that most readers comprehend. A contemporary British novelist must have been right when claiming that "readers understand food". (Harris, website) Primarily, what she had in mind was the fictional discourse; nevertheless, it is much easier to grasp this particular item of food from a non-fictional account, where the author is much more present in order to make sure readers will not miss the essential.

In this respect, it is after having been offered "an unsurpassable luncheon" inside a family home, Mme Duca's *kule*, that Sitwell addresses his readers on what he thought it made the country he was

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visiting unique – "This was our introduction to the Roumanian cuisine, a style of national cooking which is as distinct as the Russian and offering the same contrast of half-barbaric with sybaritic pleasures" (Sitwell, GB). Again, we consider *reputation* – "as distinct as" –, and the hints at East *Oriented* matrices – "Russian", with the "barbaric" dimension apparently opposed to the (refined & decadent?) "sybaritic" one.

4. Food – the Ultima Thule
4.1. A taste of Orientalism

In order to detect what was typically Romanian in the feasts they took part along the journey, Sitwell feels the urge to track culinary influences, among which *Oriental* ones are marked through some very specific products – "There are the primary or superficial traces of the Orient, the glass of water, perhaps, and the sherbet of roses that you find at three or four o'clock of the morning in your bedroom" (*Ibidem*). He states that the two items are a legacy "from a not distant age when pure water was a luxury", adding that people from Turkey and Greece of his time were still affected by the issue.

The way he describes the sherbet of roses is evocative, and we can slightly feel the *gourmet* taking the stage: "this is a spoonful of sticky paste, of the colour of pink roses, lying upon a glass saucer. Its taste is delicious, like the scented airs of Kazanlik, the valley of roses under distant Rhodope, where the air is distilled" (*Ibidem*). If we were to give credit to Joan Harris, "tastes and smells are particularly evocative to us because as newborns we first experience the world though those two senses. (...) It's also a very useful indicator of personality" (Harris, website).

Sitwell's evocative *gourmet* tone is maintained as he insists on the singularity of the home-made sweet and takes delight in providing a legendary aura: "I have been told, too, that in some old Roumanian families paste used to be made from lotus petals, but this water lily sherbet seems to have vanished into the past" (Sitwell, GB). To the same remote *Oriental*-like past belonged – intriguing for an English aristocrat in the years before WWII, but not for the Romanian aristocracy in the 1930s –, "the pair of Albanians attached to the house in which we stayed"[11] (*Ibidem*).

"Sometimes the sherbet is changed for a conserve of cherries or blackberries" (*Ibidem*). Or for the already mentioned jam, to be served while resting on a divan. Both sherbet and jam are, or used to be at the time of Sitwell's journey, *ceremonial* sweets in Romanian culture and a true sign of hospitality. Their consumption followed, more or less, a

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[11] Romanian aristocrats used to employ Albanian mercenaries, renowned for being fierce warriors.

ritual borrowed from other ethnic communities, foregrounding "an identity space, a lifestyle, the realization of a daydream of the good life" (Friedman, 1994: 50) as it was the case, for instance, with Patrick Leigh Fermor when experiencing such a ritual as guest of the Turkish community on the island of Ada-Kaleh[12]:

> Seeing my quandary, a neighbor told me how to begin: first, to drink the small glass of raki; then eat the mouthful of delicious rose-petal jam lying ready spooned on a glass saucer; followed by half a tumbler of water; finally to sip at a dense and scalding thimbleful of coffee slotted in a filigree holder. The ritual should be completed by emptying the tumbler and accepting tobacco, in this case, an aromatic cigarette made by hand on the island. (Fermor, 1988: 229)

The former Romanian principalities were, geographically at least, in between the Russian empire and the Ottoman one, therefore, apart from Oriental influences on Romanian culture and civilization, Russian ones could be noticed as well by the pack of British travellers. When meeting people belonging to a Russian speaking community, actually to "the Russian sect of Skapetz, or the Skoptzi, a sect who made their practice to mutilate themselves" – the ancestors of which had been self exiled because of religious persecutions[13] –, Sitwell and his companions joined them in a ritual of taking turns in being *inquisitive*:

> All are prosperous, living on the rents of their stables, and, in a few moments, we were drinking Russian tea with them and eating honey underneath a pergola of vine in someone's garden. There were eight or nine of these metamorphosed beings, all with the intense inquisitiveness of their kind. (Sitwell, GB)

Because a society, a community, or an ethnic group is "what it remembers; we are what we remember; I am what I remember; the self is a trick of memory" (Albert Wendt, in Friedman, 1994: 142). The Skapetz, as members of a linguistic, religious and sexual minority, needed constant remembering, and the Russian tea *ceremonial* must definitely have been part of the triggering process. Such ceremonials "enable(s) dislocated and contingent identities to establish social alliances and links of solidarity and must be regarded as a foodscape" (Ferrero, in Belasco & Scranton, 2001: 214).

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[12] An island on the Danube, under Romanian jurisdiction, populated mostly by Turks, submerged during the construction of the Iron Gates power plant. Patrick Leigh Fermor's awareness of the cultural iconicity of the island is reflected in the comment he made in the very last page of his Hungarian-Romanian travelogue, *Between the Woods and the Water*: "Let us hope that the power generated by the dam has spread well-being on either bank and lit up Rumanian and Yugoslavian towns brighter than ever before because, in everything, but economics, the damage is irreparable" (Fermor, 1988: 242).
[13] During the reign of Czar Alexis, in the second half of 17th century.

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The identity of the foodscape can change along the travelogue, but the dominant is constant. When describing their last day at the residence of Princess Callimachi, Sitwell places the emphasis on the milieu and on food, pointing to Russian influences, but only to a certain extent: "Perhaps the house, too, is Russian in its atmosphere and, like other things in Roumania, has a suggestion of the Crimean Riviera, of Yalta, or of Alupka[14]" (Sitwell, GB). For the conclusion takes us, beyond doubt, to a culinary identity that is supported by Sitwell's further detailing and comments – "Roumanian, it is certain, was the excellence and profusion of the luncheon with which we were served" (*Ibidem*).

4.2. Romanian excellence

A preamble to the moment in the travelogue in which the excellence of the Romanian cuisine is asserted had been addressed during the first visit to a family home, when being offered an "unsurpassable luncheon" by Mme Duca. Later, in Rucăr, they are confronted with a similar event, in "the house belonging to the family of Madam Dimancesco". We recognize the same fortified *milieu* – "built up on solid stone foundations... a stronghold with a heavy door that would require a battering ram to break it", whereas the inside is covered "with the white or black rugs of sheepskin that are a speciality of Rucar" (*Ibidem*).

The latter is paired, not surprisingly, with another speciality of the place – "a goat's cheese of indescribable delicacy", a *ceremonial description* is given here, "that makes its appearance in round boxes of fine bark" –, and is complemented with the reference to the effects on the palate – "A smoky, acrid, resinous, pinewood taste is the result of this" (*Ibidem*). Little by little, Sitwell and his companions become familiar with Romanian brands, as taste is also "the propensity and capacity to materially and symbolically appropriate a given class of classified and classifying objects and practices; it is the generative formula of lifetsyle" (Bourdieu, 1989: 173).

They had found out, as atttested in the Govora episode, that *ţuica* is the national drink of Romania. At Rucăr, Sitwell feels compelled to record, due to its *reputation*, one of the Romanian national dishes – "Neither must we omit to mention the chickens roasted upon charcoal embers".(Sitwell, GB) Foreign influences are yet to be detected within the frame of Romanian eating reference when tasting and writing about the moussaka – "an *oriental* invention founded upon aubergine, and of Greek, more probably Turkish, origin" (*Ibidem*).

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[14] The Gothic & Mughal palace from Odessa, built between 1828 and 1848, following the plans of the English architect Edward Blore (1787–1879), for Prince Mikhail Semyonovich Woronzoff (1782–1956).

Also Greek was Kalinzachis, the "excellent confiseur opposite the hotel" in Sinaia, with the *reputation* of being "one of the best of its kind... in Europe". He worked at international standards comparable to "Gerbaud in Budapest... Zauner in Ischl... Hanselman in St. Moritz", manufacturing a "conserve of fresh wood raspberries which can only be described as a poem" (*Ibidem*). Taste is again the battle-ground for such ravishing experiences, to which unexpected customers may subscribe – "The bears of the Carpathians are said to be willing to risk their lives for these" (*Ibidem*).

All in all, these little revelations piled up to the epiphany Sacheverell Sitwell eventually had with regard to the Roumanian cuisine. "This, to gourmets", he writes while exploring the culinary wonders of the restaurants in Bucharest, "was the surprise of the Paris exhibition. The Roumanian pavilion was thronged, night after night, for this reason" (*Ibidem*). His reference must be to the Universal Exhibition, held in Paris in 1937, and when checking for illustrious customers, we came across the name of Coco Chanel and of the renowned German-American fashion photographer of the time, Horst P. Horst – "Her chance to sit for him came in the summer of 1937 when Horst joined Bettina Wilson ... American *Vogue*'s editor fashion, for dinner at an elegant restaurant in the Romanian pavilion of the Paris International Exposition" (Simon, 2011, GB).

Both Coco Chanel and Horst P. Horst were there for a reason. Sacheverell Sitwell uncovered that reason in his 1938 Romanian travelogue: "It is probable that, after pre-Revolutionary Russian, the Roumanian is the best native cuisine in Europe" (Sitwell, GB). And he continued by enumerating the delights people, natives and foreigners as well, could share at a Romanian dinner, although he was puzzled by the very late hour dinner started in Bucharest, near midnight, "with a glass or two of tuica" and it

> will consist of ciorbă, a fish or chicken soup made with sour cream; and will be followed by carp, perch or sturgeon. Other dishes are mititei, a compound grilled sausages; tocană, veal with tomato sauce; sărmala, rice balls with chopped meat, wrapped in winter in a cabbage leaf and in summer in a vine leaf, similar, in fact, to the Greek dolma; a tender saddle of lamb; or muşchiu de vacă, *fillet de boeuf*, always excellent. There are, as well, fleica, beef roasted on a spit; or ardei umpluţi, paprika pods filled with rice and minced meat. Poussins roasted on a spit are a specialty of Roumania." (*Ibidem*)

5. Conclusion *or* Cornucopia and everyday life in Bucharest of the 1930s

What Coco Chanel and Horst P. Horst had experienced at the restaurant in the Romanian pavilion of the Paris International Exposition was the epitome of a way of life, as the Romanian arhitect who designed the pavilion tried to demonstrate – "the impressive arcade, which was almost entirely free of decoration... rested on three smaller arches...", and the general feeling was that "the pavilion was somber in character" (Machedon, 199: 303). Even the restaurant benefited from "a single composition generated by the asymmetry of its capacity, while the interior decoration included coats of arms from Romanian provinces and cities, painted on a red background" (*Ibidem*: 304).

Nevertheles, unlike the pavilion, although placed very close to it, the restaurant in Paris "forsakes monumentality for an atmosphere of comfort and cosiness" (*Ibidem*), which was in fact very typical for Romanian restaurants a traveller could notice when crossing the country, as Sitwell did in 1937. The Romanian restaurant in Paris was located on "slightly sloping ground between the Chaillot teraces and the riverside gardens of the Seine," and here comes an almost brand image for Romanian restaurants, "in a picturesque setting of trees and flowers" (*Ibidem*). Sacheverell Sitwell recorded such images when joining people at what he calls "the pleasure gardens of (a) fair" on his way to Bucharest – "open-air restaurants with an improvised roof of leaves and branches" with room for hundreds of people "sitting at tables in the shade" (Sitwell, GB). What one may think could have been a singular experience, the extenuating circumstances of a fair, turns into a generalized life-style, as

> The road, for instance, between Predeal and Sinaia, a distance of twelve miles, appears to be lined on both sides with open-air restaurants, over the greater part of its extent. In Bucarest they are to be found in all quarters of the town. The name for these garden restaurants is grădină. (*Ibidem*)

In another section of his book, Sitwell wrote about people who, after having spent a prolonged holiday in Bucarest, something like eight to nine weeks, had told him that, on leaving, they had realized "there remained twenty or thirty of these small restaurants or grădinăs, to which there was no time to go" (*Ibidem*). The explanation for such abundance of locales could be accounted for, in those pre-WWII years, by the abundance of food. Sitwell stated that Romania had "a cheaper rate of living than any country in Europe. Bulgaria, or Jugoslavia, may approach to it in these matters, but the greater fertility of Roumania produces crops to which those colder countries cannot aspire" (*Ibidem*).

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And he continued by enumerating the resources and their sources – "Chickens are the equivalent of ten pence each", or "excellent fish, fresh water from the Danube and salt water from the Black Sea", or "a variety of fruits, from the apples of the colder north to watermelons" –, and underlined their being typical "of the extreme south of Europe". So, based on what he witnessed first-hand, Sitwell's conclusion was that "life in the poorer quarters of Bucarest must be far from unpleasant" (*Ibidem*).

The practice of going to restaurants, pubs, or *grădinăs* could be included in the larger frame of neighbourhood convention, accessible to all dwellers "through the codes of language and behaviour" (Certeau, 1998: 16). Opposites attract, and the truth lies in the eyes of the beholding traveller, as "acts of consumption represent ways of fulfilling desires that are identified with highly valued lifestyles" (Friedman, 1994: 150). From the famous Capşa, a branch of which Sitwell had visited while in Sinaia, and which "has a confiserie and sweet shop attached to it that has perhaps, no equal in Europe", to "smaller places of less international repute", the author traveller covers a "bewildering choice of food" (Sitwell, GB).

That might have helped him to get to both ends of the social spectrum, as "the art of eating and drinking remains one of the few areas in which the working classes explicitly challenge the legitimate art of living, in a 'convivial indulgence'" (Bourdieu, 1989: 179). On the other hand, it was an endeavour covering equally bewildering choices of eating places, therefore he was able to capture and assess the true spirit of the country and its capital. Whether that is a model to look up to is another, challenging at least, discussion, but let us conclude with Sitwell's final remarks on Bucharest, the true character of which is to be found much more in the fact that

> A summer day, which is divided into two by the siesta, a device, incidentally, that gives the illusion of prolonging human life, could find no more pleasant ending than dinner to the accompaniment of music. This, indeed, is the culminating pleasure of Bucarest. (Sitwell, GB)

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About Two Concepts:
Postmodernism and Rewriting

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Abstract:
This article deals with the particularities of postmodernism that designate rewriting as a primary literary technique, at the same time lending it a critical and challenging feature. Consequently, within the postmodernist context, rewriting gains the status of antiwriting, since its goal is to metamorphose the text and relate to it in an ironical manner, according to the socio-cultural demands. For this reason, feminism and postcolonialism take advantage of the favourable framework developed by postmodernism and choose critical rewriting as a weapon to restate their identities and shift the reader's viewpoint from the centre to the periphery. By promoting pluralism and alterity, postmodernism diverges from the principles of modernism and reconnects with the past, which it subjects to the mechanism of resignification through ludic or ironic means. Naturally, the author-text-reader relationship is also changed; the focus shifts from the author to the readers, the latter being able to coordinate and transform the textual perspective according to their own reading experience and opinion on the textual reality. The reader's new tasks depend on rereading the text, a process that allows the identification of those elements of interest that prompt the rewriting and give the reader the multiple roles of reader and writer.

