



**UNIVERSITATEA DE STAT „ALECU RUSSO”
DIN BĂLȚI, REPUBLICA MOLDOVA**

[https://doi.org/10.62413/lc.2022\(2\)](https://doi.org/10.62413/lc.2022(2))

Limbaj și context

**Revistă internațională de lingvistică,
semiotică și știință literară**

2(XIV)2022



ALECU RUSSO STATE UNIVERSITY OF BĂLȚI,
REPUBLIC OF MOLDOVA

Speech and Context

International Journal of Linguistics,
Semiotics and Literary Science

2(XIV)2022

The administration of Basel (Switzerland) is the sponsor of the journal from 2011.

Speech and Context International Journal of Linguistics, Semiotics and Literary Science (in Romanian: *Limba și context – revistă internațională de lingvistică, semiotică și știință literară*) is indexed in *ISI, Universal Impact Factor, Index Copernicus, Directory of Research Journals Indexing, Open Academic Journals Index, InfoBaseIndex* and *CiteFactor*. It is listed in *EBSCO, Genamics, MLA International Bibliography, DOAJ, Summon Serials Solutions, ProQuest, La Criée: périodiques en ligne, Vaggi.org Directory, Unified Database for Serial Titles, WorldCat, Open Library, The Linguist List, NewJour, Fabula* and *Jurn Open Directory*.

From July 2014 *Limba și context / Speech and Context International Journal of Linguistics, Semiotics and Literary Science* is a Moldovan **B Rank** journal.

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Publishing House: Centrul editorial universitar

Journal Web Page: https://www.usarb.md/limbaj_context/

Journal Blog: <http://speech-and-context.blogspot.com>

The journal is issued twice a year.

Language of publication: English, French and German.

Materials included in this issue were previously reviewed.

p-ISSN 1857-4149, e-ISSN 2953-6812

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

JOURNAL TOPICS

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- **Language, context, translation:** role of context in translation; types of translation
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**TYPES OF SIGNS, SPEECH AND INTERACTIONAL
MECHANISMS IN COMMUNICATION**

CONSTRUCTING THE SOCIAL MEMORY OF A PLACE: THE "SENSE OF PLACE" OF THE AMERICAN FRONTIER

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Abstract

The article discusses the modeling of a memory reservoir for the mobile mental landscape of the American frontier based on the Declaration of Independence of the States of America.

Keywords: *frontier, sense of place, the Declaration of Independence of the States of America, constructing reality*

Rezumat

În articol, se supune cercetării modelarea unui „rezervor de memorie” pentru redarea peisajului mental mobil al frontierei americane pe baza „Declarației de independență a statelor Americii.

Cuvinte-cheie: *frontieră, simțul spațiului, Declarația de independență a statelor Americii, construirea realității*

The turn of the XXth and XXIst centuries was marked with qualitative changes in the tempo and essence of social existence which, of course, was influenced by political transformations of society that entailed the movement of significant human flows from one region of the world to another. Migration processes, having become iconic processes of human life, have predetermined a certain inevitability of the modification of the mental landscape of the Earth and the consideration of frontier semantics in its formation.

Frontier semantics is a mental content that definitely becomes part of mental activity of a "migrant" who is intellectually and emotionally experiencing transformations that take place in his life. The mass migration of the population of Europe to the lands of America, the migration of the population of the Russian Empire to Europe, America and the countries of the Asia-Pacific region led to the development of identical behavioral models of both representatives of various ethnic groups and national groups themselves.

If we talk about self-identification of the migrants belonging to different ethnic groups, then the unifying component of their characteristic, non-identical worldviews represent the component of frontier semantics, requiring from its user, first of all, to be able to feel the value of land – the value of the place, the land that took (for a European who stepped on the land of America, or the one that remained "in the rear", "behind", in the past tense), but never in the "past" (for a Russian migrant).

The American frontier in the XIXth century occupied a strip of hilly prairie 600 kilometers long, which stretched from Canada to the current Mexican border, an area on the Great Plains, beyond the Forests of the Mississippi Valley, to the west of which the Rocky Mountains with snow-capped peaks rose. On this territory, the "other America" took its origin. In the modern formulation of research problems, according to I. Basalaeva (Basalaeva, 2012), the understanding of the frontier is far from being limited to the meaning of the territorial locus. The frontier is a landscape phenomenon, "the process and result of the social construction of reality, and therefore its representation is directly related to the mental sphere" (Basalaeva, 2012, p. 47).

In the case of the American frontier, there is a social construction of reality, associated primarily with the construction of historical memory, taking into account its integration with the historical consciousness of society [Romanovskaja, 2010]. Historical memory is a symbolic representation of the past, the most important component of self-identification of both an individual and society; memory is a deep source of human imagination. German egyptologist Ya. Assman (Assman, 2004) developed a theory of cultural memory, within which he distinguished between "living" communicative and symbolic cultural memory. Living communicative memory is associated with an oral tradition arising from the experience of the past and the cultivation of memories in the context of interpersonal interactions in everyday life.

Symbolic cultural memory correlates to a formalized tradition that goes beyond the experience of individuals or groups and is expressed in memorable places, dates, ceremonies in written, pictorial and fine arts monuments. Communicative memory is distinguished from cultural memory by its fragility (only 80-100 years) and the absence of generally recognized "fixation points" linking it with the deep past.

It is the communicative memory - little formalized, arising in the interactive context of human relations in everyday life - that is characteristic of the American frontier. V.S. Švyrev (Švyrev, 2003) recognizes the text in which culture is a continuous dialogue as a representative of the communicative type of rationality.

Ū.B. Grâznova (Grâznova, 1998) considers the text of culture as a reason for thought and a place of entry into the communicative space of culture. At the same time, it is argued that the text has a special structure, which is metaphorically designated as a "network", and the orientation of interpretation moves from the meaning-bearing elements to the existing connections between these elements. The signified belongs to the text space, which is expressed by such a text parameter as performativity. The performativity of a text is a condition for its entry into communication, its existence as a point of event generation.

The property of performativity is inherent in the text, which for the first time signified the fact of the creation/emergence of a new state entity and

type of state organization – the "Declaration of Independence", developed by the Philadelphia Congress and published on July 4, 1776 on the behalf of 13 States that existed at that time.

This was not the first declaration developed by American colonies in the struggle with England, in the War of Independence. It was preceded by Declaration of Rights and Grievances October 19, 1765; Virginia Nonimportation Resolutions, 17 May, 1769; Declaration and Resolves on Colonial rights of the First Continental Congress October 14, 1774; Declaration of the Causes and Necessity of Taking Up Arms (1775).

Although the author of the Declaration was Thomas Jefferson, a well-known opponent of slavery, all the ideas that were progressive for the XVIII century and proclaimed in the Declaration of Independence, concerned only the white population of the States, the rights of Indians, Negroes, former slaves on southern plantations, were not recognized. The further displacement of the Indians from their ancestral territories was not canceled, as well as the destruction by the colonists. Each colony was declared a state, and their totality formed the United States of America.

The "Declaration of Independence" was enthusiastically accepted by representatives of all population segments. Its text was read out to the sound of bells and cannon salutes.

The condition for the entry of the text "Declaration of Independence" (Declaration of Independence, 1776) into global communication was its performativity, the ability to exist in the communicative space as a point, or place, the generation of an event. The "declaration" acquires a unique function of a "place of memory", a commemorative mnemonic place which, according to P. Hutton (Hutton, 2003), strengthens stereotypes of consciousness, awakening specific memories of the past. When interpreting the "Declaration" as a place of memory, we are based on an expanded understanding of the terminological combination of "place of memory", proposed by P. Nora (Nora, 1989) and developed by other researchers (Székely, 2004), (Gorovei, 2017).

When interpreting the "Declaration" as a place of memory, we are based on an expanded understanding of the terminological combination "place of memory" proposed by P. Nora (Nora, 1989) who believes that "places of memory" can be events, people, buildings, traditions surrounded by a special symbolic aura. "Places of memory", performing the symbolic role of a reminder of the past, giving meaning to life in the present, exist due to the threat of memory destruction, to maintain a sense of the continuation of history.

Bott, Cantrill and Myers (2003) believe that a place can be represented as a point at which physical and cultural characteristics of space merge with the emotional perception of an individual and his functional needs. If we consider the "Declaration" in this way, then this text sets 4 vectors of development: geographical, cultural-landscape, ethos and functional-pragmatic.

The first vector involves the development and cognition of the actual geographical text of the territory, the rules of "reading" which are not

transmitted by the ancestors and are not included in the genetic capital. The lack of such skills in the arsenal makes it necessary to create and develop new strategies for reading a geographical text. The result of its reading becomes a cultural landscape. Calaã and Vedenin (1997) consider it as an integral and geographically localized set of natural, technical and socio-cultural phenomena formed as a result of the integrated influence of natural processes and artistic, creative, intellectual and life-supporting activities of the inhabitants of the territory. The marker of deconstruction zones, and, consequently, frontiers, in F. Turner's theory are "interested self-representations" such as *American social development, fluidity of American life, American life, the forces dominating American character, American character, westward expansion, American history.*

Understanding frontlines semantics and its role in the life of the frontier's settler – a frontiersman – made the basis of the theory of the American frontier by Frederick Jackson Turner (Turner Frederick Jackson, 1861-1932). The first step to work towards the establishment of the theory of the American frontier is the speech "The Significance of the Frontier in American History"), spoken in 1893, on the opening of the world exhibition in Chicago. The American historian speaks about the uniqueness of the American historical experience, interpreted through the phenomenon of the frontier, which becomes equivalent to its world significance. Here are several interpretations of F.D. Turner, including the comparison of the American frontier with the European frontier:

'The frontier is the line of most rapid and effective Americanization'.

"The American frontier is sharply distinguished from the European frontier – a fortified boundary line running through dense populations".

"The most significant thing about the American frontier is, that it lies at the

hither edge of free land. In the census reports it is treated as the margin of that settlement which has a density of two or more to the square mile".

"We shall consider the whole frontier belt, including the Indian country and the outer margin of the "settled area" of the census reports".

The presence of the threat of memory destruction and destruction of the place of memory initiated the development of an American strategy of culture, which received its verbal expression. Strategic culture as a system of symbols includes (1) basic ideas of the strategic environment ordering, or strategic environment, i.e. the role of war in the human situation (it is an inevitability or aberration, distortion, deviation from the truth, about the nature of the enemy and the threat he poses (with zero or variable sum) and (2) taking into account the effectiveness of the use of force (the ability to control the results of interaction, eliminate threats, as well as determining the conditions under which the use of force is useful).

Together, these two components of strategic culture constitute the central paradigm of strategic culture (Johnston, 1995). The central strategic paradigm proposed by A.I. Johnson (1995) makes it possible to clearly demonstrate the "volume" of the memory place and the memory reservoir modeled for the mobile mental landscape of the American frontier and its frontiersman.

The text that actually composes this volume, we believe, for the mental history of the American frontier and the history of the American mental landscape is the Declaration of Independence of the States of America, adopted on July 4, 1776. This text contains at least two symbol systems: a point-verbal system, which is comparable to the algorithm for modeling the behavioral text of a frontiersman, and a system for clocking the speech-thinking activity of the innovative political and organizational structure "The States of America".

A chain of verbal symbols, indicating the way forward in the text of The anonymous Declaration of the thirteen United States of America, paves a route through the mental landscape of a new geopolitical unity of the "States of America". The system of verbal symbol connections deconstructs the original for the American frontier – European, Anglo-Saxon, semantic matrix. Moreover, as the main method of deconstruction, F. Turner chooses the method of segmentation or fermentation, thereby defining as a dominant both for the interpretation and construction of the organizational whole of the "States of America" the relations of mereology – the relationship of a part to the whole, the relationship of a part to a part within a single whole, which is reflected in the nomination of this whole "United States of America".

Actually, the territorial principle itself is being deconstructed: humanity is offered for a project approval of self-organization of local identifications - migrants from Europe to America (America as a continent) create a system of interaction, sociability of the community, "thrown", like a network, identified as a "place of feeling", "place of memory" by the native, non-European, population of these territories. As a result, there is a deconstruction of the semantic continuum authentic for America, "cutting" it into segments or strata.

Each State is also a certain state, a "sense of place", i.e. building one's relationship with the space of settlement, assuming mastery of this space and possession of the space as 'one's own'. This, apparently, is where the parameters 'knowledge', 'competence', 'skills' will appear as mandatory parameters for a European socializing through educational institutions. The requirement of mobility for a student at the university of the XXIst century, apparently, also has its roots in the requirement of mobility of the frontiersman's mental boundaries, plasticity of his cognitive contour.

According to V.P. Šestakov (2012), the propensity to change places, migration has always been a feature of Americans. America in the XIXth century resembled a large hotel, where someone constantly moved in, someone left

or came for some reason. The American historian George Pearson defined in his book "Mobile America" three factors determining the formation of the American character, or the "three M factor": migration, mobility, movement (Šestakov, 2012).

Pearson contrasted the "Three M factor" with Turner's "frontier hypothesis". He believes that the development of Western lands - the movement to the West - is only a part of the process characteristic of the American society with tendencies towards migration, mobility and movement.

Historian Henry Commager argues that the American, having a weak sense of the past, had a sharpened vision of the future (Commager, 1956, p. 6). The American's mind was not focused on history: the American looked into the past with the eyes of the future: not disorderly dusty towns, but sparkling cities, not cluttered shops, but factories bursting with fire, and not rutted roads, but rails running away into the distance.

In the text of The anonymous Declaration of the thirteen United States of America, a stratification model of knowledge is created for an American, many Americans, whose active components are strata describing individual "slices", aspects of the subject area.

The life tasks of the future society are defined in the declaration by three textual conceptual dominants: THE COURSE (PROCESS), the BOOK OF JUDGES (Judges), SEPARATE RESIDENCE (SEPARATION). The construction, protection and redesign of personal identity become a constant life task of a person of the American frontier (Zajceva, 2016). The construction of existential identity in the discourse of freedom and dignity serves as a response to cultural and social challenges to the image of a holistic, projective and developing community.

Žiláková (2005), describing the stratification model, asserts that each stratum (layer) is an inhomogeneous semantic network with a variable topology containing the names of the properties of objects, the connections between them. Relationships between layers are characterized as relationships that exist between objects belonging to these layers. In the text the unanimous Declaration of the thirteen United States of America three strata-sections are obvious: Course (course, progress), Judges (Book of Judges, magistrates), Separation (partition, separate residence). The Course stratum (course, progress) is constructed by lexical units that model the volume of the content space of the constructed new type of state - the state of connections of landscapes of consciousness, fragments of physical space, physical landscape: *the Laws of Nature, Nature's God, Creator, Rights, Life, Liberty, Happiness, Governments, Men, Form of Government, Right of the People, Government Safety, Happiness. Governments Object Despotism, Government, Guards Colonies; Systems of Government. King of Great Tyranny States. Facts Assent Laws, Governors Laws Assent Laws Representation in the Legislature, Records, Representative Houses / the Legislative Annihilation, the People; the State, these States; the Laws for Naturalization of*

Foreigners Appropriations of Lands, the Administration of Justice, Assent to Laws Judiciary.

The Judges stratum section (The Book of Judges, Judges) plans the scope of the "power discourse" of a new state, the rules to regulate relations within the network structure of states that form the mental landscape of the territory and, accordingly, the prospects for integration into the global geopolitical space: *Will New Offices, Officers Standing Armies without the Consent the Military the Civil Assent Acts Legislation: Quartering Trial, from punishment for any Murders States, Trade, Taxes, Consent, Trial by Jury: Seas the free System of English Laws Province, Arbitrary Boundaries Colonies: Charters, Laws, the Forms of our Governments: own Legislatures, Government Protection and waging War our Coasts, Armies of foreign Mercenaries Cruelty the Head of a civilized nation. Citizens Captive Seas Arms their Country, Brethren, Hands. Indian Savages, Oppressions Petitioned for Redress Petitions A Prince a Tyrant, We Brittish.*

Separation stratum plans the scope of the "power discourse" of a new state, the rules to regulate relations within the network structure of the states that form the mental landscape of the territory and, accordingly, the prospects for integration into the global geopolitical space: *Enemies in War, in Peace Friends. We, Representatives, United States of America, in General Congress, Assembled, the Supreme Judge, the Name, Authority the good People Colonies, That United Colonies Right Free Independent States; Absolved Allegiance the British Crown, the State of Great Britain, Free Independent States, Power War, Peace, Alliances, Commerce, Acts and Things Independent States Declaration, Providence, Lives, our Fortunes Honor.*

The Separation stratum is a kind of conclusion of the frontier judgment, which summarizes (a) the main postulates of the strategic culture of a new state-organizational formation; (b) the "points" joint cognitive route of territories, the content of which is filled according to the principle of "melting pot"; (c) differentiation of two states of consciousness "war" and "peace", which alternately act as a dominant, defining reflection models relevant to the newly created organizational system (while it is necessary to clearly realize that the "United States" is primarily organizational culture); d) a draft behavioral text of a new type of state, which life policy is regulated by the organizational culture of 'independent states-countries' for which at least three types of independence are projected – three variants of organizational freedom as a presentation of organizational culture: (1) independence from the power of the "head office" - Britons from Britain, (2) independence of the formed political landscape from the physical landscape (the phenotext of the nation from the genotext), (3) independence of the state of war from the state of peace, and vice versa.

The basis of the created behavioral text becomes the movement "deep", structurally regulated by two positions: (1) the actual initial moment of movement, the starting point for the beginning of movement in space, (2) the vector of movement, respectively determining the direction of movement and presumably requiring the consumption of human and natural resources.

In American grammar, the vector of movement is transformed into the deep structure of the language of Britons independent from Britain, or a system of surface points that outlines the contours of the cognitive route laid in the grammar of the English language on a territory that is not native to it. Thus, the use of the depth category does not imply immersion in a semantic reservoir, a reservoir of meanings. This is "immersion", or moving further, moving forward in the plane.

As J. Derrida believes (Derrida, 2007), the world is often characterized by the process of "sliding" the plane into the depth and "bringing" the depth" to the "shoal" of the plane. J. Derrida considers the topological dynamics of depth and surface. The philosopher introduces the concept of "abyss" as an assumption of the possibility of their complete "wrapping". J. Derrida eliminates the boundary between the plane and depth, thereby he establishes the fundamental equality of all directions and connections of the world. The plane for Derrida is a space of fundamentally equal events, a space devoided of height and depth, containing a dimension of "event". According to Deleuze, disembodied events play on the surface of things, like a fog, a thing and its depth exist as a mixture, one thing flows out of another thing, like a liquid.

Political scientists define culture as a kind of ideal model in order to distinguish it from behavior as a dependent variable. However, it is recognized that there is no one-to-one correspondence between cultural forms and decision-making. The actual concept of political culture used by political scientists is considered as political codes, rules, recommendations, assumptions that impose strict restrictions on the concept of the political environment. Regarding culture as a whole, it is recognized that it consists of general assumptions and decision-making rules that determine the order of formation of individual and group ideas about the social, organizational or political environment. Cultural models of behavior are models of interaction of representatives of cultures with the environment.

Strategic culture is associated with a unique ordered set of strategic choices, on the basis of which it is possible to make an assumption about the possible behavior of people in certain circumstances. Strategic culture is an ideational environment that restricts behavioral choices. But it can also be assumed that these limits should allow us to make specific predictions about the choice strategy.

Strategic culture is an integrated system of symbols (for example, argumentation structures, languages of analogy, metaphors) that acts to establish pervasive and long-term strategic preferences by formulating concepts of the role and effectiveness of military force in interstate political affairs.

Strategic culture as a "system of symbols" consists of two parts: (1) basic assumptions about the ordering of the strategic environment, that is, about the role of war in human affairs (whether it is inevitable or it is an aberration), about the nature of the enemy and the threat he poses (with zero

or variable amounts) and about the effectiveness of the use of force (about the ability to control the results and eliminate threats, as well as the conditions under which the applied force is useful). Together they form the central paradigm of strategic culture; (2) the second part consists of assumptions at a more operational level, which strategic options are the most effective to combat the threat of the environment, determined by the answers to the first three questions.

Human thought affects the landscape surrounding it, and human beings change the territory of their habitat on a much larger scale than other living beings. The earth around us, according to J. E. Malpas, one of the recognized researchers of the ideology of place, is not only a reflection of our practical and technological capabilities, but also a reflection of our culture, our needs, our hopes, concerns and aspirations (Malpas, 2004).

E. Casey insists that there is no knowledge or sense of place other than the knowledge 'to be in this place, to be able to feel this place' (Casey, 1993). The nuclear component of frontier semantics, a kind of hypersystem, as well as the nuclear element of temporhythm, has become a space that has taken over the status of the metanarrative framework of modern civilization from the category of time, and identified with the component of the space of experience - a Place, a structural element of which, according to Basalaeva (2012), is a sense of Place, constituted by individual biography.

The digitalization of social time has abolished its model as a vector of movement that encourages social action, replacing it with the desire for a timeless experience of the current moment in heterotopic spaces and institutionalizing the non-classical concepts of 'place', 'flow', 'network'. The place began to be understood as a meaningful event-stay, the uniqueness of which is enhanced by a sense of belonging. A place is already a semantic complex, a pattern that defines the scope of actions in accordance with certain rules, the connection of the physical landscape and social interactions typical for it.

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PERCEPTION OF SPEECH AGGRESSION AS A MANIFESTATION OF DOMINANCE

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Abstract

The authors investigate the phenomenon of speech aggression in the texts of various directions. In the process of the linguistic and pragmatic analysis, various forms of speech aggression are presented on the actual material, and an attempt is made to analyze their use, taking into account the factors that determine the generation and functioning of speech aggression. It is revealed that the problem of speech aggression is actual in the modern world. One of the important factors of aggression is associated with a number of nonverbal and situational aspects, as well as the degree of "maturity" of an individual. The richer the communication and life experience of a message recipient, the less often he/she perceives a received text as aggressive and less often shows retaliatory aggression as a defensive reaction. The formation of an influencing text as aggressive also depends on external circumstances and the speaker's personality. The broader and richer the management tools of a text author, the more likely he/she will prefer non-aggressive methods of influence to achieve the goals set.

Keywords: *dominance, speech aggression, perception, personal reaction, Pragmalinguistics, fictional text*

Rezumat

În articol, autorii investighează fenomenul agresiunii verbale în texte de diferit tip. Sunt prezentate diverse forme de agresiune verbală, încercându-se analiza modului de utilizare a acestora, ținându-se cont de factorii care determină generarea și funcționarea lor. Cercetarea confirmă faptul că problema agresiunii verbale este una actuală în lumea modernă. Agresiunea, în bună parte, descinde dintr-o serie de fapte nonverbale și situaționale, cum ar fi, de exemplu, „maturitatea incompletă” a individului. Cu cât este mai frecventă comunicarea și mai bogată experiența de viață a unui destinatar al mesajului, cu atât mai rar acesta percepe

un text ca unul agresiv sau da dovada de agresivitate, razbunare ca reactie defensiva. Cu cat instrumentele de management ale unui autor de text sunt mai ample si mai bogate, cu atat acesta va prefera metode de influenta neagresiva pentru a-si atinge obiectivele stabilite prin scrierea textului dat.

Cuvinte-cheie: *dominare, agresiune verbală, percepție, reacție personală, pragmatică, text fictif*

1. Introduction

The problem of speech dominance and one of its kinds – speech aggression, is acute in the modern world. A person constantly encounters aggression – in texts of blurbs, in slogans of "selling marketing", in speeches of "experts" and politicians, at home and at work. The authors of texts of various orientations seek to impose a ready-made scenario of behavior on the recipient of the message resorting to various speech means, including means of speech aggression. This study is devoted to manipulative techniques that make use of speech aggression as a particular manifestation of speech dominance for controlling the society.

Investigating the essence and content of the concept of "aggressive speech behavior" one finds out the complexity of its definition. In the scientific literature, the concept of "aggression" is interpreted ambiguously from different scientific approaches. The phenomenon of aggression, its forms, types, causes of occurrence have been studied by many foreign and Russian scholars (E. Fromm, T. Mihailova, R. Baron, A. Rean).

2. Materials and Methods

There was conducted a study of the patterns of reactions caused by aggression. The study examined various age and social groups of users on the bases of the literary portal «Литсеть» (Litset' – Literature Net). The experiment included three stages: interviewing participants about speech preferences, studying reactions to various types of the texts, observing the reactions in the recipient's natural environment. Several groups took part in the survey: schoolchildren (9-11 grades), students (1-4 courses) and users of the literary Internet portal. In addition, the study involved teaching staff who filled out questionnaires with the fixation of behavioral reactions in study groups (classes). The research methodology included a comparison of the responses of recipients with the described facts of their reactions to similar types of texts and the study of the choice of speech signals-reactions to different text types.

3. Discussion

An Internet speech is oral in form and manifests itself in a monologue or dialogue. The authors draw attention to the determined thoughtfulness of an Internet monologue or dialogue, so a verbal statement or communication on the screen is conducted with the expectation of the perception of an invisibly present TV viewer. So there is a fake for an ordinary speech. And the more

skillful the fake, the more elaborate it is. Therefore, it is convincing to say that the basis of an Internet speech is a written literary language, i.e. a well-thought-out, conscious text (Kornai, 2013), (Gaibaryan & Myasishev, 2018), (Shirina et al., 2017), (Murugova et al., 2019). To "fake" a direct conversation, the "complicity" of the viewer creates a special character of oral, but colloquial speech in the Internet environment. In the mass media, in particular on the Internet, speech influence is determined by a triple dependence - image, sound, speech. This allows us to consider the thesis that the Internet, first, functions as a literary language, purposefully organized, performing certain socio-cultural and propaganda tasks. Secondly, the variety of forms of speech in the Internet environment is due to the specifics of the extralinguistic situation (visual range, noises, music, pauses, intonation) in which speech functions. In this regard, regardless of whether an Internet speech reproduces a written text in an oral form, or whether it is improvised, sounding, created without relying on a written text, speech in the Internet environment is characterized by such a quality as a different degree of preparedness. In other words, in the Internet environment speech is a compromise between what is prepared in advance and how it is reproduced in a functionally conditioned communication channel.

Each element of the triad "image - sound - speech" has its own functional characteristics, their hierarchy is established in each specific case as a result of a comprehensive analysis. The functions of Internet speech are considered only in connection with the main feature of the Internet environment - audiovisual one.

It is the nature of this information channel that determines the formation of a special functional and stylistic speech sphere. At the same time, the functional characteristics of television speech can be developed further, since the relationship between extralinguistic (image, noise, sounds, music) and linguistic features looks more complex than it seems to the researcher.

The visual series can serve as a parallel or antonymic, metaphorical repetition. The recipient of the message can also enter the message as a whole perceiving informative element without verbal accompaniment. Therefore, an aggressive visual sequence in television speech can create a special visual metaphor. Audiovisual unison, the functional parallelism of the verbal and visual series, is replaced by the functional counterpoint of these series in the ideological and artistic understanding of the fact, it materializes in the image and there is no need for verbal commentary or the word of the speaker. However, in the Internet environment, one dominant cannot play the main role, on the contrary, there is a fusion, a synthesis of individual elements" (Mikheeva, 2019). Especially note that the connections of the elements of the triad "image-sound-speech" are usually not layered on top of each other, do not neutralize, do not suppress, but mutually support each other by highlighting the main idea of information.

One of the most generalized definitions of aggression as behavioral reactions was given by E.P. Ilyin: aggressive behavior is a deliberate, purposeful harmful effect in order to change the state of the subject of influence at the status, physical or psychological levels (Ilyin, 2014). Based on this conception, we can conclude that speech aggression is a process of successive speech actions, actualized by external and internal stimuli, aimed at the interaction of the sender of the speech message and the recipient and ensuring the achievement of the expected result due to the damage inflicted on the recipient.

Verbal aggression is extremely common today in various types of communication, it is an obstacle to effective international and interpersonal communication (Zheltukhina et al., 2018), (Baigozhina et al., 2020). In modern linguistics and psychological studies, speech aggression is understood as a variety of speech acts that have different motivations and emotional components.

Traditionally, verbal aggression is understood as rude, offensive, communication for one of the participants or verbal expression of negative emotions, feelings or intentions in an unacceptable form. In general, we can say that these are insults, threats, rude demands, rude refusals, accusations, ridicules. In a textual form, speech aggression is expressed in ironic texts filled with hyphenations and hints, insults, complaints, and denunciations. In interpersonal communication, the following types of speech aggression are distinguished:

1. *Insult*. It is a deliberate humiliation of an opponent's honor and dignity. The structural formula of an insult assumes an unambiguous indication of the opponent's personality with the addition of an emotional and evaluative epithet that contains information that discredits the addressee. The most common offensive epithets are: a) comparison of the addressee's name with obscene names; b) metaphorical transfer of the name of the animal goat to the addressee; c) accusation of violation of ethical, cultural or social norms; d) use of obscene words to the opponent.

2. *Threat*. It is a promise to harm the addressee. The structural formula of the threat implies the full name of the aggressive action of the speaker against the addressee or a hint of it. A threat is expressed in various language forms: a) a propositional sentence with a subordinate condition; b) a complex sentence, one of the parts is in the imperative mood; c) a compound sentence with a subordinate consequence; d) a statement of a future fact.

3. *Rough demand*. It is a categorical form of order. Structurally, a rough demand is framed as a motivational sentence in terms of the purpose of the statement and an exclamation sentence in terms of intonation, the semantic core of which contains the imperative form of the verb. A requirement may contain an ellipsis.

4. *Rude refusal*. It is a negative response to a request or demand expressed in a form that is offensive to the addressee. The language implementation of a rude refusal is all types of sentences containing a deliberate negative speech action against an opponent.

5. *Hostile remark*. Such a remark boils down to expressing a negative attitude towards an addressee or others. A distinctive feature of a hostile remark should be recognized as its cliched (frozen, unchangeable) language form. A type of hostile remark is a curse.

6. *Censure* is an expression of disapproval, condemnation. In a form, this is a reproach, a remark, an aggressive statement of fact.

7. *Mockery (taunt)*. It is an offensive joke that is expressed to someone's address. Mockery is based on the recipient's perception of the subtext, which he/she correlates with attacks on the person. Mockery often suggests a discrepancy between what is said and reality.

8. *Quarrel*. It is a complex speech genre of interpersonal communication, in which speech aggression is most pronounced. Structurally, a quarrel stands out as a polylogue, in which the roles of a speaker and a listener are periodically changed. If one of the participants in such a dialogue claims to have a dominant role (most often - the "accuser"), then a quarrel becomes a monologue.

Mass speech aggression manifests itself in an increase in communication participants, each of whom implements aggressive actions against opponents within the framework of a speech act. One of the characteristic manifestations of speech aggression as speech dominance is a so called hate speech. These statements directly or indirectly contribute to inciting national, religious, social or other hostility.

Sociologists and linguists distinguish various forms of hate speech:

1. Open and hidden calls for violence.
2. Open and hidden slogans calling for discrimination.
3. Creating a negative speech image of a group of people based on ethnic, age, and other characteristics.
4. Justification of historical facts of violence and discrimination.
5. Quoting xenophobic statements and texts without a comment that defines the separation of the positions of the interviewee and the journalist.

A number of researchers (Tamarkin et al., 2018), (Safar, 2017), (Safar et al., 2018), (Sallabank, 2018) propose to consider aggression from the standpoint of self-regulation of the subject's behavioral activity. In this case, motivated aggressive behavior, deliberately directed outside the personality, is manifested at the personal level. The speech personality has the greatest opportunities for choosing the means and methods of speech actions. Hence, the choice of aggressive or non-aggressive forms of speech behavior, as well as the correlation of the latter with generally accepted norms, is carried out at a conscious level.

At the second incentive level of aggression – individually, motivated and unmotivated manifestations of aggressive behavior of a person are combined, when, along with a conscious choice of aggressive means of behavior, there are unconscious incentive reasons, which the author of an aggressive speech cannot determine himself. The degree of manifestation of an individual level of aggression depends on the psychological type of personality, his/her mental health and his/her usual communicative behavior patterns.

The third level of aggression lies in the randomness and unconsciousness of the reactions of a speaker, who is in an affective state and does not completely control his speech. In this case, the manifestations of speech aggression are purely spontaneous and are not motivated by any external or internal motives (Flores, 2015).

The fourth type is associated with the perception by the recipient of the message of verbal information from the sender. Quite often, a seemingly neutral message is perceived through the recipient's individual emotional prism. Then it is worth saying the triggering of speech marker signals that provoke the model of "speech attack from the outside" in the recipient's mind, when the recipient perceives not so much the text that was directed to him/her but the negative analogue existing in his/her memory and communicative experience. As experimental studies show (see below), recipients who react negatively to a text that is neutral in form and content, in other circumstances or with the help of a researcher – through a deliberate analysis of the text, no longer determine it as aggressive. The spontaneity of recognizing the received text as aggressive/non-aggressive depends on the communicative, cultural experience and psychological state of the recipient (Braithwaite, 2019), (Hogan-Brun & O'Rourke, 2019).

A detailed classification of manipulative aggressive texts surrounding a person is still waiting for its compilers.

Latent forms of speech aggression prohibiting, warning or vocant content: "It is recommended... to refrain from public statements, judgments and assessments in relation to activities" – a recommendation that implies the mandatory nature of restrictions on the recipient (https://kuntsevo.mos.ru/upravs/kodeks_gosslugby.php).

It is important to study the mechanism of the manifestation of dominance in the form of aggression from the standpoint of Pragmalinguistics. In this case, open forms of manifestation of aggression are understood as a direct and unambiguous expression of the speaker's communicative intention, which harms the person or the interests of the recipient of the message, or encourages him/her to take independent actions that harm his/her interests. The forms of open aggression include any administrative texts that encourage action or inaction, contrary to the possible wishes of the recipient, insults, statements affecting the peculiarities of the worldview, behavior, appearance, etc. the recipient, the exercise of his rights to social contact, etc.

Implicit forms of manifestation of aggression should be understood as veiled manipulative actions that also damage the personality or interests of the recipient of the message, but formally neutral in expression or content (De Meulder & Murray, 2017). The variety of forms of latent speech aggression is wider than open, since the formation of an aggressive speech action can be carried out not only through figurative meanings, hints, irony, but also hyper and intertext inclusions, as well as the non-verbal context of the entire communicative situation or the personal experience of the interlocutors. In a number of cases, aggressive actions cannot be unambiguously determined by an outside observer and can only be understood by informed persons, for example, the slogan «Я «Роскомнадзор» дорог» (“I am Roskomnadzor of the roads”) that has become a “meme” (a common joke), which appeared after the court punishment for the obscene slogan on the clothes of the fined person. At the formal level, such a slogan has no signs of speech aggression, moreover, its content is incomprehensible to the uninformed at all, while the recipients of the message familiar with the situation unambiguously interpret the negative subtext of the statement.