Keywords: postmodernism, modernism, critical rewriting, rereading, reader-writer

1. Introduction

The shift from modernism to postmodernism – hotly debated by the criticism of the past decade – left visible marks on the creation and reception of literary works. With postmodernism, literary works became ontological writings that closely questioned the human being and its role in the newly built society. The rejection of the principles of modernism was also visible in terminology, the prefix *post-* indicating not only the chronological order, but also the development of a new attitude towards the world and life. Nevertheless, one cannot ignore that since historically postmodernism comes after modernism, this gives one the possibility of constantly relating the new phenomenon to its preceding movement. Naturally, literary criticism has analysed the above-

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mentioned shift minutely, but to reiterate such an analysis would be superfluous. However, in order to describe the context and the particularities of postmodern rewriting as accurately as possible, it is necessary to examine several informed opinions, as they underline those postmodernist characteristics that favour the use of rewriting. At the same time, once the context within which rewriting appeared has been clarified, it becomes necessary to analyse rewriting; although this literary technique has been used for a very long time, postmodernism provides it with new meanings, so that its role changes considerably. Consequently, it is relevant to study both the rewriting within the postmodernist context and its implications for the narrative communication levels: author, text and reader.

2. Postmodernism — conceptual demarcations

The complexity of postmodernism no longer needs argumentation, but the postmodernist view on the world compared with its modernism counterpart remains the topic of a hot and interesting debate. In this regard, a good example is the debate on the *epistemology/ontology dichotomy* that Brian McHale analyses for a better understanding of postmodernism and its particularities. While modernism relies on the epistemological dominant that concerns the knowledge of the world and the self, postmodernism can be interpreted from the ontological perspective (McHale, 2009: 27–31). Consequently, the stress lays on questions such as "Which world is this? (...) What is the mode of existence of a text, and what is the mode of existence of the world (or worlds) it projects? (McHale, 2009: 30). The historical context dominated by acute crises like war or other type of genocide caused a strong reaction against rationality, whose credibility had been lost. Thus, the interest in the ontology of the literary text and the universe it creates becomes the prerogative of postmodern fiction, a context that favours textual strategies such as rewriting, intertextuality or parody, since they can explore the multiple modes of existence of postmodern literature. Going back to the terminological approach of postmodernism, one can say that the prefix *post-* underlines not only the chronological order relative to modernism, but also the idea that the rise of postmodernism is connected with modernism, with the attempt to go beyond a view governed by uncertainties. As a result, *post-* acquires new connotations, expressing the paradigm shift and the release from the authority of a mental construct that no longer provides satisfactory answers. In this regard, Matei Călinescu reviews the multiple interpretations of postmodernism and points out, among other things, the rise above modernism and the embrace of an innovative perspective: "Evil modernity was dead and its funeral was a time of wild celebrations (...) The mere fact of 'coming after' was an exhilarating privilege"

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(Călinescu, 1987: 268), a rejection of the negative attributes of an era that had ended, an opening towards experiment and improvisation.

It goes without saying that for a better understanding of the complex phenomenon of postmodernism, one should relate to modernism and emphasize the postmodernism-past relationship; all the more so because rewriting acquires certain characteristics in the postmodern era and postmodernism develops a different relationship with the past than modernism. In other words, while modernism is against tradition, while the avant-garde promotes the radical rupture from the past and tradition, postmodernism starts a relationship of reviewing what is already written. In *Reflections on The Name of the Rose*, Umberto Eco gives a brief description of the relationship of postmodernism with the past, at the same time revealing the difference between postmodernism and modernism in connection with the same relationship: "The postmodern reply to the modern consists of recognizing that the past, since it cannot be really destroyed, because its destruction leads to silence, must be revisited: but with irony, not innocently" (Eco, 1994: 67–68).

Consequently, one can understand both the necessity of using rewriting and the critical nature that rewriting acquires in postmodernism. It cannot be otherwise, since the failure of modernity (dominated by apocalyptic events such as the Holocaust) and the exhaustion of the avant-garde resources require re-establishing the connection with the past, but by means of irony, a critical style and parody. Readiness for starting the dialogue with the past and the critical nature of this dialogue are among the major coordinates of literary postmodernism, which re-evaluates past writings and changes the perspective completely. Although they live with the feeling that everything has already been written, postmodern writers still choose their themes from the past, but they recycle them and subject them to new conventions. The past is then only a source of inspiration and is to be researched with the postmodern instruments of investigation and textual construction, such as fragmentation or irony, the latter becoming a pillar of creating a text. When dealing with the *modernism/postmodernism dichotomy*, Tamara Cărăuş adopts the entire past as the separation criterion, at the same time underlying the revising nature of postmodernism and the multiple approaches of the past: "Postmodernism, so far as it is known, did not repudiate the past. On the contrary, it claimed it in many different ways" (Cărăuş, 2003: 70). The retrospective view chooses its inspiration sources, the older themes becoming new through resignification. Therefore, the relationship of postmodernity with the past is the strongest argument in favour of the rupture with both modernity and the avant-garde sphere.

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While fully exploring the shift of perspective with the rise of postmodernism in literature, it is appropriate to highlight John Barth's viewpoint described in *The Literature of Exhaustion* and *The Literature of Replenishment*. These two essays can be considered true manifestos of postmodernism, as Barth states that the only way to invigorate literature is to transform it completely and to reorganise the artistic conventions – changes that are promised once postmodernism has been prefigured. Subsequently, a literature that is dull or exhausted can be resuscitated only through postmodern writings, because they use the techniques of a genuine renewal (Barth, 1984: 206).

For a better understanding of how critical rewriting developed into a postmodern literary strategy, one should highlight the manifestations and principles that the feminist movement promoted under postmodernism: the unjust, biased past dominated by patriarchal societies must be revised, reconstrued and eventually rewritten. Feminism as a cultural and artistic movement has its specificity, and the ideas it promotes vary over time with the cultural and historical context. As far as the postmodern age is concerned, one can say that postmodernist theories appealed to the feminist movement especially because they both reacted against modernism. Consequently, feminism is situated under the wing of postmodernism, which rejects faith in reason, the idea of the universal man and the universally valid principles. As it promotes pluralism and showing hostility towards universality and the absolute truth, postmodernism has a great affinity with the feminist principles. Nevertheless, Linda Hutcheon warns that there is a gap between the postmodernist programme and the feminist principles; the two are not fully compatible. More precisely, she states, "postmodernism may propose art as the arena of political fights because it asks multiple and deconstructive questions, but it does not seem capable of turning towards political action" (Hutcheon, 1997: 167). It follows that postmodernism is confined to representation, while feminism wants a change not only in the field of art, but also in the social practices. Precisely for this reason, the feminist movement is not one and the same with postmodernism; it only uses the instruments provided by postmodernism.

Not only feminism, but also what criticism named *postcolonial literature* makes use of such instruments. One should state from the beginning that the colonisation process meant both military-political and cultural domination; the Western influence was visible at all levels. The scars that the traumatic process left on the colonised individuals' conscience are still visible. Exploitation, dehumanisation and racism are just a part of the discrimination and injustice the colonised were subjected to by the imperialists. Imposing the system of values and beliefs, i.e. imposing the imperialist type of mentality caused an acute

identity crisis; the colonised individuals were the victims of a "civilising" mechanism that subjected them completely. This is why one can say that the colonized individuals' purpose was to search for their lost identity or build a new one. Once again, as with feminism, postmodernism favoured the assertion of postcolonial literature, removing the imperialist borders between the centre and the periphery. Furthermore, "the discourse of postmodernism (…) is the discourse of the periphery, a discourse which imperialism had strenuously silenced but which is now made available" (Docherty, 1993: 445). To put it differently, postmodernism provided those who had been silent the opportunity to speak, since, as Nelly Richards says, once modernism was prefigured, "all privileged points of view have been annulled" (Richard, 1993:467). Consequently, the supremacy of the centre over the periphery – that was modernist in nature – was lost with the supremacy of modernism and reason of the Enlightenment. It is postmodern literature that through its textual strategies – such as critical rewriting – revises the unfair part, rewrites it, blames it and discloses all its secrets.

3.   Rewriting within the context of postmodernism

One should specify from the beginning that over time rewriting acquired a series of subtle nuances dictated by the cultural and historical context. The critical nature of rewriting developed in postmodernism and allowed research at several levels: history, sociology, culture, mentality. Accordingly, rewriting plays a major role: it does not require copying, but attaching new meanings to the source works according to the author's intention and, by extension, to the context. Any lexical analysis of the word *rewriting* reveals the iterative character of this literary technique, marked by the prefix *re-*. The repetitive nature that the concept itself implies is certainly noticeable in literature from its beginnings. Rewriting is not the prerogative of literature exclusively, but a phenomenon that, with postmodernity, characterised all areas of daily life, cultural or social. More precisely, the paradigm shift that postmodernism put forward also influenced architecture, cinematography and medicine, where the iterative character was adopted in current research work based on duplicating the individual. What one sees is a radical reconfiguration of the field of knowledge, the changes being nothing else but mirror images of postmodern thinking founded on *revising* and *rewriting*. Therefore when crossing the border of the literary text, rewriting becomes an interdisciplinary concept playing an essential part in many knowledge areas. It is as complex a concept as that of postmodernism, difficult to delimit and theorize about. This is easy to notice if one goes over the ways in which rewriting is perceived by literary criticism. Having studied the various meanings of rewriting, I

believe this hybrid and polyvalent concept can be approached both in general, especially using the subdivisions of the generic intertextuality formulated by Gérard Genette, and in particular, as a critical reinterpretation of the canonical works to which permanent and explicit references are made.

First, it should be said that theorist Gérard Genette lays the foundations of one of the best-known and most frequently analysed delineations of transtextual practices. His theoretical study always includes examples from the world literature and clarifies the possible transtextual interaction with definitions and examples. On examining the field of transtextuality, the theorist identifies five categories of relationships among texts, at the same time considering the possibility of adding other categories over time: intertextuality, paratextuality, metatextuality, architextuality and hypertextuality (Genette, 1997: 8–12).

The privileged category is undoubtedly hypertextuality, which Genette defines as follows: "any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text a (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary" (Genette, 1997: 5). Genette includes rewriting in hypertextuality, having the same principles generally. Additionally, if one explores Genette's differentiations in greater detail, one can say that rewriting, with the meaning I assigned to it previously, is almost the same with what Genette names "serious transformation or transposition" (Genette, 1997: 212). This last category implies the creative reconfiguration of the source text, an ample modification in line with the authorial intention.

Although one cannot speak about rewriting without mentioning Genette's palimpsests, one must distinguish between rewriting as deriving one text from another (rewriting in a wider sense) and rewriting as counterwriting, where the prefix *re-* means *anti-*. It follows that in a narrower sense, postmodern rewriting goes beyond Genette's conception of textual derivation and becomes more complicated and dependent on the political and social context. In other words, one can no longer speak of *literature in the second degree*, because rewriting, now quite complex, becomes the main writing: "(…) contemporary rewrites are no <<footnotes>> to available stories and, more generally, to narrative <<topoi>>" (Moraru, 2001: 8). A free-standing writing, rewriting is not interpreted as another variant of the same text, but a separate writing with a new theme (the innovative character is provided by resignifying the hypotext), a style of its own and naturally an authorial intention that is different from or even opposed to that of the source text. Moreover, it should be said that postmodern rewriting differs from rewritings of other ages in that it allows the practice of the so-called minor genres like romance, children's literature, parodies/satirical discourse, modern fairy

tales, SF etc. Minor genres seem physically inconsistent with the classic ones, but once again postmodernism removes the border between major and minor and questions the notion of genre as a category that differentiates one literary work from another. In other words, postmodernism promotes the mixing of genres, ideas and particularities, rendering the barriers between them irrelevant. The fact that critical rewriting prefers the so-called minor genres that are yet to be explored, reveals the idea that literary postmodernism passes itself off as the discourse of the periphery, of everything that has been marginalised – both as theme, ethnic or social category and literary genre or style.

4. Levels of narrative communication: from reading to la rereading

It goes without saying that rewriting requires one to judge the relationship between the narrative communication levels from a new perspective. The manner in which the authors relate to the texts they start from (the source texts) is a major topic of analysis. Irrespective of its nature (ironical, ludic or appreciative), the authorial intention relative to the canonical text becomes visible to the reader, since the authors do not make references to the source text, but recreate the initial fictional universe according to their own vision.

In modernity, the author-reader relationship underwent certain transformations. The shift of perspective brought about other changes in the narrative communication levels. Unmistakably the reader plays a unifying role to the extent that collage and fragmentation are the most commonly used techniques in creating a text. It is the reader, dissatisfied with what the author offers, who gives the text a global meaning. More than ever, the readers play much-diversified roles, since they are the ones who make the puzzle pieces of the text and suggest an interpretation. The reader's role grows in complexity as the author's role diminishes in importance. The latter, although he intervenes on the textual level, making changes or additions, is not able to develop interpretative paths, this task being assigned to the reader exclusively. Roland Barthes points out that "(…) the birth of the reader must be ransomed by the death of the Author" (http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf the eighth of February, 2018) Logically, the death of the author takes place simultaneously with the birth of the reader, a reader with multiple tasks at the interpretative level. In my opinion, rewriting proposes that the readers should play a double role. They do not read the text with a sense of detachment, but examine it with critical eyes and mentally reconstruct it so that they can recreate it later, through rewriting in their personal manner. The readers' fundamental part is to assign meaning to what they read, to interpret the meanings they discover, since "A text's

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unity lies not in its origin but in its destination" (http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf the eighth of February, 2018). In this respect, a permanent dialogue between the text and the reader becomes absolutely necessary, since it is the questions to which the reader cannot find an answer that determine the rewriting.

Reading is no longer governed by the author; it is up to the reader to do it, and the chief relationship is that between the text and its reader. To that end, the reader not only updates the text mentally, but also explores the blanks to fill them with meaning. Umberto Eco underlines that "The Real Reader is the one who understands that the secret of a text is its emptiness" (Eco, 2004: 40). The blanks, the empty spaces in the text appeal to the readers' imaginative capacity, as commenting upon them depends on their interpretation abilities. The emptiness is not impossible to explore. On the contrary, it is very fertile, challenging the reader's imagination. That is why one can say that while filling in the blanks, the reader takes active part in creating the text. Moreover, the blanks are the main reasons for rewriting the text and turning the reader into a writer. The readers' freedom to interpret the blanks is one of the roles they play on the textual level. The blanks open up "an increasing number of possibilities, so that the combination of schemata entails selective decisions on the part of the reader" (Iser, 1978: 184).

An essential aspect of the full understanding of rewriting is the *reading-rereading* relationship. While the first reading is for pleasure (or under the pressure of exterior obligations), rereading is more complex because it requires full attention to details and increased awareness. When speaking about the importance of rereading, Matei Călinescu describes it as "a vortex of interrogations, often about matters of apparently little importance or even negligible, but able to unveil textual and intertextual microsecrets (…)" (Călinescu, 2007: 368).

From this viewpoint, rereading and rewriting are inseparable, a dichotomic structure placed at the foundation of postmodern works that result from a process of critical review. In other words, rereading changes into rewriting, always accompanied by an impressive supply of operations of textual reinterpretation and resignification.