It should be noted that all the listed forms of manipulative techniques of speech aggression are considered within the framework of Functional Pragmalinguistics, since in all cases the researcher deals with a conscious choice of speech signals aimed at achieving the desired reaction of the listening to the author.

According to the degree of influence, the forms of speech aggression have a gradation, which depends on the genre of the text, the context of the communicative situation, the intentions of the author. The scale of gradation – from the smallest to the largest ones – is determined by national, social and cultural stereotypes, as well as individual preferences. In this regard, an example of the polemic that developed on the pages of one of the Internet communities positioning themselves as "philological" is indicative (https://vk.com/ph_maiden?w=wall-46299096_115727_r115762) / Об употреблении слова «кушать»/ (trnsl. On the use of the word "eat"). There is just a limited use of the word «кушать» (kushat') that speaks of the social status of the speaker. It is a marker word. And by the way, it is not only about what children eat or what valets are serving. This is what the marginals from the semi-criminal environment say first of all – that is, for the author of the statement, a literary word has the status of a social marker and indicates that the person using it belongs to a certain social group. This means that when referring to him using this expression, he will perceive it as targeted speech aggression, which is actually reflected in the polylogue on the pages of the abovementioned community.

Determining the scope of the permissible code, when the addressed text is not perceived as aggressive, is a separate research task. Within the framework

of this article, these boundaries can be determined by the ratio with the literary norm registered in dictionaries:

- Least aggressive – speech signals of the nature of recommendations or wishes, limiting the expression of the will or actions of the recipient; non-judgmental remarks about actions, behavior, etc. of the recipient, implying changes in his actions.
- Average in the degree of manifestation of aggressiveness – speech signals with the meaning of obligation, limiting, expression of the will or actions of the recipient; neutral judgements about actions, behavior, etc. of the recipient, implying changes in his actions.
- Highly aggressive statements – speech signals with the meaning of a categorical requirement or categorical assessment, implying a restriction of the recipient of the message in something.

At the same time, it should be noted once again that determining the degree of manifestation of aggression depends on many situational and individual factors, for example, the expression «Шел бы ты отсюда» (Shol by ty otsyuda – “You’d better walk out of here”) has signs of a recommendation, but is perceived as extremely aggressive, while the previously cited fragment of the regulatory text “transportation of the substances is prohibited ... ” does not cause any negative emotions in the overwhelming majority of recipients.

The manipulation of the actions of society with the help of aggressive texts does not require a detailed description, since it is widely known. Examples of genocide of one of the peoples of Rwanda, the trigger for which was a text with an implicit aggressive meaning: "Kill cockroaches" (<https://vbulahtin.livejournal.com/1347476.html>), speeches of Goebbels and others are quite indicative. And in such cases one should take into account the Pragmalinguistics approach (Zyubina et al., 2017), (Zyubina et al., 2019), (Zyubina et al., 2020). Of interest is the actual emergence of a perlocutionary effect in the recipient as a response to the manifestation of speech aggression against a person.

The already mentioned fourth type of reactions to aggression, when it is the recipient who determines the text addressed to him/her as aggressive, draws our attention to the close connection of the displayed reactions with the communicative experience and the internal state of the recipient of the message. Teachers are well aware of the phenomenon of children's nihilism, when any statement by a teacher or just an older person, which formally does not contain manifestations of aggression, causes a violent negative reaction of denial. Psychologists associate these reactions with the child's social development and the period of the formation of his/her personality during the period of release from guardianship by parents and society. However, studies show that a significant number of people retain this kind of reaction to one degree or another in the future, although they rarely manifest themselves as directly as in children.

The authors conducted a study of the patterns of reactions in various age groups and social groups of users of the literary portal «Литсетъ». The experiment included three stages: interviewing participants about speech preferences, studying reactions to various types of texts, observing the reactions in the recipient's natural environment.

The study was carried out among schoolchildren in grades 9-11 (86 people), students of 1-4 years of technical bachelor's degree (200 people) and users of the literary portal on the Internet «Литсетъ» (21 users). In addition, the study involved teaching staff who filled out questionnaires with the fixation of behavioral reactions in study groups (classes) – 36 representatives of the teaching staff and subject teachers.

The research methodology included a comparison of the responses of recipients with the described facts of their reactions to similar types of texts and the study of the choice of speech signals-reactions to different text types. The study carried out by the authors showed the following patterns (see Fig. 1):

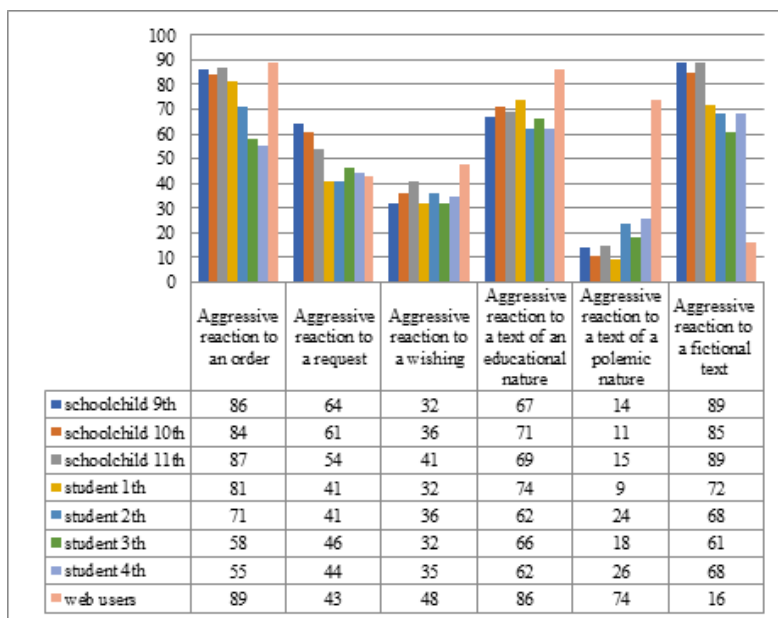


Fig. 1. Diagram of manifestations of negative reactions to various types of texts in % of 100% of reactions to each category of dominant texts

4. Results

The most pronounced are negative reactions to instructive/regulatory texts among the schoolchildren. Reactions to regulatory texts include, as a manifestation of restrained discontent: "Well, okay! I will do it", as well as expressed targeted aggression, including offensive character "You wish, old baggage".

The growth of aggression against instructive texts in senior grades is also explained by the prospects of a radical change in one's own status and

"independence" from the "dictate" of the educational environment: "Bring up at home, and now I am my own figurehead"; "Every teacher imagines herself to be a human being." The opposition between oneself and a teacher, as studies show, is fixed in the minds and in the future, in some adults, it causes a protest complex of a constant desire to rise above the teacher's speech image existing in the mind (see speeches by M.N. Zadornov, E.V. Petrosyan, P. Volya, as well as the steady growth of anti-scientific and anti-pedagogical publications exposing official science and school education). In the senior years of the university, a decrease in the displayed aggression is observed with a tightening of the social framework, when, by the end of training, the stereotype of protest is replaced by the approach of personal horizons of a new social status and the transition to professional activity. Life experience acquired by the age of 23-25 performs a restraining function that reduces the manifestation of speech aggression in interaction with teachers.

However, as the comparison of the data with the results of the study of the Internet users shows, in social life, aggression again increases for any manifestations of administrative texts, even if the information contained in them is justified, and their author, according to the conditional or unconditional agreement of the social group where these texts are presented, has the right to address them to readers: «Х*ли ты админ, что я тебя слушать должен?» (Kh*li ty admin, chto ya tebya slushat' dolzhen? - F*ck, why shall I listen to you even if you are the admin).

Hence, we can conclude that a directed dominant text containing signs of limiting the personal interests of the recipient of the message causes a response to dominance, restrained solely on the basis of the experience of the recipient of the message and his/her correlation of the form and content of the dominant text with the need to limit personal aspirations for the sake of higher-order priorities for the recipient of the message.

It is interesting to compare the change in the modus of reactions and their expression of instructive texts and texts of fiction. There is a noticeable tendency for the negative reaction to decrease with the transition to a new educational and social level. An analysis of the reviews shows that schoolchildren perceive the texts of fiction as one of the synthetic genres of instructive texts: «Нудно, все время учат, чего сами не знают» ("It's boring, they learn all the time, what they themselves don't know"); «Классика бесполезна - сейчас жизнь другая, все другое, только время терять» ("The classics is useless - now life is different, everything is different, only time to waste"). The perception of the texts as purely didactic and the protest against "teaching" causes a negative reaction to the texts themselves. The acquisition of social and life experience changes the idea of the essence of fiction, its place in human life and, accordingly, the attitude towards it: «В школе не читал, а

сейчас интересно, как люди жили» (“I did not read at school, but now I wonder how people lived”); «Ну, это классно, там любовь, эмоции, отношения» (“Well, this is cool, there is love, emotions, relationships”).

5. Conclusion

The change in the perception of fictional texts is associated with the enrichment of the inner world of the reader's personality, the acquisition of life, communication and reading experience. Comparison of meaningful facts of objective reality with the read basis of classical works allows one to change his/her status character, and these works are no longer perceived as “moralizing texts”. At the same time, the reader still understands the didactic and pedagogical component of fictional texts, but does not identify them as an aggressive influence or an invasion in his/her own personality. The authors believe that the awareness of the possibility of choice in relation to the literary text: the voluntariness of reading, the possibility of personal assessment, the absence of the obligation to read, etc. – removes the factor of aggressiveness of the text in the reader's perception. Summing up, it should be noted that one of the important factors of aggression, as it turns out, is associated with a number of non-verbal and situational aspects, as well as the degree of development (“maturity”) of the personality. The richer the communicative and life experience of the recipient of the message is, the less often he/she perceives the received text as aggressive and less likely he/she is to respond with aggression as a defensive reaction. Hence, it can be noted that the formation of an influencing text as aggressive also depends on external circumstances and the speaker's personality. The wider and richer the author's management toolkit is, the sooner he/she will prefer non-aggressive methods of influence to achieve his/her goals.

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(LITERARY) LANGUAGE AND SOCIAL CONDITIONING

REPÈRES ET FILIATIONS LITTÉRAIRES À PROPOS DE NINA BOURAOUI/ REFERENCES AND LITERARY FILIATIONS ABOUT NINA BOURAOUI

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Abstract

What interests us in the first place, in this article, is to circumscribe the fabric of the romantic work of Nina Bouraoui, rich in its symbols, its metaphors and its obsessions. This set, dense and wide that we discover, allows us to establish a nomenclature of images which, linked to each other and ordered according to the recurrence principle, make up the imaginary universe of Nina Bouraoui; this territory on the fringes of biography and creation. This landscape of Bourouian sensibility is at the junction of material life and spiritual life, of the Self and the world.

We will try to unravel the skein of Nina Bouraoui's imagination through certain figures, those primordial and symbolic of the maternal and paternal figures as well as certain literary filiations.

Keywords: *work, symbol, metaphor, image, universe*

Rezumat

Ceea ce ne interesează, în primul rând, în acest articol, este să elucidăm textura operei romantice a Ninei Bouraoui, bogată în simboluri, metafore și obsesii. Setul dens și larg pe care îl descoperim, ne permite să prezentăm imagini care, legate între ele și ordonate recurent, alcătuiesc universul imaginar al Ninei Bouraoui. Acest peisaj al sensibilității bouraouiene se află la joncțiunea dintre viața materială și cea spirituală, dintre Sine și lume. Iată de ce încercăm să prezentăm imaginația Ninei Bouraoui prin anumite figuri, primordiale și simbolice, materne și paterne, precum și prin anumite filiații literare.

Cuvinte-cheie: *lucrarea, simbol, metaforă, imagine, univers*

Introduction

Nous tenterons de dénouer l'écheveau de l'imaginaire de Nina Bouraoui à travers certaines figures, celles primordiales et symboliques de la figure maternelle et de celle paternelle ainsi que certaines filiations littéraires. Si pour Sartre, l'imaginaire est le produit d'une libération intentionnelle de la conscience, si pour Bachelard et Durand, il est un atlas organisé de symboles, pour Lacan, l'imaginaire est un ensemble d'images narcissiques (Chelbourg, 2005, p. 108). Il repose sur la conception et la manière par lesquelles le sujet forme sa propre image et se constitue un idéal auquel il veut ressembler à tout prix. « L'imaginaire s'avère être le lieu où sont recelées les vérités inconscientes qui déterminent le rapport subjectif à la langue. C'est en quoi ce registre (l'imaginaire)

lacanien intéresse un point de vue littéraire soucieux de comprendre ce qu'il en est des pratiques linguistiques d'un écrivain » (*idem*, p. 103).

En poétique du sujet, l'image, s'élaborant et se manifestant dans l'écriture, est, en fait, image du « moi » en rapport avec une démarche narcissique, il s'agit d'une compensation qui se fait par l'écriture pour combler un manque narcissique. Cette image, c'est « l'autoportrait symbolique » qui se manifeste et s'actualise dans l'écriture que la psychanalyse littéraire considère comme étant une réparation, car l'imagination, en poétique du sujet, n'est que porteuse de traces des blessures narcissiques de l'écrivain; cet « autoportrait symbolique » permet la réparation. « L'écrivain devient un être de langage, prolongeant par l'écriture une confrontation avec les signifiants orientée par les préoccupations narcissiques. Il est, tout ensemble, celui qui construit l'œuvre, et celui qui se construit en elle pour vaincre une « difficulté d'être » (*idem*, p. 102).

L'écriture s'oriente et se dirige donc par les motivations internes de la création littéraire de l'écrivain, par ses déterminations personnelles. Elle a un rapport avec, d'une part, le dynamisme de l'imagination de l'écrivain, d'autre part, sa relation au langage personnel de celui-ci.

La poétique du sujet se situe dans la filiation des travaux engagés, dès le début des années quatre-vingt, à l'Université de Lille-III, par des chercheurs comme Jean Decottignies, Philippe Bonnefis ou Alain Buisine. En 1981, le premier d'entre eux établissait, dans un volume intitulé « Les sujets de l'écriture », que « le geste narratif [...], dans l'instance même de sa formation, installe sur le devant de la scène la difficulté d'être de celui qui parle » (Decottignies, 1981, p. 12). C'est cette difficulté, et les réponses qu'y apporte l'écriture, que la poétique du sujet se propose d'explorer. Pour y parvenir, elle envisage le créateur comme sujet, à la fois sujet écrivant et premier sujet de son écriture car écrivant pour lui, et, souvent sur lui, du moins à partir de lui. Enrichi des acquis de la psychanalyse lacanienne, le sujet apparaît comme un être de langage, prolongeant par l'écriture une confrontation avec les signifiants orientée par des préoccupations narcissiques.

Nina Bouraoui l'avoue :

« Il y a moi, sous l'écriture de mon livre, il y a l'écriture de ma thérapie, sous le Je » (N. Bouraoui, *Mes Mauvaises pensées*, p. 36).

Dans notre corpus, essentiellement *La Voyeuse interdite* (1991) et *Mes Mauvaises pensées* (2005), le sujet ne se confond naturellement pas avec la première personne grammaticale ; il n'est pas plus spécifiquement le narrateur qu'aucun des personnages, mais le produit d'un travail sur les signifiants par lequel l'écriture élabore et manifeste une image réparatrice du moi. C'est ce travail qui constitue sa poétique, autrement dit son geste créateur.

Recherche d'une sensibilité à l'œuvre dans le texte, ce travail tente de cerner un univers dans sa cohérence interne¹, cohérence qui intègre les contradictions et les déchirements de la conscience et consiste en un repérage thématique, c'est-à-dire en un rassemblement de thèmes².

Si l'analyse richardienne, qui porte son intérêt sur l'individualité, met en lumière la révélation de soi, la méthode durandienne permet de déceler des expériences universelles, anthropologiques qui se situent en deçà ou au-delà du texte étudié dans sa singularité. On rejoint le programme bachelardien d'une « poétique de la rêverie » (Bachelard, 2005) : née de la sensation, ancrée dans la matière, l'écriture constitue une expérience de la subjectivité mais nourrie par l'Imaginaire, elle est travaillée par des images universelles.

L'œuvre de Nina Bouraoui semble confirmer la formule leclézienne selon laquelle « être vivant est une perpétuelle incertitude » (J.-M.G. Le Clézio, *L'extase matérielle*, p. 194) :

« Je me souviens que c'est à cet endroit précis que j'ai compris que la vie n'était pas éternelle; cela a fait comme un trou noir en moi et je me suis dit qu'il fallait avoir beaucoup d'amour autour de soi pour accepter cette tragédie, la peur vient de là peut-être, de cette idée, et surtout de ce manque d'amour qui doit envelopper cette idée » (N. Bouraoui, *Mes Mauvaises pensées*, p. 175).