4. Conclusions
Following the above presentation and in an attempt to give a definition consisting of puzzle pieces, one can consider postmodernism a pluralist, multiculturalist, eclectic, discontinuous, hybrid and hostile to linearity phenomenon that promotes identity-related, feminist and postcolonial discourses, gathering under its large umbrella all the literary works that amend the past and rehabilitate those excluded or

marginalised. When one studies the concept of *postmodernism* and searches for its definitions, it becomes clear that each theorist proposes a different approach of the concept. This helps putting together a bigger picture that in turn helps one to grasp the complexity of the phenomenon and its principles. Our theoretical investigations lead to the conclusion that whatever the causes of treating critical rewriting as the preferred postmodernist strategy, this technique always stands out as a necessity of the socio-cultural context. The latter underlines the problematics of *feminism* and *postcolonialism* that engage in a dialogue with postmodernism, taking advantage of a framework that favours the assertion of identity-related policies. Under such circumstances, critical rewriting becomes the ideal instrument for achieving the social, identity-driven and cultural objectives. Furthermore, rewriting emerges as an independent and aesthetically valuable work, not just a variant of a canonical text. Founded on ethnic, ideological and social principles, rewriting cannot be understood out of the context that produced it; that is why it becomes the instrument with which the unfair, discriminatory past is corrected, triggering an action of revision and resignification.

Concepts like *reader-writer*, *rereading* or *textual blanks* are interconnected and prove useful for the metamorphosis of the active, critical reading, and for the critical rewriting of the read text. We have found that an interdependence relationship is established between these concepts that fuel the readers' desire to change their attitude towards what they read and adopt a firm standpoint through rewriting.

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Cultural Memory Studies and the Idea of Literature: A Cosmopolitan Critique

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Abstract:
This essay examines the implications of a turn to cosmopolitanism in humanities and social sciences for cultural memory studies. The essentialist-culturalist assumptions of cultural memory studies regarding identity and belonging are criticized from a cosmopolitan perspective. Contrasting the provincialism and parochialism of cultural memory studies with a universalist orientation in cosmopolitanism is expected to bring to light some of the possible ways in which an interdisciplinary dialogue can be established between the two.
Keywords: cultural memory studies, cosmopolitanism, world literature

Introduction

The implications of a turn to cosmopolitanism in humanities and social sciences remain to be explored for cultural memory studies (henceforth CMS). In this essay, we first review the contemporary status of CMS as a disciplinary paradigm, and then reevaluate some of its core concepts and assumptions from a cosmopolitan perspective, including the construction of "cultural memory" itself. Juxtaposing a universalist orientation in cosmopolitanism with a culturalist provincialism (and nationalism) in CMS will help bring to light some of the possible ways in which CMS and cosmopolitanism can benefit from an interdisciplinary dialogue. Insofar as "national literature" is claimed to play a pivotal role in shaping cultural memory, the idea of world literature can be used to suspend frontier views of literature and reinvigorate new forms of planetary literary humanism.

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Cultural Memory Studies

With modernity the past became a problem. To be "modern" according to Terry Eagleton meant "to relegate to the past everything that happened up to 10 minutes ago (…) Like a rebellious adolescent, the modern is defined by a definitive rupture with its parentage. If this is a liberating experience, it can also be a traumatic one" (2005: 7). In contrast to the enlightenment ideal of modernity as moving beyond infancy of pre-rational man and allegedly treading on the path of progress, the historical past did not simply vanish away, nor did it constantly haunt the present in a specter of trauma. As early as T. S. Eliot's "Tradition and the Individual Talent" (1919) the necessity was felt for imagining new ways of negotiating cultural heritage with the modern individual's voice. This dilemma was later couched in oedipal terms by Harold Bloom in his *The Anxiety of Influence* (1973). In early twentieth century, Freudian-Bergsonian views of memory as individual consciousness were giving way to a more culturally oriented perspectives. The shift was also reflective of the emergence of nation-states, the need for raising collective consciousness, and inventing traditions for the purposes of legitimation.

The last two decades has seen the emergence of memory studies as a new inter/trans/multi-disciplinary paradigm in the humanities and social sciences. The complex connections between culture and memory is now being studied in different fields including psychology, neurosciences, anthropology, history, sociology, arts, literature, communication studies, cultural studies, and media studies. Memory studies has given cognitive psychologists new tools and patterns for examining the neurological basis of remembering, creation and storage of autobiographical and historical memories. Topics like historiography, official/personal memories, rituals, historical monuments, tradition, myth, heritage, collective identity, and community are now at the forefront of critical analysis. In the contemporary context of amnesiac modernity and the hegemony of technocratic states, the preservation of memory may appear to be a political act in itself. For some marginalized groups and the so-called subaltern minorities, cultural tradition and heritage are tools for resisting global homogenization. Rooted in this view is a nostalgic desire for restoring the past.

From a memory studies perspective, culture is theorized as a set of complex and multidirectional processes of remembering and forgetting. Immediately enter the scene controversies over historical memory, representation of memory, memory politics, archive and canon, and in short, power. Remembering and for that matter forgetting is always entangled in the network of power relations. The study of this complex network of relations and omissions has led to various issues

which can be broadly summed up under the category of CMS. According to Astrid Erll,

> "Cultural memory" is an umbrella term, which unites all possible expressions of the relationship of culture and memory – from *ars memoriae* to digital archives from neural networks to intertextuality, from family talk to the public unveiling of a monument. Cultural memory can thus broadly be defined as the sum total of all the processes (biological, medical, social) which are involved in the interplay of past and present within sociocultural contexts. It finds its specific manifestation in memory culture. (2011: 101)

Combining theoretical with empirical (e.g., psychology, ethnography, etc.) methods, memory studies addresses such issues as the relationship between mind, culture, and history, reconstructing the past through memories, formation of shared collective memories (official and popular), the relationship between history and memory, sites of remembrance, and the hermeneutics of memory. What matters in all these scholarly endeavours is an attention to the significance of the interplay of past, present, and future in a socio-cultural context. Erll defines CMS as an interdisciplinary approach to examining "the interplay of present and past in socio-cultural contexts" (2011: 2). Although the first use of the term collective memory (*mémoire collective*) goes back to 1900s, memory has always been a topic of reflection for the philosophers, social thinkers, artists, and writers. However, the contemporary emphasis on the culturality of memory is a specifically modern phenomenon.

An early harbinger of CMS was Maurice Halbwachs. What became clear in his studies was that individual memories were strongly framed by cultural contexts, more specifically, family, friends, and social groups. Moreover, remembrance of the past was found out to be directly influenced by the present circumstances. As Halbwachs put it, "The past is not preserved but is reconstructed on the basis of the present," which is always in accord "with the predominant thoughts of the society" (1992: 40). In this sense, memory was understood to be far different from history. The constructedness of collective memory for Halbwachs is analogical to the system of language and the whole cultural baggage attached to it (1992: 173). It is important to note that the distinction between cultural memory and history is sometimes glossed over in (literary) cultural memory studies as the demands of the present might force some to replace history with memory for appropriative reasons.

Pierre Nora's concept of *lieux de mémoire* as places, events, and objects of national (French) collectivity has been at the heart of CMS. *Lieux de mémoire* or memory places (*loci memoriae*) refers to

any significant entity, material or immaterial, which has become a symbolic element of the memorial heritage of a community. Sites of memory are where culture crystallizes itself, and can include places such as archives, museums, or memorials; concepts or practices as commemorative rituals; objects as emblems or manuals; and symbols. (Whitehead, 2009: 161)

The materiality of cultural memory refers to any objects and figures which create a sense of continuity between the past and the present. It should be noted that sites of memory has both a literal (e.g., Lascaux, Versailles, the Eiffel Tower, street names) and figurative (tokens of cultural identity: the *Marseillaise*, Bastille Day, gastronomy, the memoirs of Chateaubriand, Stendhal and Poincaré) meaning in Nora's works (Connerton, 2006: 319); it may also refer to events (e.g., Bastille Day or the Tour de France) and symbols and objects (e.g., the French flag, "liberty, equality, fraternity"). Such a typology of memory remains to bear its impact on literary and cultural studies.

In Jan Assmann's view, cultural memory can be defined as "that body of reusable texts, images, and rituals specific to each society in each epoch, whose 'cultivation' serves to stabilize and convey that society's self-image" (1995: 132). Literature can be viewed as both material and immaterial carrier of cultural memory. The epic, for example, operates as a significant symbolic construct– whether rooted in historical facts or initiated by a search for a myth of origin – in the memorial heritage of a community. In this view, remediations of the epic in any form (written, visual, ritual, etc.) can work as a site of remembrance where a culture and for that matter a community redefines itself. However, the notion of "society's self-image" is predicated on the problematic assumption that there is a structure of collectivity which is expected to be preserved through revitalizing cultural memory.

In *Cultural Memory and Western Civilization: Functions, Memory, Archives* (2011), Aleida Assmann divides cultural memory into two types: functional memory and storage memory. She argues that functional memory is "group related, selective, normative and future-orietned" and operates mainly in the form of various symbolic practices (traditions, rites, canonizations, etc.). Storage memory, on the hand, is embodied in all kinds of material representations (books, images, films, museums, archives). These two types of memories are interconnected: "In functional memory, unstructured, unconnected fragments (of storage memory) are invested with perspective and relevance; they enter into connections, configurations, compositions of meaning – a quality that is totally absent from storage memory" (Assmann, 2011: 127). In other words, passive memories may become active when infused with meaning. The dichotomy of passive/active in memory studies is symptomatic of a hypostatizing perspective whereby an entity is given

functional force prior to its circulation within the network of individual agency. Put differently, memory without a *memory carrier* (i.e., individuals not the abstract notion of collectivities) does not exist as such. The objection that material sites and symbols are manifestations of memory is also misguided in that phenomenologically speaking an object without a subject to perceive it is an ontological non-entity. Moreover, the relational status of objects to individuals connotes the heterogeneity and diversity of the meaning of cultural memory.

The past is a dynamic semiosis. The present is the criterion for selecting and perspectivizing the past. (Erll, 2008: 5) In other words, any creation of the past is a re-presenting. Memory plays a crucial role in understanding a culture not because it is related to the past but because it operates as the frame for relating the present to the past (Terdiman, 1993: 7). According to Wang, collective memory can serve as therapeutic practice for a community and its members, as it comprises an active constructive process during which the members of a community participate in interpreting and processing shared past experiences (particularly traumas) into eventual memory representations, often in such forms as narratives, dramatizations, art, and ritual. She further argues that,

> to understand the processes, practices, and outcomes of social sharing of memory, or collective remembering, one must take into account the characteristics of the community to which a significant event occurred and in which memory for the event was subsequently formed, shared, transmitted, and transformed. In other words, one must look into the social-cultural-historical context where the remembering takes place. (2008: 305)

Modes of remembering the past can have an immense influence on the present. Memory is an intersectional phenomenon in that it affects and is in turn affected by different social forces including religion, class, familial relations, and politics. Our present lives as individuals and collectivities are shaped in relation to the memories of the past and expectations from the future. For many CMS scholars, a community to exist needs collective memory. As Wang notes, "Throughout history collective memory has been central to the creation of community, from a small unit such as a family to an entire nation. The social practice of collective remembering allow the members of a community to preserve a conception of their past (2008: 307). It is through narrative that a culture organizes its conception of reality and identity. In this view, memories guide our moral choices. According to Joanne Garde-Hansen, the concept of memory destabilizes grand narratives of history and power, as "memory, remembering and recording are the very key to existence, becoming and belonging"

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(2011: 18). Culturalists argue that narratives of cultural memory relate the past to the present, legitimize our actions and ideals, and define the identity of a community. The kind of identity politics envisioned in these approaches not only essentializes history but also assumes that identity is a narrative construct once and for all.

Paul Connerton (2006) has identified three main topics in cultural memory studies: mourning, typography of remembrance, and the experience of memory in modernity. Mourning refers to the study of remembering tragic pasts, traumas, wars, genocides, and any form of historical wounds on a relatively collective scale. Typography of remembrance is the study of "monuments, buildings, and entire landscapes as media of memory" (2009: 318). Finally, arguing that memory has a history, that is, the meaning, workings, and functions of memory has changed in the course of time, a group of scholars have been concerned with the problem of too-much/too-little memory in modernity. In *On the Difficulty of Living Together: Memory, Politics, and History*, Manuel Cruz presents a detailed analysis of memory and forgetting by defining their forms and uses, political meanings, and social and historical implications. According to Cruz, memory is not an intrinsically positive phenomenon but an impressionable and malleable one, used to advance a variety of agendas. He focuses on five memory models: that which is inherently valuable; that which legitimizes the present; that which supports retributive justice; that which is essential to mourning; and that which elicits renunciation or revelation (Cruz, 2016). One advantage of Cruz's approach is that it highlights the diversity and malleability of memory within the contemporary network of relations and appropriations.

Too much emphasis on collective memory in contrast to individual memory might lead to the assumption that we are dealing with two different kinds of memory. In other words, one could object to a theory of cultural/collective/social memory by asking: Does a society have a mind? Does a society/community/culture remember? To answer these questions, it should be noted that cultural/collective/social memory is a metaphoric transference of the individual ability to remember onto the social field. The point is it is a metaphor, and therefore one should not hypostatize the concept of cultural/collective/social memory. Distinctions between cultural/collective/social memory and memory *tout court* are more analytical than ontological. The apparent opposition between individual and collective memory, evinced most intensely in the unfortunate disciplinary rivalry between psychology and sociology at the turn of the twentieth century is deconstructed in cultural memory studies. Individual and collective memory, as Paul Ricoeur notes, "do not oppose one another on the same plane, but occupy universes of discourse that have become estranged from each other" (2004: 95). Yet,

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literary trauma studies turn to an ahistorical psychology of trauma which bellies the discursive grounding of memory and falls back in the pitfalls of psychoanalysis.

Cultural memory has often been a nationalist construct. For example, in modern Iran the canonization of Ferdowsi's *Shahnameh* as a memory-preserving text was motivated by a nationalist agenda, and advanced by the replacement of history with cultural memory, where the Arab invasion of Iran was considered to have totally ruined the previously flourishing Persian civilization, and thus there was a nostalgic desire to restore things to an uninflected course of history. This was a distortion of facts as it should be noted that "the Iranian civilization after the Arab invasion entered its golden age and attained its most productive period" (Omidsalar, 2011: 19). In this and similar visions of cultural/collective memory, there is a *politics of eternity* at hand, that is to say, an effort to perform "a masquerade of history (…) in a self-absorbed way, free of any real concern with facts. Its mood is a longing for past moments that never really happened" (Snyder, 2017: 117) and the politics of eternity, Timothy Snyder warns us, is a sign of fascism. To make another example, the summoning up of the story of Moses from the Bible in various literary and cinematic adaptations as a way of exalting the origins of a supposedly chosen people and reproducing a narrative of collective victimhood has led to more violence than reconciliation. For Julia Kristeva, "The exaltation of origins can take violent forms because one wants an enemy" (1995: 9). An obsession with a narrative of victimization, most notably the memory of World War II and the Holocaust, may more often than not be a retreat from transformative politics. (Maier, 1993: 136–152). Cosmopolitanism has the potential to free texts from cultural particularism and re-envision new forms of transnationalism and humanism.

Cosmopolitanism

What is similar to all above approaches in CMS is the assumption that memory belongs to certain ethnic, national or any other form of collective group. This is problematic in that a culturalist provincialism and parochialism forecloses the possibility of transcultural dialogue. While cultural memory and its purported concomitant identitarian function is defined by Jan Assmann as "reflexive participation in or the *commitment* to a culture" (italics added) (cited in Erll, 2011: 110), the cosmopolitan spirit can be defined as openness to "*being changed* by encounters with difference" (Skrbiš & Woodward, 2013: 10).