Ce que l'imaginaire de l'œuvre thématise, c'est une problématique de l'être au monde, autrement dit « la fatalité d'être vivant, sur terre, sorti du néant, jeté dans le chaos brutal et fanatique de l'existence » (J.-M.G. Le Clézio, *L'extase matérielle*, p. 38) :

« Je ne supporte pas cette idée, vous comprenez, cette idée de disparition entière, je ne peux pas la soutenir. Je crois que ma fascination pour la beauté vient de là, de cette peur, ce n'est pas juste la peur de la mort, c'est la peur de la disparition;

¹Selon J.-P. Richard, l'enjeu de la critique est de saisir « l'unité supérieure d'une existence enfin délivrée de tous ses faux hasards et rendue à sa cohérence singulière » (J.-P. Richard, *Avant-propos à Littérature et sensation : Stendhal, Flaubert*, p. 16).

²Cf. la définition que donne J.-P. Richard dans l'univers imaginaire de Mallarmé : « un thème serait (...) un principe concret d'organisation, un schème ou un objet fixe, autour duquel aurait tendance à se constituer et à se déployer un monde. (...) Le repérage des thèmes s'effectue le plus ordinairement d'après le critère de récurrence : les thèmes majeurs d'une œuvre, ceux qui en forment l'invisible architecture, et qui doivent donc pouvoir nous livrer la clef de son organisation, ce sont ceux qui s'y trouvent développés le plus souvent, qui s'y rencontrent avec une fréquence visible » (pp. 24-25). Outil premier de la critique, le thème permet donc au critique de repérer les constantes d'une sensibilité, la manière dont celle-ci vit son rapport au monde, et partant, de re-construire la cohérence interne de l'œuvre dont il serait l'architectonique. D'autre part, on prendra soin de préciser que la récurrence ne se réduit pas à la répétition en ce qu'elle implique une prise en compte des variations dont le thème est susceptible.

et l'on peut disparaître sans mourir, c'est de cela que j'ai peur, être et ne plus être, être là et ne plus être là » (N. Bouraoui, *Mes Mauvaises pensées*, p. 199).

Bien que la notion d'exil soit gratifiée d'une valeur sémantique infiniment large et flexible, elle renvoie toujours aux thèmes conjoints de l'angoisse et de la souffrance, aux mauvaises pensées (Nina Bouraoui, *Mes Mauvaises pensées*, 2005). Qu'il soit géographique, affectif, psychologique, métaphysique, spirituel, toutes ces modalités relèvent, peu ou prou, de l'expression générique « exil intérieur »³ qui est la détermination même de la modernité. L'exil témoigne d'une rupture de l'équilibre existentiel en même temps qu'il génère l'inexorable question de l'ontologie. Perte de la transcendance, arrachement à la famille, dissidence vis-à-vis de la société, aliénation de soi : sous toutes ses formes, l'exil fait de l'être, coupé de son complément masculin ou féminin, cet animal malheureux, abandonné (E.-M. Cioran, *Sur les cimes du désespoir*, p. 65) dans le monde ayant pour seule alternative la mort comme fin inexorable :

« Quand je lui dis que j'ai peur de la mort, il me dit que cette peur est une angoisse métaphysique et que je n'ai pas l'âge pour en souffrir. Enfant, la mort est une question sans réponse. Il y a un mythe autour de cela » (N. Bouraoui, *Mes Mauvaises pensées*, p. 231).

Née d'un sentiment de solitude et référée à l'expérience traumatisante de la naissance ainsi qu'à des données biographiques précises, l'œuvre ne cessera de thématiser, la douleur de l'inexorable arrachement à l'origine, l'angoisse de l'être jeté dans le monde. La déchirure y est inscrite et, la tonalité générale de l'œuvre en est affectée.

1. Imaginaire et cordon ombilical

Chacun porte en soi un sentiment profond, enfoui, purement indicible pour sa mère :

« Le bruit de ma mère, c'est le bruit de mon enfance, du fouet Moulinex qui bat les œufs en neige, du couteau sur les écailles de poisson, de sa main dans mes cheveux, de ses ongles sur le volant de la GS, de sa voix qui nous appelle du balcon, de sa voix encore qui raconte l'histoire du Petit Chaperon rouge, j'en reviens toujours là, je me pose toujours sur la ligne de ma première vie. Ma mère a raison quand elle dit que je ne veux pas la voir vieillir, je suis éblouie d'amour. [...] Le couple se reforme, comme la peau du lézard blessé, il y a une mémoire des gestes je crois, je la regarde de dos dans la cuisine, je suis à Alger » (N. Bouraoui, *Mes Mauvaises pensées*, p. 254).

La psychanalyse justifie la fusion imaginaire entre l'enfant et la mère et la séparation constitue dans notre imaginaire culturel la perte du paradis, expulsion ou exclusion traumatisante :

³Cf. Jaccard, R. (1975). *L'exil intérieur : schizoïdie et civilisation*. PUF.

« Ma mère me téléphone tous les soirs et parfois je ne veux pas lui parler, parce que je me détache de son corps, de cet amour inouï qui me donne le vertige, qui me fait perdre l'enfance, parce que je sais déjà ce qu'est la terrible angoisse de perdre l'autre » (N. Bouraoui, *Mes Mauvaises pensées*, p. 56).

Le personnage central du monde originel est incontestablement la figure maternelle, instance protectrice, par excellence, valorisée comme refuge premier et qui se réduit à un « complexe du retour à la mère » (Durand, 2016, p. 269) :

« Je cours vers mon adoration, ma mère qui m'attend sur le balcon de notre appartement, et qui, par sa façon de se tenir, une main au visage, l'autre sur la hanche, le buste légèrement penché, ressemble à une mère algérienne, c'est-à-dire une mère amoureuse qui sait qu'elle peut perdre un enfant à tout instant » (N. Bouraoui, *Mes Mauvaises pensées*, p. 141).

La description de la figure maternelle et les comparaisons qu'elle mobilise nous renseignent sur le rôle protecteur que lui attribue l'imaginaire. Ce qui la caractérise, c'est une épaisseur d'être rassurante. Centre sensitif, elle capture, dans un réseau de sensations, l'enfant :

« Toujours ce corps qui est la forteresse de ma mère; je ne me suis jamais évacuée de ma vie parce que je ne me suis jamais laissée aller; là aussi, c'est un défi, partir de soi serait aussi partir de ma mère, mon regard et ma conscience la protègent, mon état de vigilance l'enserme et cela me rassure » (N. Bouraoui, *Mes Mauvaises pensées*, p. 62).

La mère n'est pas la seule à obséder les personnages de Nina Bouraoui. On n'y échappe pas, elle vous embrasse de « cet amour inouï qui donne le vertige » (N., *Mes Mauvaises pensées*, p. 98), son corps et son passé vous obsèdent.

Cet aspect sécurisant de la mère se retrouve chez de nombreux écrivains. Comme chez Marguerite Duras, comme la mère de « L'Amant » qui « occupe la place du rêve », elle est omniprésente.

L'œuvre ne cesse de thématiser le fantasme pour l'imaginaire de retour à la mère ou au paradis intra-utérin. Il prend la forme d'un désir de fusion avec la mère. La figure maternelle a toujours été vue comme refuge.

Les personnages bouraouiens en l'occurrence Zohr et Leyla dans « La Voyeuse interdite » (1991) n'aspirent qu'à se laisser glisser dans l'eau lactescente afin de retrouver le grand refuge perdu : la mère.

De même, la mort sollicitée autant par Fikria et Zohr dans « La Voyeuse interdite » comme ultime secours ne doit pas être dissociée de cette thématique. En effet, pour la psychanalyse : « La conception inconsciente de la mort est celle d'un retour durable et définitif dans le sein maternel »⁴.

⁴O. Rank, *op. cit.*, p. 123.

Il n'est pas rare que l'écriture tente de conjurer la perte du paradis utérin en rêvant un retour à l'indifférencié.

2. Paysage-corps maternel

Il n'est pas rare qu'en littérature, la tentation de repli et de retour engendre la métaphore du paysage-corps maternel. Un seul élément, la nature, suscite en effet des corrélations nombreuses, toutes liées au refuge premier et continuellement fantasmé.

Dans « Mes Mauvaises pensées », la mer, image par excellence de l'espace matriciel et la mère se trouvent explicitement associées. L'eau, substance homogène où tout se rejoint et se mêle, constitue l'aboutissement d'une rêverie des formes liantes et de l'interpénétration. Il n'est qu'à se reporter à la définition durandienne de la mer pour en appréhender la prégnance : « C'est l'abyssus féminisé et maternel qui pour de nombreuses cultures est l'archétype de la descente et du retour aux sources originelles du bonheur » (Durand, 2016, p. 256).

« Toute eau est un lait », c'est la formule que G. Bachelard emploie pour expliquer la valeur que notre imagination profonde confère à l'eau (Bachelard, 2005). Pour lui, et toujours en s'appuyant sur des œuvres littéraires et picturales, il ne fait aucun doute que l'eau est le premier symbole de la Mère nature. A l'eau sont donc associées, au plus profond de chaque être, des images de bien-être et de nourriture qui le renvoient à son premier amour : sa mère. L'eau signifie ainsi à la fois amour et nourriture.

Pour l'historien Jules Michelet, « le poisson dans l'eau est un embryon au sein de la mère commune [...]. Et dans les eaux nourrissantes de la mer, la vie flotte comme un rêve »⁵.

Comme le résume G. Bachelard, l'eau réunit la nourriture et le calmant, d'ailleurs de nombreux poètes ont vu dans les mers, dans les lacs, « les eaux calmes du lait », selon la formule de Saint-John Perse (Perse, 1911). L'eau est alors blanche plutôt que transparente, plutôt tiède que fraîche. Pour P. Claudel (Claudel, 1920), un fleuve, c'est l'éruption de l'eau liquide enracinée au plus secret des replis de la terre. C'est l'éruption du lait sous la traction de l'Océan qui tête. Et il n'y a pas de différence entre l'eau et la matière première même : la mère.

Ces images de maternité sont dominantes, elles se féminisent et la mère sait rester une jeune fille. Tout particulièrement chez les romantiques, comme Lamartine ou l'allemand Novalis⁶ qui a beaucoup chanté son désir

⁵http://expositions.bnf.fr/lamer/arret/crea_miche.htm.

⁶Les « Hymnes à la Nuit » (« Hymnen an die Nacht » en allemand) sont un ensemble de poèmes de l'écrivain allemand Novalis, paru en 1800, dans la revue « Athenaeum » des frères Auguste et Frédéric Schlegel, fondée en 1798.

d'être bercé par les bras d'une rivière-jeune fille, de sentir la substance voluptueuse de l'eau collée au rêveur comme une douce poitrine.

Par ailleurs, si « l'eau nous rend notre mère » (Bachelard, 2005, p. 178), c'est parce que « toute eau est un lait » (*idem*, p. 158) ; « l'eau est si chaude, mon esprit si faible, je me laisse aller sur le dos, je suis au-dessus de la mer, comme je pourrais être au-dessus du corps de ma mère » (N. Bouraoui, *Mes Mauvaises pensées*, p. 32).

D'autre part, la mer dont la pulsation est rythmée est un avatar du paysage-berceau.

Pour Nina Bouraoui, « le sentiment de noyade est terrifiant, parce que l'eau ressemble à un corps d'eau, se noyer, c'est aussi se noyer dans un corps-océan, dans un corps qui a donné du plaisir » (N. Bouraoui, *Mes Mauvaises pensées*, p. 197).

Ce monde matriciel, hermétiquement clos, qui préserve l'être de toute agression, parvient à pallier l'instabilité affective et morale inhérentes à la conscience exilée :

« Ce sont mes larmes que je cache sur la plage de Miami, et c'est encore ce corps, mon corps que je retrouve, puisque la mer est le moyen ultime de me cacher, de me fuir » (N. Bouraoui, *Mes Mauvaises pensées*, p. 128).

Ainsi, le décor champêtre favorise l'épanouissement de l'image de la mère compatissante et protectrice. Le paysage sert de support à l'imagination et lui permet de faire resurgir l'image maternelle car tout est prétexte à sa résurrection.

3. Présence/absence

Mais c'est à la défaillance de l'image maternelle qu'il convient de s'intéresser, plus précisément au paradoxe de la présence-absence maternelle, à cette ambivalence de la figure maternelle tout à la fois proche et inaccessible par le constat d'un recours spontané, chez l'auteure, au rythme binaire du flux et du reflux dont on perçoit l'éternelle pulsation à travers toute l'œuvre et qui exprimerait ce désir inassouvi de la mère, ce manque que l'être, par des stratégies diverses, s'évertuera à combler.

Une lecture attentive met en évidence une distension ou une rupture du lien avec l'origine. Tantôt dans « La Voyeuse interdite » l'image de la mère est prise dans une distorsion de la narratrice autant dans *Mes Mauvaises pensées* cette figure est sublimée :

« Meurtrière maman ! » (N. Bouraoui, *La Voyeuse interdite*, p. 25).

« On n'arrive jamais à la fin de ma tristesse, ou à la fin de la tristesse de ma mère que je reprends comme une maladie, que je revis comme un devoir. Mon corps guérira son corps, mon enfance soignera son enfance, mes yeux prendront les larmes de ses yeux, mon cœur donnera l'amour » (N. Bouraoui, *Mes Mauvaises pensées*, p. 28).

Qu'ils évoquent l'éloignement par rapport à la terre paternelle, sur sa vie en Europe, les romans bouraouiens déclinent inlassablement le même drame. D'autre part, la perte symbolique de la mère-patrie dont on peut faire un principe structural de l'œuvre, se noue autour de la figure maternelle :

« Je construis un pont, j'ai toute ma vie pour faire le grand écart entre les deux terres, entre mon père et ma mère, j'ai toute une vie pour occuper leur solitude, j'ai toute ma vie pour couvrir mes familles » (N. Bouraoui, *Mes Mauvaises pensées*, p. 255).

De ces deux portraits qui se font écho, celui de « La Voyeuse interdite » et celui de « Mes Mauvaises pensées », émerge une relation problématique. Cette relation préfigure déjà l'exil des personnages Zohr et Leyla (personnages de « La Voyeuse interdite »), dont l'existence, placée sous le signe du manque de la présence maternelle, s'éprouvera perpétuellement sur le mode privatif. Le drame de cette présence-absence, dès le début marque le sentiment lancinant d'une insécurité.

Il est intéressant de voir dans le passage des femmes à l'autobiographie, au moment de la maturité, un retour à la mère. La figure maternelle s'impose dès le premier roman, principe qui structure, la mère prenant des dimensions mythiques. C'est le cas pour Colette, dans « La maison de Claudine » et « Sido » (1930). Simone de Beauvoir n'échappe non plus à ce principe dans les « Mémoires d'une jeune fille rangée » (1958), « La force de l'âge » (1960) et « La force des choses » (1963) (Didier, 1981, p. 26), ainsi que Marguerite de Yourcenar dans les « Souvenirs pieux » (1974) ou Nathalie Sarraute dans « Enfance » (1983). Cela se voit également dans le récit autobiographique d'Annie Ernaud « Une femme » (1990).

Le même principe paraît se fixer, dans « La Voyeuse interdite », brisé entre la mère et la narratrice Fikria au moment de l'adolescence et puis, dans « Mes mauvaises pensées », une conversion s'établit, une sympathie nouvelle prend forme, une fusion des douleurs partagées.

4. Le père

La figure du père semble être un des moteurs de la vocation littéraire de beaucoup de femmes, car la relation établie avec leur père a apporté aux écrivains femmes une valorisation importante à leur essor :

« Je sais qu'une fille ne se remet jamais de ne pas avoir été sûre de l'amour de son père » (N. Bouraoui, *Mes Mauvaises pensées*, p. 176).

« Avant, je disais à mon père: « Un jour, tu seras fier de moi » (N. Bouraoui, *Mes Mauvaises pensées*, p. 266).

La relation privilégiée qu'a eue Nina Bouraoui avec son père occupe une place importante :

« Je n'ai pas peur de la mort, je n'ai pas peur du bruit des câbles, je n'ai pas peur du vide, j'ai peur de m'habituer à mon père, et d'avoir toujours l'impression de

le perdre quand je le crois à moi, sous mon contrôle, entre mes mains, puis j'oublie vite » (N. Bouraoui, *Mes Mauvaises pensées*, p. 67).

C'est également le cas pour Colette, Simone de Beauvoir, Marguerite Yourcenar et Nathalie Sarraute. Ces filles une fois adultes accomplissent la carrière d'écrivain que leur avait rêvée leurs pères. Nina Bouraoui le dit si bien dans « Mes Mauvaises pensées » :

« Ma dernière mauvaise pensée se fixe au corps de mon père, ... il a fallu un jour me détacher de lui, je ne sais pas si j'ai réussi... j'ai voulu écrire pour qu'il soit fier de moi » (N. Bouraoui, *Mes Mauvaises pensées*, p. 15).

La figure mythique du père est omniprésente chez Nina Bouraoui dans « Mes Mauvaises pensées » :

« Mon père est un vrai père, ses lettres sont des vraies lettres de père, ses baisers sont des vrais baisers de père, son regard est un vrai regard de père. Mon père est un père qui a peur : « Dis-moi que tu vas bien. Est-ce que tu écris ? Appelle-moi dès que tu es chez toi. » Mon père est le père de famille, de notre seule famille » (N. Bouraoui, *Mes Mauvaises pensées*, p. 132).