One way to understand cosmopolitanism is to consider it as a way of criticizing methodological and political nationalism. A critical form

of humanism is restored in cosmopolitanism not only as a normative stance but also as a concern with worldwide realities, including international humanitarianism, globalization, and transnationalism. To conceive of cultural memory as a totality devoid of individual diversity is to materialize discursive solidarity at the expense of multiplicity. The cosmopolitan vision for Ulrich Beck is "an imagination of alternative ways of life and rationalities" (2002: 18). Here, it is less than enough to emphasize the role of literature as an imaginative force in opening up new possibilities and visions for transnational belonging and global solidarity. Vertovec and Cohen have delineated six ways of understanding cosmopolitanism: as a socio-cultural condition, a worldview, a political project to build transnational institutions, a political project based on the recognition of multiple identities, a mode of orientation to the world, and a set of specific capabilities allowing to adapt to other peoples and cultures (2002: 1–22). Most philosophical approaches in cosmopolitanism have a normative dimension whereby openness to difference is an ethical obligation. In contrast to the fetishization of the past in CMS, a cosmopolitan orientation is concerned with changing the *status quo* and imagining alternative futures. Remembrance of traumatic histories, which has been the raison d'être of CMS, is more often than not a practice of politics of victimhood rather than an attempt at transitory justice and reconciliation. Robert Fine notes that cosmopolitanism "impacts upon the development of civil and political rights, on the exercise of moral judgments, on the practice of love and friendship, on the organization of civil society and on the formation of the nation-state" (2007: xii). The formation of transnational states is one aspect of the cosmopolitan worldview.

Culturalism is a process of identity-formation based on essentialist ideologies. A dialogic engagement with the other is possible only through a cosmopolitan disposition, where a willingness to be challenged and learn from other cultural experiences defies the spirit of localism and cultural self-immersion (Skrbiš; Woodward, 2011: 60). Cosmopolitanism emphasizes the communicative dimension of human semiosis and transcultural understanding. In light of current globalized world systems, political crises would require horizons of shared humanity beyond the iron cage of nationalism. Moral cosmopolitanism is based on the assumption that consciousness and identity are de facto intersubjective processes. To be a cosmopolitan is to enact a praxis of being a citizen of the world. The philosophical roots of cosmopolitanism lie in the enlightenment "ideal of open dialogue not only between fellow-citizens but, more radically, between all members of the human race" (Linklater, 1996: 296). Global diaspora, immigration, and refugee groups are some of the burning issues of our time which require a cosmopolitan orientation and transnational citizenship rights to be

effectively solved. In "Patriotism and Cosmopolitanism", Martha Nussbaum argues that a cosmopolitan commitment to world citizenship can be defended from four perspectives (1996: 3–20), including: cosmopolitan education is a basis for self-knowledge, for the more we know about others the more we know about ourselves; whether we like it or not the nation-state cannot solve all the problems facing it, especially those relating to ecology, population growth and food supply; moral obligations to peoples outside the nation-state are equally real and compelling, for territorial boundaries do not constrain democracy and morality; patriotic values can be dangerously close to jingoism.

Obligations to humanity beyond cultural historicity and localism as a principle of equal moral worth is the driving force behind cosmopolitanism. In this sense, history does not belong to a particular people or community. Individuals in contemporary world rely on a globalized intersectional network of relations and resources to create a sense of personhood and identity. Placing constraints on individual autonomy and the right to self-creation under the ethos of cultural/collective memory and compartmentalizing human heritage, e.g., literature, is neither a desirable moral nor political perspective. Cosmopolitanism should not be equated with a Eurocentric notion of universalism, although it has a normative universality in its approach to morality. As Pratap Mehta puts it, "universalism is considered imperious, presumptuous, depoliticizing, and a search for uniformity rather than contrasts. Cosmopolitanism is, by contrast, a willingness to engage with 'the Other'" (2000: 622). The politics of identity and the search for roots in CMS is paradigmatically different from humanitarian rights and futurity theorized in cosmopolitanism. A promising prospect for the cosmopolitan turn in the humanities and social sciences is the grounding of universalism on philosophically and morally justified notions of human rights, where a third way between monistic universalism and dogmatic contextualism is expected to redefine moral orientations (Pogge, 2008: 110). The advantage of a discourse of human rights *contra* politics of identity/victimhood/eternity/etc. is that rights are accorded to individuals as well as groups. It seems that the heyday of culturalism is now gone and new forms of imaginative horizons for belonging and humanism are required.

Literature is important for both active cultural memory and reference or archive memory. The canon can be argued to constitute literature's memory. Here, it is less than enough to emphasize the significance of canon-formation – inclusions and exclusions – in the constitution, preservation and circulation of memory. The appellation, "Literature" is itself the product of complex semio-historical processes. The upshot of a critical-cosmopolitan approach to CMS is expected to

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provide theoretical and methodological suggestions for the reconceptualization of a CMS approach to literature, to wit, a new apology for the idea of world literature.

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LINGUISTICS, STYLISTICS AND TRANSLATION STUDIES

Derivation of English and Romanian Adjectives.
A Contrastive Approach[*]

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Abstract:
The study tackles the issue of Adjective derivation from a contrastive perspective. We have noticed that for Romanian learners of English as a Foreign Language, contrastive studies are a useful manner of understanding the similarities and the differences between the two languages. Therefore, we have presented the issue of derivation in Romanian and English and tried to point out the aspects that are common but also the ones that are different. We believe that connections between suffixation and prefixation in Romanian and English can be of real help for learners of any of these two languages. Making connections with the mother tongue has always been a manner of enhancing grammar rules. The examples selected from literary pieces of writing are meant to awaken the learners` interest for reading.

Keywords: adjective, derivation, prefixes, suffixes, contrastive studies

The Adjective plays an important role in the grammar of both languages under our attention. The numerous possibilities of word formation in English and Romanian have determined us the undergo this study about the similarities and differences between the two languages, in what formation through derivation is concerned. We will present the manner of derivation in English, followed by Romanian and make some remarks on the way they are used.

The derivation of the English adjective
In English through derivation we form adjectives from other adjectives or from other parts of speech by adding a prefix or a suffix. Among the prefixes and the suffixes that are most commonly met in English we mention the following:

A. Adjectives formed with positive prefixes

In English there are two types of positive prefixes:

      a)   Germanic prefixes:

- *a* -: alike, alive, alone, asleep, amoral etc.

- *out* -: outdoor, outgoing, outlying, outspoken, outstanding etc.
- *over* -: overcast, overconfident, oversea, overnight, over-polite, over-populated etc.
- *hyper* -: hypersensitive, hyperactive etc.

Ex:

-*out*: "(Ben appears in the light just outside the kitchen)
 Ben: Yes, **outstanding**, with twenty thousand behind him.
 Linda (sensing the racing of his mind, fearfully, carefully): Now come to bed, Willy. It's all settled, now."

(Arthur Miller, *Death of a Salesman*)

    b) Latin prefixes:

- *a-, ab -, abs* -: achromatic, adamant, absent, abstemious etc.
- *ante* -: antecedent, antemeridian, ante-war etc.
- *bi* -: bifurcate, bigamous, bilingual, bimonthly etc .
- *circum* -: circumflex, circumpolar, circumspect, circumstantial.
- *col -,com -,con -,cor* -: collateral, compassionate, concave, corrupt etc.
- *contra* - : contradictory, contrapuntal, contrary, contrasty etc.
- *ex -,ef -,e* - : expensive, expert, efficient, egregious etc.
- *extra* - : extraordinary, extravagant etc.
- *inter* -: interchangeable, intercollegiate, international etc.
- *per -, pel* -: permanent, perpetual, pellucid etc.
- *pre* -: premature, present, previous, pre-war, pre-Victorian etc.
- *retro* -: retroactive, retroflex, retrograde, retrospective etc.
- *sub -, suc* -: subordinate, subsequent, subterranean, succint etc.
- *super -, sur* -: superficial, superfluous, surrealist etc.
- *trans* -: transatlantic, transitive, translucent, transoceanic etc.
- *ultra* -: ultra-fashionable, ultramarine, ultramontane, ultra-short, ultra-violet etc.

B.   Adjectives formed with positive suffixes

In English, there are two types of positive suffixes, too:

a) German suffixes:

        - *en*: ashen, earthen, golden, leaden, silken, woolen etc.
        - *ern*: eastern, northern, southern, western etc.
        - *ful*: resentful, peaceful , beautiful, grateful, thankful etc .
        - *ing*: amusing, exciting, loving, obliging etc.
        - *ish*: babyish, biggish, foolish, oldish, redish, whitish etc.
        - *ish*(having the bad qualities of): childish, amateurish etc.
        - *le*: brittle, fickle, idle, nimble etc.
        - *like*: bell-like, childlike, godlike, homelike, lifelike, warlike etc.
       - *y*: stony, dirty, angry, funny, rainy, catchy etc.
        - *ly* (having the quality of): friendly, manly, bodily, homely, likely, weekly, fatherly, deadly etc.
        - *som(e)*: handsome, wholesome, quarrelsome, troublesome etc.
        - *ward*: backward, homeward, inward etc.

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- *ed*: (forms obtained through conversion from the past participles of the regular verbs or imitating the past participles through the derivation of nouns): travelled = calatorit; expressed = exprimat; windowed = cu ferestre; treed = cu pomi etc. Other adjectives which are formed with the suffix *- ed* are: jaundiced, wretched, moneyed etc.

Of the suffixes mentioned above, **-ed** and **–ing** deserve special attention since they are often misused by the learners of the English. In fact, they are Past Participles and Present Participles, respectively, the former having passive meaning "*affected in this way*", while the latter has an active meaning "*having this effect*". Some pairs of such adjectives are the following: *amazed-amazing; charmed – charming; insulted – insulting*

e.g.:

- *en*: " And ridden into battle , no man than more,

 As well in Christian as in **heathen** places

 As ever honoured for his noble graces."

(Geofrey Chaucer, *The Canterbury Tales*)

- *y*: "Biff crying broken : Will you let me go ? Will you take that **phony** dream and burn it before something happens? He pulls away and moves to the stairs. I'll go in the morning. Put him – put him to bed."

(Arthur Miller*, Death of a Salesman*)

- *ly*: "You all did see that on the Lupercal

 I thrice presented him a **kingly** crown,

 Which he did thrice refuse: was this ambition? "

(William Shakespeare, *Julius Caesar*)

- *ed*: "**Exhausted,** Bill moves up the stairs to his room.

 Willy, after a long pause, **astonished**, **elevated**: Isn't that – isn't that **remarkable**? Biff – he likes me!

 Linda: He loves you, Willy!"

(Arthur Miller, *Death of a Salesman*)

a)　　　　Latin suffixes:

- *able*, - *ible*: agreeable, drinkable, navigable, remarkable, returnable, forcible, credible, inaudible, terrible etc.

 -ic (al): comic(al), geographic(al), heroic(al), historic(al) etc.

In some cases **–ic** alternates with **–ical**, with a difference in meaning:

-　　　a classic performance (great , memorable) - classical languages

 (Latin, Greek)

-　　　a comic masterpiece (of comedy) - a comical behaviour (funny, less usual)

-　　　*al*: autumnal, constitutional, cordial, colossal, legal, official etc.

-　　　*an*, *-ian*: Elizabethan, European, Georgian, Russian etc.

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- *ant*: discordant, distant, ignorant, malignant, pliant etc.
- *ate*: delicate, desperate etc.
- *ent*: affluent, confident, diligent, innocent, permanent, silent etc.
- *ial*: celestial, dictatorial, fluvial etc.
- *ic*: Byronic, classic, dogmatic, heroic, public, sulphuric, etc.
- *ive*: active, effective, conclusive, illusive, fugitive, pensive etc.
- *le*: brittle, gentle, humble etc.
- *ous*: courageous, ferocious, fabulous, obvious, precious, etc.
- *worthy*: praiseworthy, trustworthy etc.

Ex:

- *able*: "Swindon: You are aware, I presume, Mr. Andreson. of your obligations as a subject of His Majesty Kinf George the Third.

Richard: I am aware, sir, that His Majesty King George the third is about to hang me because I object ti Lord North's robbing me.

Swindon: That is a **treasonable** speech, sir.

Richard (briefly): Yes, I meant it to be."

(G.B.Shaw, *The Devil 's Disciple*)

"He was my friend, faithful and just to me:

But Brutus says he was **ambitious**;

And Brutus is an **honourable** man."

(William Shakespeare, *Julius Caesar*)

-*ical*: "Burgoyne: …Any **political** views, Mr. Anderson?

Richard: I understand that that is just what we are to find out."

(George Bernarg Shaw, *The Devil's Disciple*)

- *an, - ian*: "Americans from different immigrant backgrounds do mix together in time. It has been estimated, for example, that about 80 percent of the great-grandchildren of early-twentieth-century **European** immigrants marry outside their own ethnic group."

(*An Illustrated History of the USA.*)

"He wore a **fustian** tunic stained and dark

With smudges where his armour had left mark."

(Geofrey Chaucer, *The Canterbury Tales*)

- *ent*: "Willy : Oh, Biff! (starting wildly): He cried! Cried to me. (He is choking with his love, and now cries out his promise): That boy – that boy is going to be **magnificent**!"

(Arthur Miller *Death of a Salesman*)

- *ial*: "But black pride and **racial** awareness showed itself in more than dress and appearance."

(*The Illustrated History of the USA*)

- *ous*: "The evil that men do lives after them;

The good is oftinterred with theit bones;

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So let it be withCaesar. The noble Brutus
Hath told you Caesar was **ambitious**;
If it were so'it was a **grievous** fault,
And grievously hath Caesar answer'd it.
Here,under leave of Brutus and the rest, -
For Brutus is an honourable man."

(William Shakespeare, *Julius Caesar*)

C. Adjectives formed with negative prefixes and suffixes:

a)   negative prefixes:

German prefixes:

- *un* -: unhappy, unpleasant, unprintable, unprofessional, unwise etc.

- *under*- (not enough): underdone, underdeveloped etc.

Ex: "Feeling sideways they encountered another tower-like pillar, square and **uncompromising** as the first; beyond it another and another."

(Thomas Hardy, *Tess of the d'Urbervilles*)

"For certainly, as you all know as well,
He who repeats a tale after a man
Is bound to say, as nearly as he can,
Each single word, if he remembers it,
However rudely spoken or **unfit**,
Or else the tale he tells will be **untrue**
The things invented and phrases new
He may not flinch althought it were his brother,
If he says one word he must say the other."

(Geofrey Chaucer, *The Canterbury Tales*)

Latin prefixes:

- *dis*-: disagreeable, dishonest, dishonourable, displeased, disconsolate etc.

- *ig*-, *il*-, *im*-, *in*– (also for the negative), *ir*: ignoble, illegal, immovable, indefinite, inaccurate, inaccessible, irrational etc.

The prefix in-:

-becomes *im*- before *b*, *m* and *p*: impracticable, impossible.

-becomes *il*- before *l*: illegible, illogical.

- becomes *ir*- before *r*: irrelevant, irresistible.

-*mis*-: mischievous, miscreant, mistrustful, misinformed etc.

-*non*-: non–British, non–edible, nonmoral, non-smoking, nonstop
etc.

-*pre* – (before): pre-war, pre-school etc.

-*post* -: postelection.

-*pseudo* – (false , imitation): pseudo-intellectual .

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Ex: "Brgoyne (to Judith, with studied courtesy): Believe me, Madam, your husband is placing us under the greatest obligation by taking this very **disagreeable** business in the spirit of a gentleman."