Elle se révèle aussi chez Maïssa Bey qui évoque à travers ses romans toute l'obsession qu'elle a à se détacher et en même temps à s'inspirer de la figure de son père. Nina Bouraoui en fait autant :

« Sur les photographies d'Alger, mon père porte des petites lunettes noires, il a cet air étrange quand je lui dis un jour : « J'ai tes yeux. » J'écris aussi pour cela, pour restituer l'espace à mon père, pour lui rapporter ce qu'il n'a pas vu » (N. Bouraoui, *Mes Mauvaises pensées*, p. 91).

Inspirée, adulée par cette figure symbolique qu'est le père, Nina Bouraoui semble se ressourcer de la vie de son père, de ses images :

« Je prends mon père pour modèle, ses chaussures, sa mallette, ses dossiers, ses stylos, le bureau, la voiture, son corps, assis, debout, en nage papillon, fin et nerveux, prêt à surgir, inquiet et minutieux; il y a le trousseau de clés aussi, à la main, l'imperméable, le parfum qui reste dans l'ascenseur, dans l'escalier, sur ma peau » (N. Bouraoui, *Mes Mauvaises pensées*, p. 126).

Elle s'y identifie :

« Je suis surprise par nos ressemblances: mains, attaches, bras, peau, je sais que j'ai beaucoup pris du corps de mon père qu'il me suffit de surveiller pour y lire mes évolutions » (*ibidem*).

Elle fait de cette figure du père une prière, un recueillement :

« Tout me fait penser à mon père. La vie même me fait penser à lui. Le cœur de la vie. La vitesse de la vie. Le feu de la vie. Le silence de la vie. Il reste mon premier référent. Je le consulte, dans ma tête. J'aime croire à cette idée qu'il aurait toutes mes réponses en lui » (*idem*, p. 259).

Nous ne nous laisserons pas de recueillir dans « Mes Mauvaises pensées », les moments que la narratrice évoque et qui justifient sa passion pour l'écriture et le rôle du père dans cette activité :

« Je suis le fils de mon père, je suis surtout son miroir, un jour il dit: « Tu es le jeune homme que j'étais. » Il y a une histoire des pères dont on ne se défait pas, [...] et je sais désormais que l'écriture vient de lui, lui qui écrit tant à Alger, à son bureau, sur la table du salon, sur ses genoux, dans son lit, lui aussi a cette écriture qui saigne, il note tout, il répertorie tout, comme pour resserrer la vie » (*idem*, p. 185).

Comparée à Marguerite Duras, à l'intériorité de Nathalie Sarraute, mais aussi à Marcel Proust, cette écrivaine de cinquante cinq ans est l'auteure d'une œuvre tout à fait singulière.

5. Filiations

Le poète est bien *rhapsode* (< *rhaptein*, « coudre », « ajuster en cousant »), il est couseur de vers, croiseur de fils (Thomas, 1981, p. 154). Le motif du tissage permet d'exprimer non seulement le lien indéfectible qui unit le personnage-narrateur à ses origines, mais aussi le travail entrepris pour en perpétuer le souvenir. Nostalgique d'un passé glorieux et chargée de transmettre l'histoire familiale à d'autres générations. C'est semble-t-il, le propre et le privilège de la remémoration que de tisser une vie à partir de fragments vécus.

L'acte de filage et de tissage est originairement associé à l'acte de création. Subtile dans sa prégnance, l'image l'est par ses différents niveaux de sens : fil du temps, de l'existence, de la destinée, du devenir, de l'histoire, fil d'Ariane qui indique le chemin dans le labyrinthe urbain et intérieur ; fil de la pensée et, enfin, fil de l'écriture sont autant de manières de nous guider dans notre lecture. Mais, dans sa polyvalence et sa richesse, le symbolisme révèle le désir de continuité et d'unité, l'attachement indestructible à l'enfance perdue.

A travers l'image du fil va s'élaborer un réseau métaphorique extrêmement dense, celui que Mircea Eliade regroupe sous la dénomination générique « complexe de liage (Eliade, 1979, p. 155) ». Ainsi, le texte renvoie à la métaphore du tissu de l'existence.

Le tissu comme le fil est d'abord un lien, mais il est aussi liaison rassurante, il est symbole de continuité, surdéterminé dans l'inconscient collectif par la technique « circulaire » ou rythmique de sa production (Durand, 2016, p. 371). Au fil se substitue parfois le ruban, image métonymique de la féminité. Le ruban a pour fonction d'attacher et de retenir l'instant, de le lier à celui qui lui succède, l'étirant indéfiniment, par la grâce des répétitions.

Le motif du tissage et du filage que Gilbert Durand (*idem*, p. 369) assimile au symbolisme du devenir, renvoie explicitement au mythe des fileuses qui tissent et nouent les fils des existences. Ce vaste champ métaphorique et symbolique témoigne, en effet, du désir d'aller aux sources d'une histoire

dont on voudrait comprendre le déploiement, d'en remonter le fil jusqu'à une explication de soi et du monde.

L'existence est, en effet, assimilée à une texture dense où tout, êtres, choses et lieux est inextricablement mêlé. De toutes ces remarques émerge une constellation symbolique qui regroupe le motif du tissage, le thème de la profondeur et de l'origine.

Le texte littéraire, issu d'un tressage de mots et d'images fera l'objet, dans l'acte de lecture, d'une forme de tressage où l'homme et le monde sont inclusifs l'un de l'autre, où présent et passé se font écho, où l'individuel s'agrandit à l'universel.

5.1. La filiation woolfienne

Pour Virginia Woolf, l'écriture est d'abord autobiographique. Dans son « Journal » (Bell, 1978), celle qui écrit « si vous ne dites pas la vérité sur vous-même, vous ne pouvez pas la dire sur les autres », met en application son axiome fondamental.

En digne fille spirituelle de Jean-Jacques Rousseau, dont elle déplore qu'il n'ait pas d'équivalent féminin, Virginia Woolf entend révéler son âme toute nue. Parmi les nombreuses fonctions du « Journal », la plus évidente est d'ordre thérapeutique. En consignait ses états d'âme, cette « mélancolie » dont elle souffrira toute sa vie, Virginia Woolf se déleste de ses maux.

Nous faisons ce parallèle avec l'écriture de Nina Bouraoui, qui en fait une catharsis, une sublimation pour évacuer le trop plein de ses « Mauvaises pensées », l'écriture d'un roman étant toujours une épreuve. En se racontant, la romancière évacue ses démons et peut continuer à faire ce qu'elle estime le plus nécessaire que tout le reste : écrire de la fiction. Littérature de l'intime qui s'apparente chez V. Woolf à un mal nécessaire. Une écriture du moi à laquelle elle s'adonne, mais dont elle entrevoit dès 1919 l'utilisation future. Comme d'ailleurs ceux de Virginia Woolf, à l'âge de 25 ans, les œuvres de jeunesse de Nina Bouraoui à 24 ans, « La Voyeuse interdite » et « Poing mort », commencent à poser les jalons d'un programme littéraire qui n'ira qu'en s'affirmant au fil des ans.

Puisant toutes deux dans leur vie le matériau de leur œuvre, pour travailler ensuite à supprimer, à déplacer, à travestir pour revenir vers une fiction saisissant largement des repères autobiographiques, c'est le cas de « Mes Mauvaises pensées ».

Une des filiations littéraires que nous pourrions établir entre Nina Bouraoui et Virginia Woolf est cet attrait pour les thèmes de l'immobilité et de la démesure qui assimilent les personnages symboliques des femmes dans leurs demeures et l'emploi de l'indéterminé « homme et femme ».

Les chocs subis par Virginia Woolf : la tyrannie de son père puritain, Leslie Stephen ; les caresses incestueuses, proches du viol, de ses demi-frères Ducworth, nés du premier mariage de sa mère ; la mort du jeune frère Tho-

by, chaste et aimé, atteint de typhoïde, puis celle, à la guerre, de son neveu Julian ; la mort de sa mère. Comment ne pas voir à quel point tous ces événements sont à la source de ses crises de dépression suicidaire qui n'ont cessé de la fragmenter ? Contrairement à ce grignotage de l'identité, par le malheur et le temps, subsiste une intense nostalgie d'unité impossible à rassasier, sauf dans la mort : « Suis-je du côté de la vie ou de la mort, de l'homme ou de la femme, de la tendresse ou de la férocité » (De Mangerie, 2004, p. 14)?

Sur cette double et antagoniste question de l'entre-deux, de vouloir être homme tout en étant femme, d'être féroce dans « La Voyeuse interdite » et d'être tendre dans « Mes Mauvaises pensées », dans ce double langage les questions que pose cette incertitude ne trouvent pas de réponses. L'épreuve ambivalente de l'androgynat est là où il n'est pas question d'accepter l'harmonie d'une nature bisexuelle, car dans « Orlando » (Woolf, 1982), c'est successivement et pas au même instant que le héros est homme ou femme. Et d'ailleurs « Orlando distribuait impartialement ses blâmes aux deux sexes parce qu'elle n'appartenait à aucun », écrit Virginia Woolf⁷ qui dépeint chez son personnage une égale détestation de la gent féminine et de la virilité masculine qui viole et détruit.

Bouraoui exploite cette attitude de l'ambivalence en peignant, tour à tour, le côté bestiaire, cloîtré et infantile des femmes :

« Et nous jeunes filles ? Que faisons-nous pendant ce temps-là ? Ce temps perdu ! Fantômes de la rue, animaux cloîtrés, femmes infantiles ! Muses inassouvies ! Laissez-moi rire ! Jalouses de nos sens et de notre beauté nous entretenons une fausse pureté » (N. Bouraoui, *La voyeuse interdite*, p. 13).

Les hommes traités de chacals citadins, « violeurs de conscience, œil chercheur aidé par un dard dressé en radar balayeur d'espace comme un cyclope attentif [...] son sexe lourd et encombrant se déversant sur lui ou sur semblable devant une fillette à la fois horrifiée et fascinée par le colimaçon sans tête ni yeux » (N. Bouraoui, *La voyeuse interdite*, p. 12).

Dans « La voyeuse interdite », l'aspect physique du père ne correspond pas aux canons de l'apparence physique mâle. Il est assimilé à l'image féminine, décrit comme le « mâle-femelle » (N. Bouraoui, *La voyeuse interdite*, p. 93) au « corps de femme » (*idem*, p. 94), portant une « robe de femme » (*idem*, p. 93). Sa peau lisse « avant », est peuplée « maintenant », à son grand soulagement, de « boucles drues » (*idem*, p. 93).

Chez Woolf ainsi que chez Bouraoui l'intrigue n'est plus au centre du programme narratif. Notamment à la parution d'« Une Chambre à soi »

⁷Le Magazine littéraire, n° 437, décembre 2004, p. 42.

(Woolf, 2001), où elle craint de s'être dévoilée et d'être assimilée de facto au mouvement saphiste⁸.

Nina Bouraoui se reconnaît publiquement homosexuelle, « *Mes Mauvaises pensées* » et « *Avant mes hommes* » en sont les affiches.

Woolf attendra ses cinquante huitième années pour envisager d'écrire un véritable récit autobiographique. Les romans woolfiens pourraient, en effet, figurer parmi ces « romans tout vibrants, comme une harpe éolienne, d'une sensibilité féminine à vif » (Gracq, 1980, p. 20), tout comme ceux de Nina Bouraoui.

Dans la lignée de Virginia Woolf, Nina Bouraoui cherche, par le recours à l'introspection tout en rejetant tout psychologisme explicatif, à cerner le devenir subtilement évanescents des êtres. Littérature intimiste en ce qu'elle s'emploie à surprendre des états d'âme, des pensées balbutiantes où affleure une poésie surgie de la musique intérieure que l'auteure a réussi à faire entendre en chacun de ses monologues.

Littérature d'atmosphère⁹ plus que d'action, ainsi pourrions-nous la définir. Attachée au juste choix des vocables et à leur qualité poétique, l'œuvre, par l'impressionnisme de l'observation, par les détours subtils de sa prose, élabore un art de suggestion qui sait concilier naïveté et raffinement dans l'invention.

Même si ces deux écrivains ont en commun l'emmêlement des sensations, des sons et des parfums, du regard qui observe avec le souvenir qui ressuscite, Marcel Proust partage cet emmêlement qui signifie fusion plutôt que fragmentation. Car que ce soit pour Woolf, Bouraoui ou Proust, leurs œuvres sont sous-tendues par une profonde confiance dans l'œuvre d'art comme dimension salvatrice, comme preuve d'immortalité.

5.2. Réminiscences

À l'instar de Proust, dont on perçoit la parenté diffuse à travers son œuvre, Nina Bouraoui est une romancière du souvenir affectif, la réminiscence est cette action faite de la fusion constante du passé et du présent, d'émotions qui sont surtout des réminiscences. Les images-souvenirs par-

⁸À travers la lettre à sa très chère Vita Sackville West, Virginia Woolf avait de toute évidence des tendances homosexuelles, qui furent platoniques avec Katherine Mansfield et probablement concrétisées avec Vita Sackville West. Virginia était très discrète sur cet aspect de sa personnalité. Elle écrit toutefois : « Seules les femmes provoquent mon imagination : je ne cherche qu'à les éblouir ». Eileen Atkins évoque la correspondance amoureuse entre Virginia et Vita dans une pièce de théâtre qui sera interprétée par Atkins et Vanessa Redgrave (*Vita and Virginia*, 1994, <http://www.md.ucl.ac.be/ama-ucl/edito47.html>).

⁹Nous faisons allusion à ce « temps-atmosphère » dont parle M. Yourcenar à propos des romans woolfiens, dans sa préface à la première traduction de « *Les vagues* » (p. 9). Librairie Stock, 1937.

courent « Mes Mauvaises pensées », créant ainsi une dynamique des reprises qui nie la linéarité temporelle en la pliant au rythme plus fluide de la mémoire fondé sur un perpétuel va-et-vient. Ces résurgences sont assimilables à ces « fragments existentiels » dont parle G. Durand (Durand, 2016, p. 468).

Nos sens nous offrent un ancrage, nous permettent de renouer avec les instincts de l'enfance, avec cet âge d'or des expériences sensorielles qui se fixent à jamais au niveau de la mémoire et qui ressurgiront en réminiscences dont Proust nous a appris à savourer l'intensité et à traquer la moindre trace. Les résurgences natales recueillies par la conscience féminine sont dues à cet attachement aux lieux qui est l'apanage des femmes. Le lien indestructible avec le lieu originel permet aux réminiscences de se diffuser et d'insuffler une vie nouvelle au présent. Dans « Mes Mauvaises pensées » où la figure maternelle cristallise la réminiscence, elle participe de l'éveil de l'enfant au monde des sensations, participe aussi de cette plénitude qui est l'équivalent d'une jouissance.

La parenté scripturaire de Nina Bouraoui et de l'auteur de la « Recherche » se manifeste dans les instruments de l'ellipse, l'allusion et le rythme synopé. Proust déjoue toute reconstitution linéaire non seulement par l'incessante juxtaposition d'époques différentes, mais surtout par l'usage de l'itération. Comme le narrateur de Proust, l'héroïne de Bouraoui offre son expérience en partage : c'est cela aussi qui permet au lecteur d'habiter leurs romans respectifs, cette foi complice en l'universalité de l'intime.

5.3. Spleen bouraouien

La caractéristique fondamentale du temps bouraouien est d'être un temps d'exil. Pourvue d'un passé dont elle semble emprisonnée et qui est le réservoir d'évocations nostalgiques entre la mère, le père, la sœur, l'Amie, la Chanteuse, M. et Diane de Zurich, l'Algérie et dans l'expectative de ce qui ne peut relever que de l'imprévisibilité ou de la probabilité, un avenir dont on n'est pas maître¹⁰. Fikria, livrée à l'aléatoire de sa tragique condition, tourne en rond dans un vague temporel avec un présent sans épaisseur d'une inadéquation entre soi et le monde de dehors. L'être se positionne dans un no man's land qui ne lui appartient pas et réciproquement. Ce sont des sentiments gorgés d'amertume, telle la désillusion et la frustration qui occupent les personnages de « La voyeuse interdite ».

Cette inaptitude à investir l'existence, à s'atteler à un projet, à agir sur le monde ou à intégrer au déroulement temporel une dimension d'accomplissement provient d'une imposture dont les personnages principaux sont victimes.

¹⁰Selon F. Alquie, « le futur n'est pas seulement absence, mais incertitude et imprévisibilité. [...] L'esprit ne peut délimiter ses contours, le penser clairement, même par des images » (Alquie, 2008, p. 42).

On pourrait rapprocher Nina Bouraoui¹¹ de Baudelaire pour qui cet état de la conscience livrée au temps sans projet nommé « spleen » et dont la modernité se loge dans l'angoisse sourde qui irrigue son œuvre et chez qui l'extériorité, le paysage urbain en particulier, Alger dans « La Voyeuse interdite », est rongé par le mal être. Entre les lieux d'une réclusion carcérale et l'errance dans la ville tel un labyrinthe dans « Poupée Bella », la conscience exilée est confrontée à tous les visages d'une altérité effrayante. Vouée à la solitude comme ses sœurs et toutes les autres, le personnage croupit dans cette routine qui est immobilité, sans contenu.

Dans « La Voyeuse interdite », récit par excellence du dévidement monotone du temps, dépourvu de toute anticipation heureuse, le temps resserre son étau autour de la conscience désabusée de la narratrice. La discontinuité essentielle qui préside à l'organisation textuelle de « La Voyeuse interdite » et « Mes Mauvaises pensées » favorise la perception d'un temps découpé en séquences trop brèves pour que l'on en puisse tirer un résultat fécond. L'exilée ne peut exister que dans le temps de l'errance.

De cette hantise du temps dévorateur qui met en péril l'intégrité du vécu¹², le texte présente le récit de la vie du personnage qui se résume à une juxtaposition de moments courts qui actualisent stylistiquement l'idée de discontinuité et de décousu. Enfin, ne peut-on pas voir dans la manie de la persécution de la peur, des mauvaises pensées dont souffre le personnage le symptôme fondamental d'une inadéquation avec le monde ?

Ainsi décrit, ce temps a partie avec la réalité froide, impersonnelle, des figures telles que celle du père, dans « La Voyeuse interdite », détenteur de l'autorité familiale et de sa conformité aux exigences et aux contraintes sociales et de la Chanteuse dont l'histoire d'amour vécue avec la narratrice est une porte fermée sur une histoire déjà achevée.

5.4. Hervé Guibert : l'amant de papier

Nina Bouraoui, à la manière de Guibert¹³, met au cœur de ses romans l'histoire de la famille. Non pas seulement le rapport complexe entretenu avec sa famille biologique, mais l'idée d'une famille d'adoption composée par les amies, les amantes, les copains et copines et qui tous se mélangent et se trouvent dans son œuvre.

¹¹Cf. Armelle, Crouzières-Ingenthron, *Naissance du moi, naissance d'une écriture : parole baudelairienne dans « La voyeuse interdite » de Nina Bouraoui.*

¹²Cf. ces vers de Baudelaire, extraits du poème intitulé « L'Ennemi » : « - Ô douleur ! ô douleur ! Le Temps mange la vie » (Ch. Baudelaire, *Les Fleurs du mal*, p. 19). On pense aussi au poème intitulé « L'Horloge » : « Chaque instant te dévore un morceau de délice » (*idem*, p. 87).

¹³Hervé Guibert est un écrivain et journaliste français. Il écrit des nouvelles et des romans dont certains font partie du mouvement littéraire appelé *autofiction*. Pratiquant la photographie, il est également reconnu pour ses textes sur cet art.

L'œuvre d'Hervé Guibert est centrée sur « l'égoïsme » ou « centré sur soi ». Selon l'« Autoportrait de famille » de Frédéric Martel¹⁴, dans « La Mort propagande », son premier livre, et « Mausolée des amants », son dernier texte, Guibert ne parle en effet que de lui. Cette œuvre met en scène des personnages qui composent une « famille », transforme le rapport autobiographique et se joue des conventions de la littérature du moi en même temps que de la vérité. Comme Bouraoui, on retrouve des prénoms, parfois des initiales.

Dans ce monde, Guibert livre une clé importante de la vie homosexuelle, et peut-être de la vie contemporaine en général : l'atténuation de la frontière entre l'amour et l'amitié. Ses relations sont empreintes de désir, consommé ou non.

Nina Bouraoui en dit : « Pour continuer à apprendre ce que signifie vivre, écrire et aimer, je choisis le journal d'Hervé Guibert, « Le Mausolée des amants », qui réunit l'érotisme, la sexualité, la littérature en tant que don de soi. J'ai souvent pensé que Guibert était une sorte d'amant de papier. Sa lecture est charnelle. Je songe aux débuts de certains de ses romans, aux corps de ses amants, à sa force - son incroyable force -, à sa voix étrange, à son visage, triste et grave, à sa beauté, entêtante »¹⁵.

Nina Bouraoui le considère comme son « amant de papier »¹⁶. Il est cité de nombreuses fois dans « Mes Mauvaises pensées ». Elle le fait son mentor, vu que Guibert apporte à Nina Bouraoui la poésie de la langue, ses mots sont là pour dire la solitude des êtres. Elle dit de lui :

« Il serait comme le seul auteur de ma vie, comme le seul homme de ma vie » (Nina Bouraoui, *Mes Mauvaises pensées*, p. 71).

« ... comme elle je me réjouis de retrouver la nuit Hervé Guibert, mon amant de papier dont je souligne les mots, d'une extrême beauté, toujours dans le sentiment de vie et donc de mort » (Nina Bouraoui, *Mes Mauvaises pensées*, p. 194).

On y trouve la constitution de la « famille » Bouraoui, les sources d'inspirations de l'auteure, en même temps que ses obsessions et ses « féeries », le dévoilement de son être et des molécules qui façonnent ses ressentiments des choses et des êtres.

Conclusion

Nous avons tenté de circonscrire un état d'être de notre romancière, qui à l'instar d'autres écrivains ne perpétue que cette tentative d'aller vers soi sans s'y perdre.

¹⁴Les écritures du MOI. *Magazine littéraire*. Hors série, mars-avril 2007, n° 11, p. 90.

¹⁵Nina Bouraoui, par email, le 11 octobre 2006, le déclarant à Capucine Roche pour la revue « Lire » en juin 2005. <https://www.herveguibert.net/nina-bouraoui>.

¹⁶Interview sur http://www.dailymotion.com/vidéo/x21tv5_nina-bouraoui-esprits-libres_news.

Car pour imparfait qu'il soit, l'outil linguistique n'en demeure pas moins le seul médiateur entre le Moi et le monde. En effet, les mots permettent de se construire et s'affirment comme l'ultime ressource contre la solitude. C'est la métaphore de la forteresse des mots à la fois refuge et prison. Refuge pour dire l'indicible, prison pour s'y perdre et s'oublier. Soi est un lieu qui nous échappe, car comment sonder ses profondeurs singulières à la limite des frontières de l'humain qui nous constitue et qui nous détermine ?

Nina Bouraoui a, tout au long de son parcours d'écrivain, saisi l'opportunité de se raconter ; des mots elle en a fait sa passion :

« Après j'ai appris à aimer les mots, comme un fou, ils remplissaient tous mes vides » (Nina Bouraoui, *Avant les hommes*, p. 15).

Les mots n'étant plus là pour dire seulement, pour évoquer, toucher ce qu'il y a de plus fuyant, de plus imperceptible et qui est de l'ordre de l'indicible, mais aussi pour créer des voies nouvelles dans le monde, établir de nouvelles connexions avec soi et le monde.

Une impression nouvelle apparaît cependant, à partir de *Sauvage*, la certitude d'écrire toujours le même livre ; ce qui est la marque des grands écrivains.

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UDC 821.161.1.09-3"19/20"(092)Kolupaev V.
[https://doi.org/10.62413/lc.2022\(2\).04](https://doi.org/10.62413/lc.2022(2).04) | [Research Paper Citations](#)

ON THE IMAGE OF OUTER SPACE IN VIKTOR KOLUPAEV'S SHORT PROSE AND ITS GERMAN TRANSLATIONS

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Abstract

The article presents the results of the research "Translation perception of Viktor Kolupaev's short prose in Germany". First, the authors present the traditional history of translations of the works of the Tomsk science fiction writer Viktor Dmitrievich Kolupaev (1936-2001). Secondly, they analyze the image of outer space in the stories "Žemčuzina" [The Pearl] (1972), "Samyj bol'šoj dom" [The Biggest House], "Kakie smešnye derev'â" [What Funny Trees] (1975), the novella "Kačeli Otšel'nika" [Hermit's Swing] (1972) and their German translations published in the period 1974-1988. The analyzed translations demonstrate a high degree of transfer of the poetics of Kolupaev's works. This study is the basis for continuing the study of Kolupaev's oeuvre in the future.

Keywords: Russian literature, Viktor Kolupaev, Soviet science fiction, literary translation

Rezumat

În articol, sunt prezentate reflecții asupra tematicii „Percepția prin traducerea în germană a prozei scurte a lui Viktor Kolupaev”. Autorii prezintă, mai întâi de toate, istoria tradițională a traducerilor lucrărilor scriitorului fantast din Tomsk, Viktor Kolupaev (1936-2001), ca mai apoi să analizeze spațiul cosmic atât în poveștile acestuia („Žemčuzina” [Perla] (1972), „Samyj bol'šoj dom” [Cea mai mare casă], „Kakie smešnye derev'â” [Ce copaci amuzanți] (1975)), cât și în nuvela „Kačeli Otšel'nika” [Leagănul pustnicului] (1972), traduse toate în germană în perioada 1974-1988. Traducerile analizate demonstrează un grad ridicat de transfer al poeziei operelor lui Kolupaev și deschid noi orizonturi de cercetare.

Cuvinte-cheie: literatură rusă, Viktor Kolupaev, literatura sovietică de ficțiune, traducere literară

Introduction

Viktor Kolupaev (1936-2001) is a science fiction writer from the city of Tomsk in Western Siberia. His oeuvre includes 50 short stories, 8 novellas, 3 novels, and 9 collections. In Soviet science fiction literature, Kolupaev is known as a lyrical author that touches upon the most important issues of humanity and encourages readers to think about urgent problems. Despite the fact that Kolupaev was not one of the leaders of science fiction at that

time, his works have repeatedly attracted the attention of translators from all over the world. Sweden, Germany, the USA, France, Poland, Spain, the Czech Republic, Hungary, Japan, Slovakia... readers of all these countries had a golden opportunity to see the world through the eyes of a Siberian, whose imagination takes them either to other planets or the next street.

The article aims at revealing the specifics of the image of outer space in Kolupaev's short prose and its German translations. For the first time space is examined in the works of the Tomsk science fiction writer. We have already partially considered the English and French receptions of his short prose (Nikonova & Morozova, 2019a). Until now, only the later work of the writer has been covered in Russian literary criticism. Irina Nikienko, a Tomsk scholar, examined the novel *Sokrat Sibirskih Afin* [Socrates of Siberian Athens] in a discursive and conceptual aspect (Nikienko, 2012), (Nikienko, 2014).

Publishing History of Translations in Germany

Currently, the bibliography of translations of Kolupaev's works includes 15 foreign languages (English, Czech, Bulgarian, German, Slovak, Polish, Japanese, Portuguese, French, Spanish, Hungarian, Serbo-Croatian, Estonian, and Swedish). We emphasize that there is also the translation of the story "Raznocvetnoe sčast'e" [Colorful happiness] into Romanian in the anthology *Соната шарпелуї де касэ* in 1983. By the number of translations, the first place is shared by English and Czech (18 translations), followed by Bulgarian (14 translations). The bibliography in German closes the top three with 13 translations.

German translators paid special attention to the short prose of the Soviet writer during the years of the existence of the USSR, namely in the period 1974-1988. No modern German translations have been found.

Undoubtedly, the international political situation of that time played an important role in the dissemination of Soviet literature in Germany. At the end of World War II, two new states were created on the territory of Germany - the Federal Republic of Germany (FRG) and the German Democratic Republic (GDR), under the influence of the alliance of Western countries (the USA, Great Britain, France) and the Soviet Union, respectively. Soviet science fiction was published in the GDR from the very beginning of its creation. The works of Ivan Efremov, Aleksey Tolstoy, Sergey Snegov were in demand among German readers. In the 1970s, new works by the Strugatsky brothers, Stanislav Lem, as well as anthologies of Eastern European (Polish, Czech, Czechoslovak) and Soviet writers appeared. Sonja Fritzsche, a German scholar, notes in *Science Fiction Literature in East Germany* (2006) that the Soviet space program influenced the creation of science fiction literature by German authors: "In 1958, The Soviet Union sponsored a prize competition, in order to encourage authors to write more science fiction. According to Herta Hein and Karin Ludwig, this competition also led to increased interest in the genre in East Germany" (Fritzsche, 2006, p. 100).

One of the most significant events for the GDR, according to Fritzsche, was the flight of the Soviet pilot-cosmonaut Valery Bykovsky and the German cosmonaut-researcher Sigmund Jähn to the orbital scientific station *Salyut-6*. After this expedition, Jähn was nicknamed “the German Gagarin”: he became the first German in space, the only pilot-cosmonaut of the GDR. The participation in the Soviet space mission allowed the authorities to create a new reason for the pride of the nation; children's literature and the media were the main tools of spreading the idea: “The well-known children's TV program *Das Sandmännchen* created its own cartoon space dock before cutting to a live shot of Sigmund Jähn on Soyuz 31. There, he symbolically introduced a stuffed Sandmann to his Soviet counterpart, a tiny, female bear named Misha” (Fritzsche, 2006, p. 191).

Note that the prevalence of Soviet literature and, in particular, science fiction was explained not only by the political situation, but also by the current situation of the publishing market. The publication of Western fiction in the GDR remained at a low level, as there was a high cost of licenses for these works: “Publishers had to use their limited amount of hard currency to purchase the rights from the West. The review process cost editors like Redlin and, later Erik Simon, not only money, but also “pounds of nerves, powers of persuasion, and clever tactics,” in order to convince authorities of the value of “decadent, late bourgeois literature” (Fritzsche, 2006, p. 176).

We should pay attention to the publication of Soviet literature on the territory of the Federal Republic of Germany. It is mistakenly believed that it was not possible for readers to get the works of Soviet writers. In “Literatur der Bundesrepublik in der UdSSR - Sowjetliteratur in der Bundesrepublik 1974-1976” (1977), which is devoted to the publishing history of Soviet literature in the Federal Republic of Germany and the literature of the Federal Republic of Germany in the USSR, Hübner noted that there was a high demand on the works of Soviet writers in West Germany: “Die Tatsache, daß bestimmte Werke (zum Beispiel Solschenizyn) Bestseller werden, hat seinen Grund nicht in einer Steuerung durch westliche Verlage, sondern in der Nachfrage, die von den Verlegern marktpolitisch genutzt wird. Umgekehrt ist an die sowjetische Seite der von ihr selbst erhobene Vorwurf der politischen Einseitigkeit zu richten: In der Sowjetunion werden Werke eindeutig primär unter politischen Gesichtspunkten von staatlichen Organen für die Publikation ausgewählt” (Hübner, 1977, p. 988).

Translations of Kolupaev's works were prepared and published in two major publishing houses of the GDR specializing in science fiction - *Das Neue Berlin* and *Verlag Neues Leben*: “The Freie Deutsche Jugend (Free German Youth, FDJ) owned the Verlag Neues Leben, one of the primary science fiction publishers. Books appearing with the Verlag Neues Leben targeted

young readers ten to twenty-five years of age. The other main producer of science fiction, Verlag Das Neue Berlin (New Berlin Publishers) was charged with creating a profile for the new capital city" (Fritsche, 2006, pp. 93-94).

The *Das Neue Berlin* publishing house, which, according to the recollections of one of the editors E. Redlin, was more autonomous, published five collections, including stories from the Tomsk science fiction writer: *Fenster zur Unendlichkeit* (1974), *Der Schaukel des Eremiten. Phantastische Erzählungen* (1977, 1979, 1985), *Lichtjahr 2* (1981), *Lichtspruch nach Tau* (1986), *Das elektronische Glück* (1982). In this case, the collection of *Der Schaukel des Eremiten. Phantastische Erzählungen*, three times reprinted, includes Kolupaev's stories only.

The *Das Neues Leben* publishing house has prepared two anthologies *Der Weg zur Amalthea* (1979, 1982) and *Der Wurfspieß des Odysseus* (1981). The translation of the story "The Seventh Model" was published in 1988 in the Soviet monthly magazine *Sowjetliteratur*.

A common criterion for the selection of authors for all anthologies was the desire to show Soviet science fiction literature from different angles. For example, for the compilers of the collection *Fenster zur Unendlichkeit* it was important to show not only popular authors: "Unsere Auswahl vereint Schriftsteller mit bekannten Namen, die in der DDR bereits verlegt wurden, wie etwa Mejerow, Warschawski, Grigorjew, Larionowa und die Brüder Strugazki, mit jungen, nachgewachsenen Autoren, die hier erstmals vorgestellt werden" (*Fenster zur Unendlichkeit*, 1974, p. 6).

Hannelore Menke, Gisela Frankenberg, Klaus Dieter Goll translated Kolupaev's works into German. We would like to highlight two translators Dr. Eva-Maria Pitsch and Helga Gutshe who more than once turned to Kolupaev's prose: Pitsch translated 7 works that have entered into a separate collection of *Die Schaukel des Eremiten*, Gutshe translated 2 stories for anthologies on Soviet fiction, *Lichtjahr 2* and *Das elektronische Glück*.

The translations we have analyzed for this study are examples of translation accuracy and adequacy. This is primarily due to the involvement of highly qualified translation personnel specializing in Soviet literature from the publishing houses: Menke is the author and translator of the anthologies of Soviet science fiction *Genie auf Bestellung. Humoristisch - phantastische Erzählungen* (1982), *Notlandung auf dem Tschompot* (1983), and Frankenberg's bibliography contains translations of Kir Bulychev's works, as well as the novel Alexander Belyaev's *Čelovek-amfibiâ* [Amphibian Man]. Pietsch is known for her scientific work on the works of Dostoevsky and publications about the history of Russian art; Gutsche is famous for translations of the Strugatsky brothers' stories *Ponedel'nik načinaetsâ v subbotu* [Monday begins on Saturday] and *Povest' o družbe i nedružbe* [The Story of Friendship and Unfriendliness], and works of Dmitri Bilenkin. Goll is known for his translations of the works of Kir Bulychev, Vladimir Sanin, etc.

At the same time, the intensive development of the theory and methodology of translation in the second half of the 20th century caused the high level of training of translators. In 1972, James Holmes stated the need to recognize the theory of translation as a separate scientific discipline. In addition, many theoretical works on the theory and practice of translation appeared (for example, Andrey Fedorov's *Vvedenie v teoriû perevoda* [Introduction to the theory of translation] (1953), Vilen Komissarov's *Slovo o perevode* [A Word about Translation] (1973) and *Lingvistika perevoda* [Linguistics of Translation] (1980).