(George Bernard Shaw, *The Devil's Disciple,* Act. III)

b) negative suffixes

The negative suffixes are only German:

-less: careless, ceaseless, hopeless, penniless, pitiless, tireless, useless

Up to a certain point the prefixes un-, in-, im-, non-, ultra-, etc. are too formal indices/clues of the qualitative adjective (because these prefixes appear in the construction of some adverbs, nouns and verbs): unjust = nedrept.

Remarks on the use of affixes to form adjectives

1. *a* – may be prefixed to the stem of monosyllabic intransitive verbs, and of disyllabic intransitive verbs ending in unstressed *-er* or *-le*, to form predicative adjectives denoting a state: *adrift, asleep, atremble.* Many of them are literary rather than colloquial.

2. *a* – may also be a negative prefix, denoting the mere absence of a *quality: amoral, asexual.*

3. ante – (=before) is used chiefly to form adjectives or attributive nouns referring to *ne:antediluvian.*

4. dis – gives a negative meaning to the adjective to which it is prefixed: *disobedient, disreputable.*

5. *extra* – (=outside) is mainly used to form adjectives and attributive nouns; *extraordinary*

6. *hyper* – (excessively) is used to form adjectives and nouns derived from them: *hypercritical, hypersensitive.*

7. *non* – expresses the same idea as negative a-, but is more widely used: *non - existent, nonconformist.*

8. *post* – refers to time or order. It is chiefly used to form adjectives and attributive nouns: *post-diluvian*

9.*pro* – is used to form adjectives and adjectival nouns: *pro-German*

10. *trans* – (=across) is used in geographical terms: *transatlantic*

11. *ultra* – (=excessively) is used to form adjectives and nouns derived from them: *ultraconservative.*

12. *un* – is the commonest negative prefix: *unhappy, unimportant.*

13. In words of Latin and French origin the negative prefix is usually *in-*, assimilated to *im-* before a labial, to *il-* before *1*, and to *ir-* before *r*: *inaudible, impolite, illegible, irresponsible.*

14. *-able* is chiefly added to transitive verbs to form adjectives meaning that can or deserves to be *–ed*: *breakable, readable, reliable.* It is often used in combination with the prefix *un-* : *unforgettable, unsuitable.*

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15. *-al* is added to nouns to form adjectives meaning "*of the nature of, belonging to*": *brutal, cultural, fictional.*

16. *-an* is used to derive adjectives from geographical names ending in *-a*, the vowel being dropped before the suffix: *American, Indian, Russian.* It may also be added to personal names: *Lutheran, Elizabethan.*

17. *-ed* is added to nouns to form adjectives meaning "*having, provided with*": *cultured, talented.* It is especially common in compounds consisting of adjective, noun or numeral + noun + ed: *blue-eyed, pig-headed, one-eyed.*

18. *-en* is used as suffix in a few adjectives derived from names of materials: *wooden, golden, leaden.*

19. *-ese* is used to form adjectives from some names of foreign countries and towns: *Chinese, Portuguese, Milanese.*

20. *-esque* is added to names of artists to express "after the manner of: Dantesque, Grotesque etc.

21. *-ian* is added to surnames and to Christian names of kings and queens: *Dickensian, Georgian.* The suffix is also added to geographical names: *Bostonian, Canadian.*

22. *-ic/-ical* -from a modern English point of view, adjectives in *-ic* have a more scientific, those in *-ical* a more popular signification, as *economicsubjects* (=*ihat* have to do with the science of economics), but: *We shallhave to be more economical* (=*ess* wasteful).

23. The form in *-ing* derived from a verb may have the function and meaning of an adjective: *an amusing story.*

24. *-ish* occurs in adjectives denoting nationalities or languages: *Kentish, British.* It can also be added to other personal nouns: *boyish, girlish* (=*proper* to the nature of), and to a few non-personal nouns: *feverish.* "*When* added to a noun denoting something objectionable, the derivative naturally has an unfavourable meaning: *brutish, devilish*". This is also the case in some derivatives from personal nouns: *childish* (as against *childlike*), *popish* (as against *papal*), etc. The suffix may be added to adjectives of one or (less often) two syllables, especially those denoting colour, in the sense of "rather": *greenish, reddish.*

25. *-less* (=without) may be freely added to nouns: *fearless, restless,* penniless .*-less* is the negative counterpart of -ful; hence such pairs as *faithless-unfaithful, merciless-unmerciful.*

26. *-ly* is added to personal nouns to form adjectives meaning "*having the qualities of*": *cowardly, kingly,* and to non-personal nouns: *heavenly,lovely.*

27. *-some* forms adjectives from nouns with the sense "*productive of*": *quarrelsome, troublesome.* It is also added to some verbs, in the sense of "*apt to*": *tiresome.*

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28. *-y* is added to nouns to form adjectives meaning "full of, composed" of, having the character *of: fiery, noisy, rainy.*

The derivation of the Romanian adjective

As in English, the Romanian adjective can be formed by derivation from other parts of speech with prefixes and suffixes.

The derivation with prefixes is a less productive way of forming the adjectives than the derivation with suffixes. Through this type of derivation, the adjectives are formed only from other adjectives. Semantically the prefixes can be:

a)   negative prefixes:
- *in-, im-*: imperceptibil, incalificabil, intraductibil.
- *an-, a-*: anaerob, anorganic, amoral
- *ne-*: neîndemanatic, nelegitim, nemuritor, nesigur.
- *dez-*: dezagreabil, dezavantajos.
- *de-*: defavorabil, decolorat.
- *anti-*: antiepidemic, antiimperialist, antistatal.
- *contra-*: contraindicat.

b)   prefixes which express the degree of maximum intensity of the quality:
- *arhi-*:arhicunoscut, arhiplin, arhipopulat.
- *extra-*: extradur, extraprecis.
- *hiper-*: hipercorect.
- *supra-*: supraabundent, suprarealist, suprapopulat.
- *super-*: superieftin, superluxos.
- *ultra-*: ultramodern, ultrascurt.
- *prea-*: preacurat, prealuminat, preaputernic.
- *stra-*: străbun, strǎvechi, strǎlimpede.

c)   prefixes which express temporal and spatial relations:
- *ante-*: antebelic
- *post-*: postbelic, postliceal, postuniversitar.
- *pre-*: preelectoral, preşcolar, precapitalist.
- *inter-*: interjudeţean, interstatal.
- *extra-*: extragalactic, extraşcolar, extraurban.
- *sub-*:subacvatic, subcarpatic, subpământean.
- *supra-*: supranatural, supraomenesc, suprarenal.
- *trans-*: transatlantic, transcarpatic.

The adjectives, in Romanian, can be also formed through derivation with suffixes, just like the English adjectives. The derivation with suffixes is the most productive derivation. Through derivation with suffixes there can be formed adjectives from other parts of speech as:

a)   adjectives formed from nouns with suffixes like:
- *os*: apos, deluros, muntos, noduros, omenos, rǎcoros.
- *(ic)esc*: frǎţesc, lumesc, omenesc, ţǎranesc, unguresc, actoricesc, scriitoricesc

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- *(el)nic*: dornic, falnic, jalnic, puternic, vremelnic
- *iu*: argintiu, brumăriu, fumuriu, liliachiu, sângeriu, timpuriu, vişiniu
- *(u)al*: annual, epocal, catastrofal, mintal, săptămânal, vamal
- *(ul)ar*: aluvionar, inelar, fugar, unghiular
- *(a/u)t*: buzat, dungat, gulerat, guşat, ţintat, vărgat, limbut
- *aş*: buclucaş, codaş, lautaraş, nărăvaş, nevoiaş
- *eş*: chipeş, gureş, leneş, trupeş
- *atic*: iernatic, primăvăratic, văratic, tomnatic
- *(ar)eţ*: băltăreţ, mălăieţ, pădureţ
- *(e/i)an*: apusean, câmpean, răsăritean, eminescian

b)   adjectives formed from verbs with suffixes like:
- *tor*: ascultător, atrăgător, insultător, înţelegător, plictisitor
- *bil*: controlabil, lăudabil, vindecabil
- *(ar)eţ*: certăreţ, plimbăreţ, plangăreţ, săltăreţ, vorbăreţ, citeţ, indrăzneţ
- *(a/e)lnic*: prădalnic, zburdalnic, prielnic, sfielnic, şovăielnic
- *(ar)os*: arătos, fumegos, întunecos, lăudaros, lunecos
- *atic*: fluşturatic, îndemanatic
- *uş*: bătăuş, jucăuş
- *iu*: străveziu

c)   adjectives formed from other adjectives with suffixes like:
- *el*: cuminţel, frumuşel, mărunţel, uşurel
- *uţ*: călduţ, drăguţ, micuţ, negruţ, nouţ
- *(i)or*: bălăior, bolnăvior, limpejor, rotunjor
- *(i/î)u*: acriu, dulciu, negriu, suriu, amărâu
- *ui*: albui, amărui, galbui, verzui
- *(ul)ean*: grăsulean, greulean
- *(al)aş*: drăgălaş, golaş
- *(i/u)şor*: lunguşor, mărişor, albuşor
- *os*: albicios, bolnăvicios, negricios, sărăcăcios
- *oi*: greoi.

Conclusions
As one can notice, both languages are rich in what derivation is concerned. Similarities between languages can be notices in terms of classification on prefixes, i.e. both English and Romanian have negative prefixes. Their form is, however, different, although some of them are common to both languages (e.g. in-im-). Similarities are to be noticed also with prefixes which express temporal and spatial relations (ante-, post-, inter-) as well as quantity (hyper, spelled hiper in Romanian).

Derivation through Latin prefixes has also certain similarities in both languages, as Romanian is a language of Latin origin.

The other aspects related to derivation do not share similarities and therefore, contrastive studies are of no help for language learners.

The aim of contrastive studies is to help learners enhance a foreign language but also to point out to linguists the common areas of two or more different languages.

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The Role of Teaching Materials in the ESP Course: A Case of Business English (Finance and Economics)

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Abstract:

The present paper reviews the literature on the role of materials in the context of ESP. Hence, the true definition of ESP and its varieties are presented as well as the elements that are engaged in development or selection of teaching materials. Needs analysis as a major point is delineated in the following section and the distinctions between ESP and GE (General English courses) are defined. Eventually, the nature of materials is depicted through presenting necessary requirements and criteria for choosing, developing and using appropriate teaching material. In the end, materials in business English (finance and economics) are taken into account particularly and suggestions are made for business English courses.

Keywords: ESP, material, business English, finance, syllabus, needs analysis

## 1.	English for specific purpose
### 1.1.	Definition and background

After the end of World War II, the growth of scientific, technical, and economic activities in international scale shed more light on the necessity of learning and teaching English (Hutchinson & Waters, 1987). According to them, "As English became the accepted international language of technology and commerce, it created a new generation of learners who knew specifically why they were learning a language" (p. 6).

Different needs and interests among the learners affect their motivation for learning. The ever increasing demand for English courses aimed at specific needs led to the emergence of new ideas in the study of language. The purpose of linguistics, traditionally, had been to explain the rules of English usage while the new studies pay more attention to identifying ways of actual uses of language in real communications (Widdowson, 1978). This phenomenon, along with the new

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developments in educational psychology, paved the way for growth of English for Specific Purposes (ESP).

According to Hutchinson, and Waters (1987) ESP is "an approach to language teaching in which all decisions as to content and method are based on the learner's reason for learning" (p. 19). By the 1980s, "in many parts of the world a "needs-based philosophy" emerged in language teaching, particularly in relation to ESP and vocationally oriented program design" (p. 51) (Brindley, 1984 as cited in Richards, 2001). Learner's specific objectives and needs for example business English, news in English, medical English, legal English, tourism English, marketing English, and IT English has led to this definition of the term ESP (Hamp-Lyons, 2001).

ESP requires the careful research of pedagogical materials and activities for an identifiable group of adult learners within a specific learning context. Categories of ESP include various academic English courses, e.g. English for science and technology, English for graduate teaching assistants, and General English for academic purposes, in addition to a number of occupational English opportunities, e.g. English for business, and vocational ESL. Peter Strevens (cited in Dudley-Evans, & ST John, 2013), who throughout his life was instrumental in explaining and developing the movement, provided this extended definition and list of claims: "A definition of ESP needs to distinguish between four absolute and two variable characteristics:

I)   Absolute characteristics: ESP consists of language teaching which is:

• designed to meet specified needs of the learner

• related in content (i.e. in its themes and topics) to particular disciplines, occupations and activities

• centered on the language appropriate to those activities in syntax, lexis, discourse, semantics, etc., and analysis of this discourse

• in contact with "General English"

II)   Variable characteristics: ESP may be, but is not necessarily:

• restricted as to the language skills to be learned (e.g. reading only)

• not taught according to pre-ordained methodology

III)   Claims: ESP claims to be:

• focused on the learner's needs, wastes no time

• relevant to the learner

• successful in imparting learning

• more cost-effective than 'General English'.

Anthony (1997) notes that there has been considerable recent debate about what ESP means despite the fact that it is an approach which has been widely used over the last three decades. At a 1997 Japan Conference on ESP, Dudley-Evans offered a modified definition. The revised definition he and St. John postulate is as follows:

I. Absolute Characteristics

▪ ESP is defined to meet specific needs of the learner;

▪ ESP makes use of the underlying methodology and activities of the discipline it serves;

▪ ESP is centered on the language (grammar, lexis, register), skills, discourse and genres appropriate to these activities.

II. Variable Characteristics

▪ ESP may be related to or designed for specific disciplines;

▪ ESP may use, in specific teaching situations, a different methodology from that of general English;

▪ ESP is likely to be designed for adult learners, either at a tertiary level institution or in a professional work situation. It could, however, be for learners at secondary school level;

▪ ESP is generally designed for intermediate or advanced students;

▪ Most ESP courses assume some basic knowledge of the language system, but it can be used with beginners (1998, p. 4–5).

Dudley-Evans and St. John have removed the absolute characteristic that 'ESP is in contrast with General English' and added more variable characteristics. They assert that ESP is not necessarily related to a specific discipline. Furthermore, ESP is likely to be used with adult learners although it could be used with young adults in a secondary school setting. (Gatehouse, 2001).

As for a broader definition of ESP, Hutchinson and Waters (1987) theorize, "ESP is an approach to language teaching in which all decisions as to content and method are based on the learner's reason for learning" (p. 19). Anthony (1997) notes that, it is not clear where ESP courses end and general English courses begin; numerous non-specialist ESL instructors use an ESP approach in that their syllabi are based on analysis of learner needs and their own personal specialist knowledge of using English for real communication.

1.2. Branches of ESP

It was mentioned earlier that one major development which contributed to the emergence of ESP was the fact that language education focused on the learners' needs. Considering the fact that learners in different fields had different needs, the field of ESP had to provide diverse courses for various groups of learners. Consequently, ESP had to be divided into different branches (Farhady, 1994). Strevens

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formulated a taxonomy in which ESP is divided into two major branches: EST (English for science and technology) and English for other purposes. The former is the most prestigious development in ESP (Robinson, 1980). and in some countries, in fact, ESP means EST (Farhady, 1994). The latter category includes English for occupational purposes (EOP) and English for educational purposes (EEP). As far as the development of ESP is concerned, Farhady states that there are inconsistent views with regard to both theory and practice. He attributes these discrepancies to the fact that ESP has been treated independently of the evolutions in language education (Farhady, 1994). However, he states that a general trend of developments can be identified in ESP. These developments can be classified into three eras or generations of "register analysis", "syntactic analysis", and" discourse analysis". It is possible to differentiate between general and specific purposes In each area of ESP teaching. Therefore, English for Academic Purposes, for example, can further be subdivided into English for General Academic Purposes (EGAP), e.g. English for academic writing or reading, and English for Specific Academic Purposes (ESAP), e.g. English for legal studies, etc. (Basturkman, 2010).