Based on the material of translations and the author's concept, the main spatial images were identified - urban space and outer space.

The Image of Outer Space in Kolupaev's Short Stories

In Soviet culture, the topic of outer space was essential. First, this was expressed in the great desire of the party leaders to master the unattainable outer space. As a result, the space program of the USSR began to be implemented in 1955. Literature was undoubtedly one of the tools for popularizing these ideas. Even at the first All-Union Congress of Writers of the USSR in 1934, Leonid Leonov noted that at future world congresses of socialist literature "on the agenda will be not only issues that interpret the birth of a new person, but also issues of a powerful struggle against the elements, an ever-increasing expansion of activities man in space" (First All-Russian Congress of Soviet Writers of the USSR, 1934, p. 151). At the same time, science fiction writers were given a special task - to depict the future of the world in their works, in particular to anticipate and describe technical discoveries: "We do not yet know all the smallest consequences that life will derive from these conditions (of socialism - *I.M.*). However, isn't it an interesting challenge to try to deduce these consequences? This is one of the most important tasks of a science fiction book" (Ibid.). Thus, the images of outer space and spacecraft became symbols of a bright Future for the Soviet people.

Outer space and space objects are one of the central spatial images in Kolupaev's short prose. The characters of his stories coexist not only in the writer's native city of Tomsk (Ust-Mansk or Fomsk), but also in distant corners of the Universe. Images related to the space theme make up about 40% of all short science fiction prose.

We have revealed the image of outer space in the following Kolupaev's works:

- *the cycle of seven stories* "Kapitan Gromoveržca" [Captain of the Thunder God] ("O, moda" [Oh, Fashion] (1982), "Priklûčeniâ na Ferre" [The Adventure on the Ferra] (1982), "Striguny" [Strigons] (1980), "Deficit informacii" [The Lack of Information] (1982), "Isklûčenie" [Exception]

(1980), "Poúšij les" [The Singing Forest] (1972), "Obyčnyj den" [Ordinary Day] (1984));

- *the short stories* "Neudačnaâ èkspediciâ" [Unsuccessful Expedition] (1966), "Vesna sveta" [Spring of Light] (1972), "Žemčužina" [The Pearl] (1971), "Zvězdy" [Stars] (1974), "Samyj bol'šoj dom" [The Biggest House] (1974), "Oborotnaâ storona" [The Back Side] (1974), "Dve letâšie strely" [Two Flying Arrows] (1975), "Kakie smešnye derev'â" [What Funny Trees] (1975), "Lûbov' k Zemle" [Love for the Earth] (1975), "Molčanie" [Silence] (1977), "Iún" [June] (1982), and "Sed'maâ model" [The Seventh Model] (1982);
- *the novellas* "Kačeli otšel'nika" [The Hermit's Swing] (1972) and "Tolsták nad mirom" [The Fat Man Above the World] (1980).

Outer space is represented in Kolupaev's short stories in different ways: first, through the image of space objects (planets, stars); secondly, through expeditions to the outer space or to the Earth, which in turn perform a plot function; third, through the image of a spaceship; fourthly, through the creation of artificial planets in the framework of laboratory research.

We divide the identified names of space objects in Kolupaev's short prose into four groups. The first group includes the existing astrononyms: Earth in all works, Mars in "Molčanie", the alpha constellation of the Northern Crown Gemma in "Žemčužina". Note that the Tomsk science fiction writer does not refer to the trip to the moon, traditional for Soviet science fiction. The second group includes fictional astrononyms borrowed from foreign languages: *Agricole-4* (from Latin *agricola* 'farmer') in "Oborotnaâ storona", *Ferra* (from Latin *ferrum* 'iron') in "Priklúčeniâ na Ferre", *Penta* (from Greek *penta-* 'multiple of five') in "Striguny", *Selga* (from Latvian 'open sea') in "Isklúčenie", *Teva* (from Hebrew *teva* 'nature') in "O, moda", *Lemza* (from Ukrainian *lamtsi* 'valenki, felt boots'; from Lithuanian 'a slow, sluggish person') in "Deficit informacii". The third group includes the author's astronomy: *Carambunia* in "Poúšij les" and *Otshel'nika* [Hermit] in "Kačeli otšel'nika". In the fourth group, which includes special cases, we include the name of the planet *Tola*, which is an abbreviated version of the word 'trinitrotoluene', a high explosive. In this case, such a name correlates with the anti-militarist intention of the work, as well as with the well known cruiser *Fat Man*, named after the US atomic bomb. It seems that the predominance of foreign words in the names of stars and planets forms the 'friend or foe' paradigm. The author emphasizes the unknown and uncommonness of outer space.

All used astronomy plays an important role in creating a holistic image of outer space. In "Priklúčeniâ na Ferre", the name of the planet is reflected in the characteristics of the inhabitants, the ferrymen, who feed exclusively on iron: They did not eat plant and animal food at all. They ate iron! Other metals and alloys could also. However, most of all they ate iron (Kolupaev,

2017b, p. 402). In "Striguny", "Oborotnaâ storona", and "Kačeli otšel'nika", astronomers describe the planets themselves: *Penta* that has a five-digit meaning in its name, is a star; *Agricole-4*, suitable for human settlement in the future, correlates with the traditional human activity - agriculture, and *Hermit* is uninhabited.

The absence of a name for a space object also has a poetic function. In most cases, the names do not have uninhabited planets, which, in turn, are perceived by the heroes either negatively/hostilely (Unknown planets in "Tolstâk nad mirom" and "Kakie smešnye derev'â"), or neutral (planets as objects of further research, settlement people in "Vesna sveta" and "Dve letâšie strely").

As for the names of spaceships, here Kolupaev prefers mythological and ancient characters (the ship *Cleopatra* in "Oborotnaâ storona"; the ship *Prometheus-6* in "Lûbov' k Zemle"; the ship *Thunderer* in "Kapitan Gromoveržca". The exceptions were "Molčanie" and "Tolstâk nad mirom" where the names of space equipment represented the main characters (He traveled on the *Mysl'* [Thought], She - on the *Nežnost'* [Tenderness]) or realities (Fat Man, a nuclear bomb of the USA).

The toponymy of outer space in Kolupaev's short prose is extensive. It seems that the used toponyms in most cases emphasize the difference between the outer space and the world of people. Outer space is presented as either neutral or negatively colored. The land and home for Kolupaev's characters are a preferred space to alien worlds.

In the story "Žemčužina", published in German translation as "Das Juwel" in *Der Schaukel des Eremiten*, the image of outer space is represented as real physical space through the use of cosmonyms and astronomers (galaxy, Milky Way, stars *Deneb*, *Algol*, *Mizar* and *Alcor*, *Sirius*, *Vega*, *Gemma*, *Betelgeuse*), as well as astronomical terms (spiral galaxy, galactic arm, globular clusters, galactic disk, supernova). However, from the point of view of the characters, outer space is ambivalent: on the one hand, Space is a mesmerizing world that causes them a state of slight intoxication, on the other; it becomes an ordinary space for Kolupaev's eccentric heroes, namely a store where you can buy Christmas decorations. In "Das Juwel" cosmonyms and terms are rendered using transliterations or calques: Milky Way - Milchstraße, Deneb - Deneb, Algol - Algol, Mizar - Mizar; eine spiralförmige Galaxis [spiral galaxy], kugelförmige Gebilde [globular formations], Supernovae [supernovae]. The image of outer space is fully represented for the German readership from the point of view of the author-narrator and the main characters.

The stories "Samyj bol'soj dom" (1974) and "Kakie smešnye derev'â" (1975) became the materials of our research earlier (Morozova, 2017a; Morozova, 2017b), but their German translations will be considered for the first time.

The cosmic spatial image in “Samyj bol’šoj dom” is contrasted with the image of the Earth. Unlike the story *Pearl* in this work, the Space is a dim, uninteresting object: “The viewing screen is open only one third and dim points of the stars are visible in it” (Kolupaev, 2017, p. 486). The planet Earth evokes a wider range of emotions for the main character, the girl Elves, which is compared to the space of the house: “- Is it true that there is a carpet below when you fly on a glider? She asks everyone. <...> - Is it true that the sky looks like a blue ceiling? Remember, Mom, you told me about the biggest house?” (Kolupaev, 2017a, p. 494). Because the description of the earthly space is represented through the child's worldview, there is diminutive-affectionate vocabulary in her speech (“rečka” [a little river], “svetlâčki” [little fireflies], “listiki” [little leaves], “zverûški” [little animals], “lesočki” [little forests], “ručeeek” [little brook]). As a result, the girl perceives the Earth, on the one hand, as a large space (the largest house). However, diminutive words recreated the image of a dear, beloved home. In the German translation, this characteristic was preserved by adding the suffixes *-chen* and *-lein* (little leaves - Blättchen, little brooks - Bächlein) or the adjective ‘klein’ (little fireflies - Kleinen Zichtern, little animals - kleinen Tieren, little houses - kleine Häusern). When translating the title of the story, the translator doubles the scale of the Earth's space: Pitsch uses the superlative adjective ‘groß’ and adds the pronoun ‘all’. Thus, in the German translation “Samyj bol’šoj dom” the spatial images of the Earth and the Outer Space are fully explicated.

“Kakiye smeshnyye derev’ya” is interesting by its spatio-temporal organization, namely by the presence of three chronotopes. On the one hand, the opposition of the planets realizes the ‘friend or foe’ paradigm, which expresses the frightening absurdity of war. On the other hand, the reality in which the soldier Vasily fights and dies on the battlefield is accompanied by a dimension in which he is the father and traveler of the Cosmos. The universe in the consciousness of the character is not divorced from the realities of his life, but is its projection, that is, the space of the Cosmos is a continuation and alternative to the soldier's inner world. In particular, the changes in the names of the children confirmed this: Valentina becomes Vina, Alexander turns into Sandro, and Zoya becomes Oza. The German translation *Was für komische Bäume* is characterized by the absence of translation additions or omissions: the description of the planet, expressed in the form of funny trees, and the plot of the hallucination, in which the space theme is manifested, have been preserved. As a result, the translator was able to convey successfully the spatial image of the Cosmos and the anti-war issues of the original text.

In “Kačeli otšel’nika” outer space is represented in the form of the planet Hermit. It is presented rather negatively colored: the planet is not suitable for life; ominous selva and fauna inhabit it. In addition, throughout its territory there are zones with different speed of time, which again makes it

unacceptable for the life of people. As a result, this outer space appears “alien” and even dangerous for humans. In “Die Schaukel des Eremiten“, the image of the Hermit's planet was conveyed fully and adequately both in the title (die Schaukel des Eremiten - the Hermit's Swing) and in the transfer of the landscape: “Auf dem Eremiten herrschten ewiger Frühling und ewiger Sommer. Vom Äquator nach Norden und Süden zu erstreckte sich Tausende von Kilometern, bedrohend und finster, die Selva, ein undurchdringliches Dickicht” (Kolupaev, 1974, pp. 145-146).

Conclusion

Critics often quoted the phrase of Kolupaev “The one who lived unnoticed lived well”. However, the writer has influenced the history of Russian literature a lot. He was able to show other science fiction, for which it is uncharacteristic to have only an entertainment function and remain a second-class genre. His works are a vivid example of how the image of everyday life with fantastic elements are representing serious philosophical problems.

The consideration of the genre paradigm of science fiction literature in the second half of the 20th century has determined the works of Kolupaev as a soft science fiction. Based on the study of the traditional history and the context of the creation of translations of Soviet science fiction literature in Germany, in particular Kolupaev's works, we conclude that the increased interest in them was due to the international political situation and the influence of the image of cosmonautics of the USSR on the publishing world of the GDR. The translations we have analyzed demonstrate a high degree of transfer of the poetics of Kolupaev's works. Such success became possible due to the attraction of highly qualified translation personnel, the active development of translation studies as a science, which does not cause difficulties in translation terms to the language and the style of the works of the Tomsk science fiction writer. Based on German-language sources, we can also talk about the existence of one of the mainstream Russian-international literary ties, which consists in the predominance of Soviet science fiction literature as translated literature on the territory of the GDR, and, as a result, the creation of a corpus of precedent texts.

This study is the basis for continuing the study of Kolupaev's oeuvre in the future. The research of his works is a promising direction focused on studying not only the poetics, but also the translation reception of science fiction writers in other foreign languages.

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LANGUAGE, CONTEXT, TRANSLATION

OFFICIAL SCIENTIFIC DOCUMENTARY TRANSLATION IN THE TERRITORY OF THE GREATER ALTAI¹⁷

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Abstract

The paper considers Russian as a language of documentary translation in the Greater Altai; it investigates the key genres and translation transformations of scientific documentary texts from Russian into English.

Keywords: *documentary translation, academic translation, the Russian language, the English language, the Greater Altai*

Rezumat

În articol, cercetăm limba rusă ca limbă de traducere documentară în Altai. Ne oprim, mai cu seamă, la genurile cheie de documente și transformările dictate de procesul de traducere. Ne interesează documentele științifice și traducerea lor din rusă în engleză.

Cuvinte-cheie: *traducere documentară, traducere de text științific, rusă, engleză, Bolshoy Altai*

Introduction

The present paper investigates the specificities of Russian as a language of documentary translation in the territory of the Greater Altai. The paper reveals the basic translation transformations of the terminology and the official documentary clichés and set expressions while translating them from Russian into English. The material under consideration is various genres' samples of official scientific documentary translations. They are an official academic review to an original article, an information letter about an academic university contest, and an application for a federal grant for fundamental scientific research.

The paper also researches the hybridization of academic and official texts types (their genre 'multi-functionality') and the translation effects of it. We hypothesize that in the official academic documentary translation from Russian into English, hybridization makes the target texts even more standardized and full of clichés and set expressions than the source texts in Russian. The paper suggests the Russian language to be the language of cross-cultural communication and translation that traditionally existed in the territory of the Greater Altai, though English can reduplicate this function.

¹⁷*Acknowledgements:* The work is supported by the funds of the Program of Altai State University Development "The Priority-2030".

By the term “the Greater Altai” contemporary researchers in the field of geopolitics, history, linguistic and cultural studies understand the region, “including Altai Krai and the Republic of Altai on the Russian side, the East Kazakhstan Region on the Kazakh side, the Bayan-Ulegey and Kobdos aymaks on the Mongolian side, and the Altai District of Xinjiang Uygur Autonomous Region on the Chinese side” (Starcev, 2016, p. 29), see also: (Barabanov, 2002), (Tiškin, Seregin, 2018, etc.). The glocalization version of the cross-border region has assumed initially, since the late 1990s, the integration “according to the type of ‘European regions’ where it was a discussion about the creation of a ‘cross-border Altai mountain region’, the ‘Greater Altai’ (Russian terms), otherwise – the ‘East Asian Economic Zone’ (a Chinese term)” (Starcev, 2016, p. 29). This territory is obviously multicultural and multilingual. Russian, Kazakh, Chinese, Tuvan, Altai, Mongolian, and some other languages can be called the main languages of the Greater Altai.

Theoretical Framework and Methods

The study of Altai cultural trans-boundary linguistic diversity is carried out nowadays both with the help of culturological and literary (imagological) methods. Thus, in particular, Gorno-Altai State University regularly hosts the international scientific conference “Dialogue of Cultures: the Poetics of a Local Text”, based on the results of which a scientific periodical collection of articles is published, where the multilingualism of Altai and the so called “Altai text” are presented in the imagological perspective (Alekseev, 2018). The works of Tomsk and Gorno-Altai researchers in the field of imagology (in particular, the studies of Olga B. Lebedeva, Alexander S. Ânuškevič, Nataliâ E. Nikonova, Pavel V. Alekseev) indicate the active academic interest in the field of key national and cultural images’ representation in language and culture. This field of research is also relevant for the literary scholars of Altai State University (Barnaul) in the project “Altai Text in Russian Culture”, within which international scientific conferences are regularly held and a collection of scientific articles is published.

However, there is a need to study the linguistic diversity of the Greater Altai not only in a historical, cultural, and literary perspective, but also with the help of linguistic tools. All of the languages of the Greater Altai (Russian, Kazakh, Chinese, Tuvan, Altai, Mongolian, etc.) work as languages of translation. Nevertheless, in the late 1990s – early 2000s, English takes the priority position of the main language of translation and the language of intercultural communication of a cross-border region. Linguists see the English language as the center of the so-called “gravitational model” of the languages functioning (Marusenko, 2015, p. 67), where, during the globalization processes, “international languages regularly displace regional and minority languages, primarily from the sphere of education and labor” (*idem*, p. 31). This situation looks non-ecological from a linguistic point of view.

The “restoration of rights” of the Russian language as the language of cross-cultural communication that traditionally existed in the territory of the Greater Altai (it was, in particular, the language of documentary translation, too) seems to be an effective strategy, which could help with “leveling” the linguistic and ecological balance of a cross-border region. Russian, which has the legal status of the official language of the country on a par with the languages of the titular nationalities, for example, in the Republic of Altai, is used as the key language of documentary translation.