According to Swales (1985) English for Science and Technology (EST) is "the senior branch of ESP – senior in age, larger in volume of publications and greater in number of practitioners employed" (p. 98) as the main area in EAP. Other important specialisms, are English for Medical Purposes (EMP) and English for Legal Purposes (ELP). Fields such as business, finance, banking, economics and accounting have gained a lot of attention recently (Dudley-Evans and St John, 2009).

According to Basturkman (2010) English for Academic Purposes (EAP) which requires and also provides academic study needs for example English for business, English for Occupational Purposes (EOP) consisting of trainings related to workplace and English for Professional Purposes (EPP) that incorporates teaching English to doctors and other identical occupations are three main areas of ESP teaching.

1.3. Evaluation in ESP
Assessment is a determining element in the ESP. As Robinson (1980) stated, "a component of ESP courses which has not yet been fully developed is that of testing and evaluation. Indeed, some proponents of ESP claim that testing is inappropriate" (p. 32). Tests for general purpose English are typically norm-referenced, whereas those for ESP are typically criterion-referenced. The attractions of criterion referenced approach are obvious. Skehen has reported that it is anchored in external factors, as is appropriate for any test of ESP, and makes a statement about what the candidate can do with language, rather than about how well he can take a test. In addition, there are no problems

with interpretation, since the only decision involved is whether a candidate passes or fails, and a pass means that the job involved, whatever it is, can be done. Theoretically, an ESP test would consist of performance in a real life situation. This is not normally practicable, so what is more common is simulated real-life performance.

In any case, "the main problem is to establish the major dimensions of language performance in ESP contexts and to elucidate the important language constructs that are involved" Widdowson (1998) and others would appear to agree with Ewer that ESP is 'task- oriented' and thus a student on an ESP course is tested when he is asked to perform the task for which the ESP course has prepared him (cited in Robinson, 1980). Swales's definition of a task for ESP includes three specific ESP factors: (1) the fact that the activities are goal-directed; (2) the requirement that the activities are related to the acquisition of genre skills; and (3) that they are appropriate to a foreseen or emerging socio rhetorical situation (Swales, 1985). Swales has also demonstrated that "one of the relevant conditions of language use and learning is the interplay of text and task, whereby difficulty in the former is balanced by simplicity in the latter?' Other ESP course directors, for example, Higgens and Davis have found "the need for more explicit tests" (cited in Robinson, 1980).

More elaborate explanation comes from Hutchinson and Waters' recognition of three basic types of assessment: "1. Placement tests, 2. Achievement tests, and 3. Proficiency tests" (Hutchinson, & Waters, 1987). Placement tests are used to 'place' learners in the ESP course most suited to their needs. It should show not just what the learner lacks, but also what potential for learning can be exploited in the ESP course. Achievement tests evaluate how well the learner is keeping up with the syllabus. And proficiency tests assess whether or not the student can cope with the demands of a particular situation, for example, study at a university or reading technical manuals. Hutchinson and Waters have more thoroughly described the situation: The 'what' of ESP course evaluation is concerned with assessing the extent to which the course satisfies two kinds of learners' needs: their needs as language learners and their needs as language users. The 'how' of your test will depend on what suits your teaching situation best (Hutchinson, T. and Waters, A. 1987).

2.   Determining function of needs analysis in developing materials

The role of needs analysis receives more attention as the abovementioned factors need to be taken into account in order to select, design and use teaching materials. The major role of learners' needs in designing a course/ syllabus is undeniable. Nation and Macalister (2010)

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define curriculum design as the process which "involves the integration of knowledge" using various sources in Applied Linguistics; as such we may refer to researches on language acquisition, teaching methodology, assessing, language description and materials development. Bodegas (2007) in her article *from curriculum to syllabus design: The different stages to design a program* could come up with the following stages which are needed for a course design: shape of the syllabus, organizing the course, language testing and the materials. For an ESP course as Flowerdew (2012) notes, these stages are needs analysis, curriculum design, materials selection, methodology, assessment, and evaluation. According to the foregoing, the needs are determined in an ESP course.

Before the 1970s NA was generally very informal and little research was done as language teachers based their teaching on "some kind of intuitive or informal analysis of students' needs" (West, 1994, p. 1). As an accurately done version of NA in the 1970s, Munby (1978) performed a detailed NA having a considerable impact with his instrument of reporting learners' needs by making lists and ticking boxes. There is a shift in views from outsiders' views (such as pre-experience learners and applied linguists) which as Long (2005) remarks "focused on the notions and functions supposedly required to satisfy various occupational language" (p. 21) to insiders' views (such as experts of their domain who therefore have expert insider knowledge, for example, company employees in the target language situation), even though a large number of NAs continue to rely on the views of outsiders (Gilabert, 2005).

Since teachers and students' interpretation of the appropriate strategies might differ, these needs may contradict with each other. West (1994) notes that NA emerged when grammar-based approaches to language learning was replaced by communicating approaches. As a result, the first step in designing and developing any syllabuses is identifying objectives which should be based on the learners' needs. According to Brown (1995) NA "refers to the activities involved in gathering information that will serve as the basis for developing a curriculum that will meet the learning needs of a particular groups of students" (p. 35). He also believes that needs analysis is an "integral part of systematic curriculum building", because when it is defined clearly, needs can be identified in terms of goals and objectives, which in return can help to develop materials, tests, teaching activities and evaluation strategies.

In order to decide what should be included in the syllabus, needs analysis must be performed at the start of the program. It is useful in that it provides information about the knowledge, needs, and wants of the learners. According to this Mackay and Mountford (1978) confirm that

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all language programs should be developed for the specific needs of the learners. In this vein, a systematic analysis of these specific learning needs is a must for developing the content of a language program in line with learners' needs. Lepetit and Cichocki (2002) believe that needs analysis indicate how to design effective curricula It also formulates an appropriate teaching program, teaching materials, and approaches. in this regard, Nation and Macalister (2010) emphasize the purpose of needs analysis as a means of examining what the learners know already and what they need to know which means that without NA preparing accessible resources for the learners can be difficult for the practitioners and may lead to developing it could inappropriate curricula.

According to Paci (2013) the purpose of NA is to gain information "about the learners' professional and linguistic backgrounds, their preferred learning styles, learning strategies, their motivation, and their willingness to attend classes, do homework, and commit themselves to learning" (p. 426). With regard to designing the syllabus and providing the quality teaching and materials for the intended setting "Learners' linguistic proficiency and the lack thereof are also very important" (p. 426).

With regard to the significant role of needs analysis in developing the curriculum, designing the syllabus and selecting the material Chostelidou (2011) also states that "Curriculum renewal or reform is most often introduced to realize expectations in terms of its potential to enhance the performance of students as a result of the shift in focus, the change of goals, content and teaching materials and methods" (p. 403). In this case a systematic evaluation of the implementation of the curriculum is required as Hopmann (2003) claims in order to indicate "whether or not the new curriculum has had the impact ascribed to it" (p. 111).

3. Materials in GE and ESP programs

Farhady (2006) believes that because ESP is a descendant of General Purpose English, it follows the trends of methodology in the language teaching field. The reasons why no methodology yet exists for ESP are (1) the failure of different methods of teaching when what to teach became more important than how to teach and (2) ESP teachers have been using the developing principles of EGP.

With regard to the differences between ESP and GE, technicality of lexicon has been considered as the main difference point (Farhady, 1994). Strevens (1980) believes that what leads to the comparison of ESP and GE is that ESP naturally depends on the needs of the learners. Furthermore, ESP as an approach to language teaching which is based on the learner needs is neither a certain type of language and

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methodology, nor does it include specific kinds of material. It is an (Hutchinson, & Waters, 1987).

Widdowson (1983) asserts that: "General purpose English is no less specific and purposeful than ESP. What distinguishes them is the way in which the purpose is defined. ESP is essentially a training operation which enables the learners to cope with defined eventuality in future" (p. 5) in case of the characteristics of an ESP course which discriminates it from a GE course Strevens (1980) brings the following notions as ESP is:

- devised to meet the learner's particular needs,
- related in themes and topics to designated occupation: or areas of study,
- selective (i.e. not 'general) as to content,
- When indicated, restricted as to the language 'skills' included.

It is worth noting that "Successful performance of occupational and educational roles" (p. 427) is the main purpose of ESP courses. (Robinson, 1980). Accordingly drawing a vivid line between ESP and GE would be truly difficult. However, ESP is designed to pave the way for the learners for their occupational situations. Above all, GE deals with earlier steps of language learning whereas ESP is associated with later ones. In the case that GE make a path for the learners in their ESP program (Farhady, H. ,1994). ESP and GE have defined the same role for the teachers which is identifying learners' current language level, selecting appropriate materials and assigning suitable tasks and, setting course objectives and devising course program. (Zhu, & Liao, 2008).

With regard to the significance of teaching materials in the context of ESP, Lan et al. (2011) showed that English courses for the workplace provided by the university should include learning and teaching materials for speaking and writing skills otherwise the learners would face dramatic problems in producing the language in case they do not gain the appropriate materials and texts.

4.   Teaching materials in ESP

The materials of an ESP course are developed and designed when the needs analysis is carried out and the syllabus is designed accordingly. Learners' needs play the most important role in selection and development of the materials. Throughout the literature there are examples of ineffective or unidentifiable teaching materials. For example Tok (2010) discovered that the tasks and materials are of no significance with regard to learners' needs and objectives nor are they communicatively effective. According to Farhady (2006) the quality of instruction that the learners receive in teaching is influenced by learners'

perceptions of the course and its objectives, their preferred activity types and their preferences consequently the context which covers all different facets of the course in which the objectives are achieved will change.

The importance and significance of teaching Materials in ESP and how much attention they have received is undeniable throughout the literature. According to Hyland (2006) teaching materials depend on the methodologies adopted, forming with them "the interface between teaching and learning, or the points at which the course needs, objectives and syllabuses are made tangible to both learners and teachers" (p. 89). Design and adaptation of teaching Materials are essential facets of every ESP program because they both stimulate and support language instruction. The role of teaching in ESP context is particularly a provider of materials who tries to select available materials or seeks to adapt the existing teaching materials when necessary and supplementing it where it does not quite meet the learners' needs.

Although the main teaching materials are commonly paper-based, practitioners implement visual aids, projectors, smart board, computer/internet and real objects for presentation and giving instruction (Hyland, 2006). According to Dudley-Evans and St John (1998) teaching materials are used:

1. as a source of language
2. as learning support
3. for motivation and stimulation
4. for reference

According to Offord-Gray and Aldred (1998) "the course materials need to go beyond making the language explicit but provide a means by which learners can engage in a process of reconstruction" (p. 149). The adaptation of the teaching materials takes place through *deleting, adding, modifying, reordering, simplifying* (McDonough and Shaw, 2012). These materials are usually reading tasks which are imbued with various blocking words, unidentifiable materials according to learners' needs, exceedingly easy reading comprehension questions, irrelevant subject matters based on students' age, time consuming material, inappropriate ESP materials and unclear grammatical structures.

Materials are central point of teaching. Offord-Gray and Aldred (1998) assert that the organization and the content of the educational materials need to be sensitive to learners' preceding learning experience. For many of the learners, the methodology of the course materials represented a shift from an essentially product-focused approach to a more process orientation.

Lesiak-Bielawska (2015) believe that "Materials play an important role in teaching English for Specific Purposes (ESP) and

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materials writing is an indispensable element of ESP practice"(1).That is why Hutchinson and Waters (2010) maintainthatit is an established tradition which helps ESP teachers develop in-house teaching materials which commonly aim at the students of a specific institution. Teaching materials of and ESP program must be tightly related to learners' target needs because the very goal of this program is to expose learners to authentic language the way it is used in academic contexts.

With regard to the role of teaching materials in an EAP context Hyland (2006) outlines four major functions:

1.   Materials help students with comprehension of language use. In other words, materials support students'developing control of various texts and involve them in thinking about and using the language. Students can get familiar with different language samples using and being exposed to well-selected and designed materials. They can have the chance to communicate and decipher salient linguistic structures using these teaching materials.

2.   Materials function as models because of their representative samples of appropriate language use in different contexts. Learners can investigate different possible instances of a genre considering identification of their structure and comprehending their conveyed meaning.

3.   Stimulus materials are texts that consist of a wide range of media such as video, graphic or audio materials, items of Realia, computer- and/or Internet-mediated resources, lectures, etc. They stimulate students' creativity, planning and engagement with others. While explicit materials, for example a lecture recording, can motivate language use in a considerably structured way, less explicit materials for instance Lego bricks help learners to produce divergent responses.

4.   ESP materials eventually consist of reference materials, which emphasize knowledge rather than practice in opposition to materials used for scaffolding and modeling. These materials include texts or Web based information, dictionaries, encyclopedias, explanations, examples of relevant grammatical, stylistic and rhetorical forms and give the learners self-study experience. University websites can be another source for these kinds of materials which can come in tips on academic writing, or in different ESP or EAP textbooks.

According to Robinson (1991), authenticity is the principal facet in development and selection of ESP materials. Teaching materials must be clearly in line with learners' objectives and needs which in turn

requires the activities and tasks be genuine. An important characteristic of ESP materials, which is of great significance within communicative approach, and which seems of particular relevance for ESP, is that of authenticity. Richards (2001b) believes the role of Authentic material is twofold; to build necessary communication context in the teaching context and to simulate the communication existing in the real world to a considerable extent.

Basturkmen (2010) believes that use of authentic teaching materials is one of the key features of ESP programs which the practitioners should bear in mind. Authentic texts and tasks as Robinson (1991) denotes ranges from available materials to the ESP teacher which are not developed for teaching the language, to normal materials students use in workplace or academic settings. Finding authentic texts is not an easy task since these materials as Graves (2000) maintains are not "constructed to contain the aspects of language the learner has encountered or learned until that point and so they may not be entirely accessible to the learner" (156). Additionally authentic texts are not always necessary or even realistic, they might be even a "burden for teachers" (Richards, 2001a).

Specificity is other main characteristics of ESP materials. Lesiak-Bielawska (2015) believe that "since ESP focuses on specific, purposeful uses of language, it is common practice that materials designed for teaching ESP are directly targeted at a particular learner group and/or related to their reality" (7). This is why materials developers are required to "determine particular features of the target language that should be taught to a particular learner or learner group".

Barnard and Zemach (2003) believe that type of institution, educational atmosphere, context of the class, use of technology, qualities of the learners, group make-up and qualities of the teacher must be considered with regard to development of ESP materials because of their indispensable influence on the teaching materials. Whether the ESP materials are designed or selected they are a reflection of teacher's insight into the nature of the language and learning.

Lesiak-Bielawska (2015) maintains that for … developing or choosing a set of materials for an ESP class, teachers make conscious or sub-conscious statements related to what according to them language learning is and how they feel about the learning process. Thus the conviction that organizing language teaching around such categories as language functions serves learners best will result in an approach that underscores the matching of selected language functions to various communicative purposes. (7)

Accordingly, developing an ESP course – Business English (Finance and Economics)– for instance, the practitioner or the material developer might implement the texts compiled by finance and

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economics teachers for the sake of presenting business concepts and information. The materials can also be taken from any article related to business written by experts of finance and economics. Tasks replicating assignments permit the practitioners to exploit these teaching materials in the educational context or even in the workplace.

Wide angled course, according to Basturkmen (2010) emphasizes a set of generic skills in an area such as Business English skills. While narrow angled courses are provided for particular learners whose aims converge. These classes can consist of English for Logistics, and English for Accountants.

5.   A Business English course materials

According to the points delineated throughout this review the following course books are suggested as models of teaching materials which can assist syllabus designers, material developers and ESP practitioners in order to define a fixed framework for the business English courses. Accounting major - as a branch of business - according to the definition given by University of Chicago is

The study of an organization's financial information, accounting is often referred to as the language of business. An organization's financial performance and health are reflected in its balance sheet and income statement. (para. 1)

Graduates of Accounting are then supposed to be able to quantifiably evaluate how choices are affected by incentives and resources when they are given a framework. With this regard one comprehensive reference book for Business English course is "Professional English in Use Finance" by Ian MacKenzie (2006). Based on the details that the publisher, Cambridge University Press, reveals this book is useful for students at intermediate level of English and above. This book consists of fifty units on terminologies of accounting and finance. It's noteworthy that a number of financial idioms and metaphors are also covered throughout this volume.

The publisher claims this book can be used as a course book in the class however more the structure makes it a perfect reference book for self-study. The main sections of this book are as follow:

- Basic terms
- Accounting'
- Banking
- Corporate finance
- Economics and trade

Each unit is consisting of three (or two) sections – A, B and C. The language is presented, practiced and activated through these three sections.

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The book includes various terminologies in finance which can equip the learners with the right tool for communication. There are 'Over to you' activities which help students to activate the vocabulary items through using them. The book ends in a language section which presents more activities.

Oxford university press published the book Business Result in six levels. The publisher also claims that these books provide the students the communicative tasks so as to furnish them with the required skills for communication at work. The communication skills that this book usually emphasizes assist learners to get prepared for real-world situations. Unlike Cambridge's course book, Oxford has equipped the book with video clips for every unit which includes documentary movies, genuine interviews and dramatized scenarios presenting business communication skills. The publisher claims that this book is truly Practical and present functional language in a work-related context. In addition, "Real-world case studies offer authentic and engaging insights into key business issues" (para 1).

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SOCIAL AND EDUCATIONAL STUDIES

General Aspects on Matrimonial Regime
of Legal Community.
Common Assets in Condominium[*]

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Abstract:
The current Romanian Civil legislation grants to the Matrimonial Regime of the Legal Community the prerogative of common law, applicable to patrimonial relations between spouses, when they do not derogate by concluding a matrimonial convention or opt to choose another matrimonial regime.

Although, the common law character of this matrimonial regime is not explicitly expressed by the Civil Code, it is understood not only by its marginal term, but also by the interpretation of the various provisions of law: for example, article 313 (3) states that *the failure of publicity formalities means that spouses are considered married under the matrimonial regime of the legal community in relation to third parties in good faith* and article 329 provides that *the choice of a different matrimonial regime than that of the Legal Community is made by concluding a matrimonial convention* .

Even though the choice of spouses is optional, the Legal Regime itself is comprised of imperative rules. As long as it was chosen by spouses or prospective spouses, the Matrimonial Regime of the Legal Community has, throughout its survival, imperative character - a fact expressly provided by the Civil Code. The rules governing the asset and the patrimonial liabilities have led some doctrines to qualify it as partial or asymmetric regime.

Keywords: matrimonial regime, Matrimonial Regime of the Legal Community, matrimonial convention, spouse, future spouse.

The current Romanian civil legislation gives spouses and future spouses the possibility to choose between several matrimonial regimes, according to art. 312 paragraph (1) of the Civil Code, their choice lays between the matrimonial regime of the legal community, the separation of goods and the conventional community. Also, according to the provisions of article 369 paragraph (1) of the Civil Code, after one year

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from the date of the marriage, so during marriage period, the spouses are free to, whenever they intend, to replace the existing matrimonial regime with another matrimonial regime.

Thus, unlike the matrimonial regime of the legal community, regulated by the Family Code, which was compulsory, the new one provided by the current Civil Code, is in principle "a permissive matrimonial regime".

However, by way of exception to the optional nature, spouses can come under the regime of the legal community in a forced manner. Thus, according to art. 313 par. (3) C. civ the non-fulfilment of publicity formalities makes it possible for spouses to be considered married under the matrimonial regime of the legal community, by third-party good faith.

In fact, according toart. 313 alin (3) C.civ. it is possible that under the matrimonial convention concluded between spouses, which has not been subject to legal formalities of publicity, in the relations between them,spousesare subjectsof the matrimonial regime of goods' separation or the regime of the conventional community, while in their relations, on the one hand, and third parties in good faith, on the other hand, they are considered married under the legal community regime.

Obviously, in the case regulated by art. 313 paragraph (3) Civil Code, it is not compulsory for third parties to consider spouses married under the regime of the legal community. On the contrary, depending on their interests, they may or may not use the rules of the matrimonial regime of the legal community. Thus, for example, if a third party has an interest in an obligation assumed by one of the spouses to preserve a common good along with the other spouse, third party may consider it as a common obligation and will rely on the provisions of art. 313 paragraph (3) Civil Code, even if in the relations between the spouses, they are married under the regime of the separation of goods, within which, according to art. 362 Civil Code the goods acquired together belong to them, in common ownership on shares and on the basis of art. 364 par. (1) Civil Code none of the spouses can be held responsible for the obligations arising from acts committed by the other spouse.

Under art. 329 Civil Code provisions, the choice of another matrimonial regime than that of the legal community is made by concluding a matrimonial convention. *Per a contrario*, if future spouses understand to comply with the matrimonial regime of the legal community, they are not obliged to conclude a matrimonial convention. However, even if they have decided to submit to this matrimonial regime, the future spouses have the obligation, under the sanction of the civil status officer's refusal to marry them, to declare the choice of this

matrimonial regime in the declaration of marriage, according to art. 281 paragraph (1) Civil Code.

Also, nothing prevents future spouses from concluding a matrimonial convention even if they have opted for the matrimonial regime of the legal community. Obviously, in this case, the matrimonial convention will only be confined to the option of spouses to be subject to this matrimonial regime. Indeed, under the provisions of art. 359 Civil Code, any convention contrary to the provisions of this section (Section 2, The Regime of the Legal Community) is sanctioned by absolute nullity, insofar as it is incompatible with the conventional community regime. Also, under the same sanction of absolute nullity, according to art. 332 paragraph (1) Civil Code, by matrimonial convention, spouses may not derogate from the legal provisions regarding the chosen matrimonial regime, except in the cases specified by the law.

In our opinion, however, during matrimony, the replacement of the existing matrimonial regime with the regime of the legal community, under the conditions of art. 369 Civil Code, can only be made by means of a matrimonial convention. This conclusion strongly supports the fact that the evoked text refers to "replacing the existing matrimonial regime with another matrimonial regime" without making a distinction related to the form of the existing regime and the one it replaces the current regime.

In this respect, the provisions of art. 369 paragraph (1) disagrees with those of art. 329 Civil Code. Indeed, the latter text refers to the "choice of another matrimonial regime", by way of the matrimonial convention, rather than that of the legal community, but without distinguishing, however, in relation to the moment of the election.

In order to avoid various interpretations related to this subject, we suggest to the legislator that, by *lawferenda provisions*, set concordance between the provisions of art. 360 par. (1) and those of art. 329 Civil Code.

In the doctrine, it has been appreciated that the matrimonial regime of the legal community has other characteristics, such as those outlined below (Bodoaşcă; Drăghici; Puie; Maftei, 2013: 154).

First of all, this matrimonial regime, even if it is optional, it is a legal regime comprised of imperative rules. Indeed, as has been pointed out, according to art. 359 Civil Code provisions, when future spouses or spouses understand to be subject to the matrimonial regime of the legal community, any convention contrary to the provisions of the law, if it is incompatible with the matrimonial regime of the conventional community, is invalid.

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However, we note that most of Civil Code provisions, which embody the "legal community regime" (article 339–359), do not have an imperative wording, but rather an permissive one. We evoke, for example, art. 342, art. 343 par. (2), art. 344, art. 345, art. 346 paragraph (2), art. 348, art. 350, art. 352 paragraph (2), art. 353 paragraph (2), art. 358. Probably, the permissive wording of the texts in question was intended to leave the spouses the freedom to decide, under various aspects of their patrimonial relations, within the meaning of the conventional community, as the exception to the end of art. 359 and the provisions of art. 367 Civil Code. In fact, under this last aspect, the doctrine has been expressed, in sense that the matrimonial regime of the legal community is compatible with the clauses provided by art. 367 Civil Code, which turns it into a conventional regime (*Ibidem*).

Under the matrimonial regime of the legal community, the rule is common goods in condominium, and the exception is the personal assets. Instead, community debts are the exception and personal debts, the rule. This situation has led some authors to characterize the matrimonial regime of the legal community as *partial* (Avram; Nicolescu, 2010: 173) and others to classify it as *asymmetric* (Bodoşcă; Drăghici; Puie; Maftei, 2013: 154).

Under the name of common assets, art. 339 Civil code provides that the property acquired by any spouse within the legal community regime is, at the time of their acquisition, common property in condominium belonging to both spouses.

The provisions of art. 339 Civil code are the equivalent of those previously provided by art. 30 par. (1) of the Family Code. Thus, according to the latter, the assets acquired during matrimony by any of the spouses were, at the time of their acquisition, common goods of the spouses.

In the doctrine, by comparing and assaying the two texts, two significant differences (*Ibidem*: 155) were highlighted. Thus, unlike the art. 30 paragraph (1) of the Family Code, the text of art. 339 Civil Code refers to "property acquired during the legal community". This clarification was imposed since, unlike the Family Code, which regulated the exclusive regime of the legal community of spouses' assets (art. 30–36), the current Civil Code allows the spouses to opt for the matrimonial regime of the legal community (art. 339–359), that of the conventional community (art. 366–368), or that of the separation of goods (art. 360–365). Also, in the content of art. 339 Civil Code it is made clear that the property acquired by any of the spouses during the regime of the legal community are "common goods in condominium".

Instead, art. 30 (1) of the Family Code refers generically to "common goods".

It has rightfully been appreciated in legal literature that the clarification in the new regulation is such as to eliminate the ambiguity that it has set on the fairness of the interpretation which the jurisprudence and the doctrine have given to the provisions of art. 30 paragraph (1) and following of the Family Code.

In consensus to those expressed in law literature (*Ibidem*), we appreciate that, given to some transitional rules for the implementation of the current Civil Code[*], unless otherwise agreed between spouses and established by the provisions of matrimonial convention[†], property acquired by them under the provisions of Family Code retains their legal nature after the 1st of October 2011, when the current Civil Code entered into force. That is why in the doctrine (Bodoşcă; Drăghici; Puie; Maftei, 2013: 157) it is considered useful, the effort to interpret the provisions of art. 30 paragraph (1) and following of the Family Code.

Thus, under the empire of the Family Code, in doctrine[‡] and jurisprudence[§] in the field it was decided that the expression "common goods" from the content of art. 30 (1) and following[**] are the "spouse-owned property". Moreover, it was argued that, under the rule of the Family Code, the common property right in dealt with was only the property of the spouses[††].

In legal literature (Bodoşcă; Drăghici; Puie; Maftei, 2013: 157), it was appreciated that in order to reach this solution which presents no legal alternative, the jurisprudence and doctrine in the field ignored an

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[*] Tobe seen the provisions ofart. 3, art. 5 and art. 27 of the Law no. 71/2011 for the implementation of Law no. 287/2009 on the Civil Code (published in the Official Gazette of Romania, Part I, No. 409 of June, 10th 2011)

[†] Concerning the limits with in which spouses may decide by matrimonial convention, tobeseen Bodoşcă T., *Aspects regardingthe general regulation of the matrimonial legal regime in thenew Civil Code*, in "Law" no. 5/2010, p. 69–70.

[‡] Albu, I., *Family Law*, Didactic and Pedagogical Publishing House, Bucharest, 1975: 123; Adam, I., *The Real Real Rights*, All Beck Publishing House, Bucharest 2005: 402; Stoica, V., *Civil law. The Real Real Rights*, C.H. Beck, Bucureşti 2009: 300; Ungureanu, O., Munteanu, C., *Civil Law Treaty. The goods. The Real Rights*, Hamangiu Publishing House, Bucharest, 2008: 353; Urs, I.R., *Real Rights*, University Publishing House, Bucharest, 2006: 212.

[§] Supreme Court, Civil, Dec. 630/1974, in C.D. 1974: 167; December, no. 77/1983, in the "Romanian Law Review", no. 8/1984: 59; December, no. 326/1984, in the "Romanian Journal of Law", no. 1/1985: 62; C.S.J. s.c.v., December, no. 907/1993, in "Dreptul", nr. 7/1994: 89.

[**] for example, art. 30 paragraph (2), art. 31, art. 32, art. 33 paragraph (1) andparagraph (2), art. (34) and art. 35 of the Family Code.

[††] See Albu, I. *Quoted op*.: 123; Adam, I. *Quoted op*.: 402; Ungureanu, O., *Quoted op*.: 353; Urs, I.R., *Quoted op*.: 212.

essential aspect, which could be inferred with the power of the evidence from the content of art. 30 (1) and following of the Family Code. Thus, it was reported that the texts in question referred to the spouses' "common goods in condominium".

As a result, in a correct interpretation, imposed in particular by the requirements of the *ubilex non distinguit, necnosdistingueredebemus* principle, and the absence of a legal text prohibiting the spouses from acquiring a certain category of common goods, the doctrine and the jurisprudence required the fact that, under the regime of the common property governed by the Family Code, spouses could have both common goods in condominium and common goods on quotes.

It has rightly been appreciated in specialized (*Ibidem*) literature that classical interpretation was the consequence of an egalitarianism imposed to spouses by jurisprudence and accepted by doctrine. It was considered that this interpretation was not only in clear disagreement with the generic reference of the Family Code texts to "common property of spouses", but was also contrary to their legal equality. Indeed, in general, the legal equality of the parties in the private law relationships confers on them the possibility of agreeing on their subjective rights and obligations, or, in other words, none of the parties is in the legal position to imposes his/her will on the other[7]. In particular, the legal equality of spouses was regulated by art. 26 of the Family Code and is reaffirmed by art. 308 Civil Code. Thus, on the basis of the two texts, the spouses decides by common accord in all matters concerning marriage.

As the specialized literature (Bodoşcă; Drăghici; Puie; Maftei, 2013: 157) has suggestively expressed, the legal equality of the spouses has not, and will not, confer on them a discretionary right to decide by mutual consent on legal relationships and, consequently, on their subjective rights and obligations, including patrimonial ones. In general, their will-to-consent must be in accordance with public order and morals, as general limits to freedom of will. In particular, when the legislature found it appropriate to restrict the legal capacity of the spouses, to decide jointly or unilaterally on their patrimonial legal relations, it did so expressly. In this respect, for example, the provisions of art. 30 paragraph (2), art. 31–33, art. 36 paragraph (1), second sentence and paragraph (2), sentence I of the Family Code. Instead, as

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[7] Bobos, Gh., *The General Theory of Law,* Argonaut Publishing House, Cluj-Napoca, 1999: 223 et seq.; Lupan, E., Sabau-Pop, I., *Civil Law Treaty*, Vol. I, General, C.H. Beck, Bucharest, 2007: 37 et seq.; Pop, L., *On themethod of regulation in civil law,* in Studia Universitatis Babeş-Bolyai "Jurisprudentia", no. 1/1977: 49 et seq.

already stated in the paper, the current Civil Code limits the spouses' freedom of will, for example through art. 312 alin (2), art. 316 paragraph (2), art. 332 and art. 367.

According to the doctrine (*Ibidem*) in the field, in the analyzed case, with the exceptions stipulated by law, without disregarding the provisions of art. 30 par. (1) et seq. of the Family code, the legal equality of the spouses implied their possibility of deciding by mutual agreement whether the goods acquired by them during the marriage were common goods in condominium or common goods on quotes and, in the latter case, the extent of the quota to each of them.

Regarding the aspect discussed above, it was appreciated that, by default, even Romanian doctrine and jurisprudence acknowledged the existence of this legal reality. Thus, it was unanimously admitted that the provisions of art. 30 paragraph (1) of the Family Code established two relative presumptions (*iuristantum*), one of a common contribution of spouses to the acquisition of common goods and another of equal contribution to their acquisition. So, to the contrary, in principle, each spouse was presumed to have a patrimonial right equal to that of his/her spouse on each of their common assets, that is to say a share equal to it. Due to the relative nature of the presumption (*iuristantum*), it could be overthrown by contrary proof and as a consequence, it could be established that the spouses had an unequal contribution to the acquisition of common goods. Synthetically, under art. 30 paragraph (1) of the Family Code, it could be seen that the goods acquired by any of the spouses during marriage were common commodity shares, and those quotas were, as a rule, equal and unequal exceptions. In special literature (*Ibidem*), it was considered that the principle of legal equality of spouses and the presumption of their equal contribution to the acquisition of common goods legitimately justifies their use, intendancy and disposal of common assets, as well as the presumption of tacit reciprocal mandate, stipulated by art. 35 paragraph (1), paragraph (2), first sentence of the Family Code.

It was appreciated that it pleads for this novel interpretation even the fact that in the Romanian legal system, under the old Romanian Civil Code, devolution has not been enshrined a unitary regulation, with a general character, there are only some applications of it, through some special laws, from different domains[8].

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[8] For example, in the field of intellectual creation, according to art. 6 paragraph (1) of the Law no. 8/1996 on copyright and connected rights (published in the Official Gazette of Romania, Part I, No. 60 of March 26, 1996), represents a collective work in which the personal contributions of the co-authors form a whole, with out being possible, according to the nature of the work, to beat tributed distinctly to one of the co-authors on

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In the doctrine (Bodoşcă; Drăghici; Puie; Maftei, 2013: 158), it was concluded that, from this point of view, within the legal community of goods governed by the Family Code, condominium goods on quotes assets had equal legal chances of being acquired by spouses.

On the other hand, in the literature (*Ibidem*), it was appreciated that, despite some exclusive doctrinal claims, condominium may, in principle, regard all patrimonial (real or receivable) rights and not just the right to property[9]. Indeed, in a natural, legal logic, any patrimonial right may, at the same time belong to one person or some people and, in the latter case, the right may or may not be split between the holders. Indeed, in the current regulation, the generic view on asset term is no longer seen only from the perspective of "ownership" over one asset.

Thus, under art. 535 Civil code provisions, goods are corporal or non-corporal things, object of a patrimonial right.

Unlike the 1864 Civil Code, the current Civil Code regulates, in general terms, *expressesverbis*, the common property in condominium. Thus, art. 632 paragraph (1) Civil code determines that forms of common property are the ownership of shares or co-ownership (letter a) and property in condominium (letter b). Moreover, according to art. 633 Civil code provisions, if the asset is jointly owned, co-ownership is presumed, until the opposite is proven. So, in the current regulation, shared ownership on quotes represents the rule, and the condominium, the exception.

It was also appreciated that, by reference to the meaning of term *asset*, provided in art. 535 Civil code, condominium can apply to any corporal or incorporalasset, that is, goods and patrimonial rights over them. Moreover, condominium includes both rights and obligations, resembling the indivisibility, but of another type, without shares, the assetsunframed belonging to both spouses until the marriage is dissolved or the matrimonial regime of the legal community is liquidated, during the marriage (Bacaci, Al.; Dumitrache, V.C.; Hageanu, C.C., 2013: 91).

It should be noted that the current Civil Code regulates only the common property right in condominium, without including rules

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the whole of the created work. This legal text call sin to question the tantalizing position of the doctrine, in the sen set hat the debauchery existed only in the case of the common goods of the spouses (for some details, see Bodoşcă T. *Contributions to the study of the legal regime of the common and collective work*, in "Magazine of Intellectual Property Law", no. 1/2008: 13 et seq.; *Intellectual property law*, Universul Juridic Publishing House, Bucharest, 2010: 27 et seq.

[9] In the sense that condominium may also be exercised over other patrimonial rights (real or receivable), rather than owner ship: Florian, E., *Family Law*, 3rd Edition, C.H. Beck, Bucharest, 2012: 81.

regarding other patrimonial rights in condominium. In particular, according to art. 667 Civil code, there is common property in condominium when, by virtue of law or by virtue of a legal act, the ownership of property belongs simultaneously to several persons, without any of them being the owner of a determined share of ownership.

In legal literature, it was appreciated that, with reference to the exclusive assignation of art. 339 Civil code, to "common goods in condominium", *per a contrario*, within the legal community, spouses cannot have common goods on quotes. In fact, the imperative character of the norm provided by art. 339 Civil code is amplified by the fact that, under art. 359 provisions, as has already been stated, any convention contrary to the provisions of the legal community regime is being sanctioned by absolute nullity, insofar as it is incompatible with the regime of the conventional community. So, if by means of a convention compatible with the conventional community regime, the spouses have waivered from the rules of the matrimonial regime of the legal community, it will be presumed that they have resigned legal regime and have been subjected to the regime of the conventional community (Bodoşcă; Drăghici; Puie; Maftei, 2013: 160).

In relation to this normative situation, in doctrine, it was even considered that, under the analyzed aspect, the regime of the legal community of goods regulated by the current Civil Code is more restrictive than that established by art. 30 and following of the Family Code (*Ibidem*).

Instead, in the context of the separation of goods, according to the current Civil Code, each spouse is the exclusive owner of the goods acquired before the marriage, as well as those acquired in his/her own name after marriage conclusion (article 360). Assets jointly acquired by spouses belong to them in common property on quotes, under thelaw provisions (article 362, paragraph 1). *Per a contrario,* in the case of the matrimonial regime of the goods'separation, spouses can not have commons in condominium.

Finally, within the conventional community, under art. 367 Civil code provisions, the spouses have the possibility to include in the community, in whole or in part, acquired goods or debts born before or after the marriage, except for those stipulated by art. 340 lit. b) and c) (letter a) or to restrict the community to the particular goods or liabilities determined in the matrimonial convention, regardless of whether they are acquired or, as the case may be, born before or during marriage, except for the obligations stipulated in art. 351 lit. c) (letter b).

For the following reasons, in the doctrine, it was appreciated that within the conventional community, as well as within the legal community, spouses may have only common goods in their condominium and own goods (*Ibidem*).

Thus, as stated above, common assets on quota are specific to the regime of goods separation, and not to that of the legal community of assets.

Also, as argued in the legal literature (Bacaci, Al.; Dumitrache, V.C.; Hageanu, C.C., 2013: 90), the regime of the legal community is the common law in relation to the conventional community regime. Indeed, according to art. 366 Civil code, the Conventional Community regime applies when a matrimonial convention derogates from the provisions of the conventional community regime.

In fact, by adopting the regime of the conventional community, spouses can waiver from the legal community regime, only under the aspects specified limitingly by art. 367 Civil code, among which there is no possibility of considering that their common goods, including those included in the community, would be common goods on quotes. Finally, under the examined aspect, spouses only have the possibility to include or exclude from the community various goods acquired before or during marriage, except those for personal use and those for the exercise of the profession.

Eventually, with regard to the express and exclusive reference to art. 367 letter a) to own assets and debts, *per a contrario*, any common goods on the shares that the spouses would have acquired before the marriage cannot be included in the community.

In consensus with those expressed in legal literature (*Ibidem*: 161), the fact that, within the legal and the conventional community, common goods in condominium are the rule, it is contrary to the general principle of community, in which, according to art. 633 Civl code, the community on quotas prevails. Moreover, it was appreciated that the situation debated contravenes the tendency of liberalization of the patrimonial legal relations between spouses and especially their legal equality, equality that remained of constitutional order, after the coming into force of the new regulations in the field and anyway, reaffirmed by art . 308 Civil code.

In fact, in the older (Fechete, 1995: 612) legal literature, it was rightly argued that condominium draws a limitation on the spouse's capacity of possession, since they can acquire, during marriage, only such property and only then, as an exception, own goods. In our opinion, in the new normative context, the evoked thesis is topical, with the

amendment that, therefore, there is no restriction of the spouses' capacity of possession, but their capacity of exercise.

Finally, under art. 369 Civil Code provisions, the matrimonial regime of the legal community can be changed at any time during matrimony with another matrimonial legal regime. Also, before the marriage concluding, nothing prevents future spouses from returning whenever they want, on the decision to be subjected, during marriage, to the matrimonial regime of the legal community.

Concluding, the legislator limited the types of matrimonial regimes. Although in other countries there are other types of matrimonial regimes, some of them so agreed that they are even legal regimes in several European countries (eg the regime of participation in acquisitions), the Romanian legislator was limited to three: the legal community regime, the separation regime goods and conventional community regime.

The regime of the conventional community can restrict or extend the legal regime within certain limits. The Civil Code enumerate, imitatively, in art. 367 aspects that can be derogated from the legal community regime, by concluding the matrimonial convention.

Beyond these limits, it should be noted that, in addition to the rules applicable to each matrimonial regime, there is another set of rules applicable to all matrimonial regimes (the so-called primary regime), which can not be derogated from by any convention.

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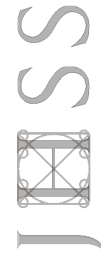
REVIEW ARTICLES

La Didactique du français langue étrangère: tradition et innovation – from Theory to Practice in Teaching Foreign Languages

Alina Ionescu (Pădurean)*

One of the most interesting and useful publications in the field of teaching foreign languages is *La Didactique du français langue étrangère: tradition et innovation*, published by Tiparg, in 2011. Its author, Corina-Amelia GEORGESCU, attempts at approaching a wide range of topics out of which most are suitable not only for French, but also for other foreign languages. The book mainly relies on the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* which is at present the "authority" in the field of teaching and learning foreign languages.

The book is divided in ten consistent parts and it may serve to the teachers who are at the beginning of their career as well as to more experienced teachers who may find in it interesting suggestions to improve their work. Thus, the first chapter defines the frame of the task-oriented approach by explaining its key concepts. The author clearly states the objectives of the didactics and presents the importance of its relation with psychology as the act of teaching is influenced by factors such as: the learners' age, motivation, cultural background, their objectives, needs and expectations and so on. The aspects regarded as

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having a greater impact on the quality of the teaching act are the relation between the learner's mother language and the foreign language and the one between the learner and the teacher.

The next chapter of the book is related to a highly debated topic lately: should we teach taking into account the learning objectives or the skills? There have been opinions for and against both of them; that is why, there has been some kind of confusion especially among the younger teachers. The author explains the importance of each approach as well as their way of interaction; it is made clear that in order to acquire a skill, one must have well-defined learning objectives. There are some useful examples on how a skill can be built dwelling on more different learning objectives. The chapter also includes a part about how foreign languages are included in the Romanian curricula, being a part of the Language and Communication Area where the mother language finds its place, too.

Considering lesson plan designing a very important step for the success of the teaching activity, the author decides to illustrate it in a very detailed way; beginning with the types of classes a teacher may use according to the main activity (teaching, practising, assessing), the chapter shows the relation between the planning documents and the way in which a teacher can organize his/her activity to obtain the best possible results. Planning is shown as a key factor for a successful teaching as well as a step facilitating the learners' acquiring different skills. In order to support these ideas, at the end of the book, the examples of lesson planning may help one create and design his/her lesson plans (See Annex no. 2).

The next two chapters (*The Teaching Aids* and *The Teaching Methods and Strategies*) are not specific to teaching French; they may apply to teaching any foreign language too. The chapter on teaching methods and strategies describes all the methods used along the time to teach languages (beginning with the traditional methods such as the grammar-translation approach to the latest ones). The author chooses an interesting manner of presenting different teaching strategies by showing both their advantages and their disadvantages in order to allow the reader make the best decision according to his/her objectives. In fact, this is one of the most stimulating ways to present different teaching aspects as the reader is invited to think of the material proposed by the author and make his/her own choices based on the information he/she is given. For instance, to facilitate the choice of a textbook, there is a guide on how to choose a good textbook taking into account different criteria, at the end of the book.

Chapter VI presents the user's/learner's skills and focuses on presenting them according to the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment;* they are defined and classified into general versus communication skills (the latter falling into three different categories: linguistic, sociolinguistic and pragmatic). As far as the linguistic skills are concerned, the book includes distinct sub-chapters on how to develop, for instance, the vocabulary or the grammar skills. The explanations follow a certain logical framework as each section involves: general principles to teach a language area, for example vocabulary, some specific learning objectives and different types of activities enabling the development of each skill.

The following chapter deals with an overview of the communication techniques (both oral and written). They are seen from two points of view: listening and speaking on one hand and reading and writing on the other hand. In order to practise these types of skills, the work suggests, for instance, a specific way of approaching listening documents, as well as written texts. In order to maximize the results, a number of activities which may help acquire and develop the respective skill are included. A special section on games and how they may be used during the foreign language class is more than welcome nowadays when a teacher is supposed to adjust his/her teaching according to his/her students and game is a pleasant way to motivate almost everybody.

Chapter VIII focuses on how to teach the French culture and civilization taking into account different useful authentic documents; theexamples chosen aim at presenting how magazine articles, songs or pictures may be used. The author considers important to show the relationship between intercultural facts and literature as well as the relationship between intercultural facts and identity. These areimportant issues in the nowadays globalizing context especially for France where there have been a number of problems lately and especially becausethe French contemporary culture lays stress on an intercultural mix. Literature is seen from two different perspectives: first and above all, it is a way of getting accustomed to the culture of the Other; secondly, it is asupport for teaching as well as any other type of text or document. Teaching literature during the foreign language classes is warmly advised and even advocated.

L'évaluation en classe de FLE (Assessing during the Class of French as a Foreign Language) is a chapter focusing on concepts which are mostly used by pedagogy (types of assessment, functions of the evaluation, evaluation forms and strategies). In spite of the overview of everything evaluation means, a special emphasis is laid on the types of

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evaluation proposed by the *Common European Framework of Reference for Languages* by presenting their peculiarities - out of the means of evaluation,the Portfolio is regarded as a continuous activity, offering one a picture about the learner's progress.

The final chapter is appropriate for all those who are involved in research as it includes suggestions on how to achieve a work on a given topic. There is also a section on how to design option courses especially by taking into account different factors such as the learners' age or motivation.

At the end of the book, there are a number of helpful documents on diverse topics such as Romanian official documents on teaching, a writing guide, a questionnaire on learners' attitudes towards French, criteria to take into account when choosing textbooks for foreign languages.

By the way it is structured, by the richness of its information as well as by the precision of the examples, Corina-Amelia Georgescu's book *La Didactique du français langue étrangère: tradition et innovation*becomes an easy reading facilitating teachers' best results in their teaching career.

EDITURA UNIVERSITĂȚII
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