The ecological linguistic problems in this sociolinguistic situation of the Greater Altai’s multilingualism are primarily connected with the cultural-preserving function of the Russian language (Skovorodnikov, 2013, p. 216), working as a means of preserving the memory of ethnically unique languages (Altai, Uighur, etc.) (see, for example: (Čemčieva, 2017)). Official scientific documentary translation belongs to the field of special translation (in particular, its written version). The main characteristics of this type of translation are the features of both the academic translation and the translation in business communication. Vilen N. Komissarov refers both of these subspecies of translation to the so-called informative translation, which is “the translation of texts whose main function is to communicate some information, and not to produce an artistic and aesthetic effect on a reader” (Komissarov, 1990, p. 97). We can see similar ideas about the academic text information structure (the so-called ‘information flow’) and its transfer in translation in the book of Mona Baker (Baker, 2006, pp. 119-120). In the monograph by Basil Hatim and Jeremy Munday, we see also the ideas of the hybridization of the texts types (the ‘multi-functionality’ of all texts) and the translation effects of it: “With the emphasis on contextual focus, the multi-functionality of all texts is thus no longer seen as a weakness of the text type model, nor indeed as a license for an ‘anything goes’ attitude in the production or analysis of texts or translations. For example, it is recognized that, while a distinction may usefully be made between so-called expressive texts (of the creative, literary type) and informative texts (of the factual variety), texts are rarely if ever one or the other type” (Hatim, Munday, 2004, p. 73).

Discussion

Vilen N. Komissarov believes, “it is necessary that the functional and stylistic features of the source texts determine the specific features of the translation of these texts” (Komissarov, 1990, p. 97). He considers the informative contents, consistency, accuracy, and objectivity to be the main characteristics of the academic texts, and highlights the active “use of scientific and technical terminology and the so-called special vocabulary” as one of the key features of these texts (*idem*, p. 110). The texts of business communication are characterized primarily by high standardization, the use of various set expressions and clichés, the requirement for the accuracy of

information contents to avoid unambiguity (Moskvin, 2006, pp. 596-591). Official reviews and reviews of original articles and monographs, applications for research within the framework of an academic grant, etc. can be considered the genre varieties of the texts that combine the characteristics of academic and business communication. All of them, on the one hand, are highly standardized (there are officially registered templates). On the other hand, when filling them out, it is often necessary to duplicate the information/content of the document in Russian and in English.

While translating the academic and technical documents, the translators can follow the officially published recommendations in the translators' guidelines. Two main guidelines to be used in Russia are "The Recommendations of the Union of Translators of Russia (UTR)" (Maslovsky, 2015) and the traditional "Guideline for Translators and Editors of Academic and Technical Texts of the All-Union Center of Translations" (Smirnov). Tat'ána V. Paršina supposes they mutually complement each other: "The recommendations of the UTR aim at ensuring a stable high quality of written translations through the unification of translation requirements, formalization, and harmonization of relations between the customer and the translator. Unlike the Guideline of the All-Union Center of Translations, the Recommendations of the UTR do not have in their content a separate systematized regulation of the rules for written translation. However, the study and analysis of the Recommendations of the UTR allow us to find typical solutions to the issues the translator faces with (Paršina, 2017, pp. 52-53).

An example of an official review on an article of the professor, PhD in Linguistics from Siberian Federal University written by her colleague, the professor, PhD in Linguistics from Altai State University and then translated from Russian into English for submission to the journal from the Web of Conferences database demonstrates the main properties of the text of official scientific documentation. The review is informative, logical, objective; it contains the necessary amount of scientific terminology from the field of linguistics: *kognitivnaâ lingvistika* (Rus. for *cognitive linguistics*) – *cognitive linguistics*, *verbal'no predstavlennaâ konceptualizaciâ vremeni* (Rus. for *verbally presented conceptualization of time*) – *verbally manifested time conceptualization*, *korpusnyj analiz emocij* (Rus. for *corpus analysis of emotions*) – *the corpus analysis of emotions*, *emotivnyj analiz tekstov* (Rus. for *emotive analysis of texts*) – *emotive analysis of texts*, *pragmatika* (Rus. for *pragmatics*) – *pragmatics*, *sentiment-analiz* (Rus. for *sentiment analysis*) – *sentiment analysis*, *antropocentričeskij podhod* (Rus. for *anthropocentric approach*) – *anthropological point of view*, etc. The selection of translation equivalents for the terminology used by the author of the original article and, accordingly, the author of the review, was carried out in accordance with the rules of academic and technical translation ("A Guideline for Translators and Editors of Academic and Technical Texts of the All-Union Translation Center"), for example:

- While selecting translation equivalents according to the dictionaries, the translator should take into account which field of science and technology this foreign term belongs to, as well as the context in which the term is applied. The translator should use the appropriate marks in the dictionaries. For example, *power* – *mošnost'* (Rus. for *power*) (techn.); *energiâ* (Rus. for *energy*) (physical). The translator should also take into account that scientific and technical terminology is constantly evolving and even widespread terms may receive new meanings or be replaced by new terms. For example, *analysis* – *analiz* (Rus. for *analysis*), but also *teoriâ*, *teoretičeskie issledovaniâ* (Rus. for *theory*, *theoretic research*); *usefulness* – *poleznost'* (Rus. for *utility*), but also *effektivnost'* (Rus. for *efficiency*).
- If a term found in the original text is not recorded in scientific and technical dictionaries for some or other related industries, then the translator should choose the translation equivalent for it using reference books or other special literature, or seek advice from an appropriate specialist. If there is no equivalent in Russian for this foreign term at all, then the translator is recommended to create a new equivalent together with a specialist according to existing models of term formation. In complex cases, if it is not possible to form a new equivalent in Russian corresponding in meaning to a foreign term, then the translator should translate this term in a descriptive way and bring it in brackets in the target language when it is first mentioned (Smirnov).

Thus, the terms *pragmatika* (Rus. for *pragmatics*), *kognitivnaâ lingvostika* (Rus. for *cognitive linguistics*), *korpusnyj analiz* (Rus. for *corpus analysis*), *konceptualizaciâ* (Rus. for *conceptualization*) have stable equivalents in English, so they did not cause problems in translation. However, in the situations of selecting equivalents for such a term of the Russian language as *antropocentričeskij podhod* (Rus. for *anthropocentric approach*), a wider philosophical context was required, and the wider English-language term *anthropological point of view* was chosen as an analogy. The Russian-language tradition of using the term *anthropocentric* (in relation to the linguistic context) is not generally accepted in the English academic texts in linguistics, and the term was generalized during translation. The term *sentiment-analiz* (Rus. for *sentiment analysis*) – *sentiment analysis*, used by the author of the original article and, accordingly, by the author of the review, is quite new to Russian emotive linguistics. It was necessary to use the original English-language term, which was at one and the same time a source for the creation of its Russian equivalent.

The informativeness of the official academic review text is gained due to the high standardization of the text, which is manifested in the use of a large number of template phrases. This characteristic of the official academic text correlates with the following recommendation for the translation of academic and technical documentation proposed by the Union of Translators of Russia: “When translating academic technical texts and documentation, it should be

taken into account that academic technical Russian texts are characterized by the accuracy of the data presentation. It is represented in the neutral style, uniformity of terminology, unambiguity of descriptions and syntactic uniformity of homogeneous text fragments” (Maslovsky, 2015). The search for the equivalents for the set expressions in the genre of an “academic review” is connected with the usage rules of Russian and English template phrases of academic documentary texts: *stat’â obladaet naučnoj obosnovannost’û* (Rus. for *the article has scientific validity*) – *the paper is scientifically sound*; *stat’â napisana âsnym, vnâtnym âzykom* (Rus. for *the article is written in a clear, concise language*) – *the paper is clearly written, concise and understandable*; *issleduemaâ tema* (Rus. for *the topic studied is...*) – *the subject matter*; *naučnaâ značimost’ stat’i dostatočno vysoka* (Rus. for *the scientific significance of the article is quite high*) – *the impact of the paper is likely to be high*; *prinât’ bez popravok* (Rus. for *to accept without revision*) – *acceptable without revision*, etc. In many cases, the grammatical structure of the corresponding English-language template phrases has been rebuilt in accordance with the following “Guideline for Translators and Editors of Academic and Technical Texts” offered by the All-Union Translation Center: “While constructing a Russian phrase, the translator should take into account that the word order of a foreign sentence does not always coincide with the word order of a Russian sentence. In Russian, the sentence parts giving the main information are located at the end of the sentence. Therefore, the word order of a foreign sentence in translation often has to be rearranged. The translator should not omit vague questions arising during the translation” (Smirnov). For example, *v nem predstavlen obosnovannyj vzglâd* (Rus. for *it presents a reasoned view*) – *it gives a justified outlook*: in the Russian template phrase, a grammatical construction with the passive voice of the verb is used (the copula *to be* + the participle II), in the English-language template phrase, the construction of the active voice (*it gives*) is used; *issleduemye problemy* (Rus. for *researched problems*) – *the issues under consideration*: in Russian, the construction of the participle I + noun is used, in English is used the construction of the noun + the prepositional construction; *prinât’ bez popravok* (Rus. for *accept without revision*) – *acceptable without revision*: in the Russian template, the form of the infinitive is used, in English the form of the adjective is used.

Genre specifics of the information letter about the academic university contest in two languages (Russian and English) assumes the duplication of basic information in both languages, but this translational duplication often does not occur, in practice. This is due both to the selection of partial, rather than full equivalents of the terms in a certain academic field (for example, phonetics of the English language, higher education, etc.), and to the peculiarities of their usage. For example, in a bilingual information letter about the academic phonetic contest “Feel Free To Fly”, held at Gorno-

Altai State University (March 2022), there are discrepancies between the terms related to the organizational part of the contest and the terms related to the title of higher education institutions: in the title line of the information letter, *Federal'noe gosudarstvennoe bûdžetnoe obrazovatel'noe uĉreždenie vysšego obrazovaniâ* "Gorno-Altajskij gosudarstvennyj universitet (Rus. for "the Federal State Budgetary Educational Institution of Higher Education "Gorno-Altai State University") correlates with the English-language version of *Federal State Budget Educational Establishment of Higher Education "Gorno-Altai State University"* (in this case, there is a translation error due to choosing the wrong equivalent of the word *uĉreždenie* (Rus. for *institution*): *establishment* instead of *institution*). When the set expression *vysšee uĉebnoe zavedenie* (Rus. for *a higher education institution*) is mentioned for the second time in the information letter, the word *institution* is eliminated in translation: *budušie uĉitelâ inostrannogo âzyka v vysšem uĉebnom zavedenii* (Rus. for *future foreign language teachers in higher education institution*) – *future foreign language teachers in higher education*. Discrepancies in the terms are also observed in the following case: for the three Russian terminological word-combinations, *organizacionnyj komitet* (Rus. for *the organizing committee*), *Organizator Konkursa* (Rus. for *the Organizer of the Contest*) and *ekspertnaâ komissiâ* (Rus. for *the expert commission*), the same cliché *the Organizing Committee* is used. In this case, one of the key recommendations for translators and editors of academic and technical texts given by the All-Union Translation Center is violated: "In translation, it is necessary to observe the uniformity of terms, names of physical quantities and their units, type codes, abbreviations, symbols. The translator gives only one translation option for a word, a term or an expression" (Smirnov). Violation of the terminological uniformity may affect the consistency of the target text, although in this case, replacing three terminological words combinations in Russian with one in English makes the target text more unified.

If partial equivalents of the terms from the field of foreign language teaching methodology and English phonetics are used in translation, the translator's strategies correspond to the above-mentioned guideline recommendations of the All-Union Translation Center. "Commonly used and special abbreviations are presented in the target text. Arbitrary abbreviations are not allowed. If for some reason it is necessary to use abbreviations adopted only for this text in translation, then they should be deciphered at the first mention" (Smirnov): *B1 po škale âzykovyh urovnej Soveta Evropy* (Rus. for *B1 according to the Council of Europe language level scale*) – *B1 according to the CERF* (the abbreviation *CERF* is used in translation from Russian into English as an analogue of the expanded terminological combination). "In case the Russian equivalent is not established for this foreign term, the translator is recommended, together with a specialist, to

create a new equivalent according to existing models of term formation” (Smirnov): *akcenty RP i Estuary English* (Rus. for *accents of RP and Estuary English*) – *RP and Estuary English accents* (in this case, a hybrid version of a term in English phonetics, which is restored when translated into English, is used in the Russian source text). One-word Russian terms can be replaced in translation by two-word and three-word terminological constructions: *fajloobmennik* (Rus. for *file sharing*) – *file sharing site*; *viktoriny* (Rus. for *quizzes*) – *phonetic polls*. In the second example (*phonetic polls*), an adjective is also added to the term, specifying its subject area.

While translating the information letter from Russian into English, as well as translating the official academic review, various grammatical substitutions of set expressions are observed: *Forma provedeniâ: distancionnaâ* (Rus. for *Form of conducting: remote*). – *The Contest is organized in a distant format*; *Rabočij âzyk: Anglijskij* (Rus. for *Working language: English*). – *The language of the Contest is English* (not only the syntactic structure of sentences, but also their punctuation is changed in the process of translation: in the sentences of the source text, in Russian, the punctuation which is usual for the technical instructions is used; on the contrary, English sentences are designed as standard narrative sentences from the point of view of punctuation).

Impersonal grammatical constructions work as one of the most characteristic features of a Russian academic documentary text. It is assumed that such constructions reduce the degree of subjectivity of the text and give it a standardized character. One of the guideline recommendations of the All-Union Translation Center regarding the narrative structure of the translated text is the following: “The target text narration should be produced from the same person of the original” (Smirnov). However, quite often, when translating an information letter from Russian into English, the subject is added to the Russian impersonal sentences and the mood is changed: *Dlâ polučeniâ zadaniâ v den' provedeniâ II tura sleduet perejti po ssylke...* (Rus. for *To receive the task on the day of the second round, follow the link...*) – *To receive the task of Part II contestants use this link...* (instead of the obligatory construction in the source text, the form of the indicative mood of the verb is used in the translation, and the subject *contestants* appears, which was only implied in the original); *S kriteriâmi ocenki zadaniâ možno oznakomit'sâ...* (Rus. for *The criteria for evaluating the task can be found...*) – *The criteria of the assessment of the reading task are in...* (instead of the possibility construction marker, the form of the indicative mood of the verb is used in the translation, and it has the added subject *The criteria*). A frequent grammatical transformation is the change of the verb's voice in the sentence and the change of the verb's tense form: *Apellâcii po rezul'tatam učastiâ v konkurse ne prinimayutsâ* (Rus. for *Appeals based on the results of participation in the Contest are not accepted*). – *Any appeal notices will be refused* (a construction with a verb in the active voice of a

Russian sentence is transmitted into English with the verb in the passive voice; the present tense of the verb changes to the future).

Genre characteristics of the application for a federal grant for fundamental scientific research differ from the characteristics of the above-mentioned scientific documents (an academic information letter and an official academic review) primarily by the presence of so-called document templates required to be filled in one or two languages (Russian and English). Document sections with duplicate information translated from Russian into English are needed in this document primarily in the *Form 1. Information about the Project* and in the *Form 2. Information about the Head of the Project*. In the first template, the project title, keywords, the summary and the expected project results in Russian and in English should be provided. The second template should contain the key publications of the Head of the Project indexed in the databases “Web of Science Core Collection” and/or “Scopus” in English (without duplication in Russian). Of course, filling in the templates of an official scientific document implies a very high degree of standardization and clichés used in the document. The search for the adequate correspondences to the Russian-language clichés of an official document involve the translator’s strategies of reducing or expanding the close context of the clichés (*ih dal’nejšego razvitiâ* (Rus. for *their further development*) – *their development*; *sposobstvuûšej ustojčivomu razvitiû* (Rus. for *contributing to sustainable development*) – *contributing to the development of tourist and recreational resources*; *opisanie tekûšego sostoâniâ lingvokologičeskoj situacii na territorii Bol’šogo Altaâ* (Rus. for *describing the current state of the linguistic and ecological situation in the territory of the Greater Altai*) – *describing the current linguistic and ecological situation in the territory of the Greater Altai*). Reducing the close context of Russian clichés in translation is connected with the requirement for clarity of the target text, on the one hand, and with the lack of absolute equivalents of Russian clichés like *further development*, *the current state of the situation*, etc. in English. Cf.: “There should be no unclear phrases in the translation that interfere with the correct interpretation of the original” (Smirnov).

Expanding of the close context of the cliché like *a sustainable development* is also associated with the need to achieve greater clarity and consistency of the target text by adding an object with homogeneous attributes: *tourist and recreational resources*. In many cases, the standardization of the information in the official scientific document template makes it possible to find the absolute equivalents for the terms on the subject under consideration (*text corpora*, *sub-corpus*, *the ecology of language*, *multilingualism*, *the academic digital environment*) and for the set expressions and clichés (*effektivnyj otvet rossijskogo obeštva na bol’šie vyzovy* (Rus. for *an effective response of Russian society to the great challenges*) – *an effective response of Russian society to the great challenges*; *na sovremennom etape global’nogo razvitiâ* (Rus. for *at the present stage*

of global development) – at the present stage of global development; *strategičeskoe planirovanie âzykovej politiki* (Rus. for *strategic planning of language policy*) – *strategic planning of language policy*, etc.). Throughout the text of the academic grant application, the uniformity of terminology is observed: “In the entire text of the translation, the uniformity of terminology inherent in this field of knowledge or the field of activity should be observed” (Maslovsky, 2015).

Conclusion

The diverse genres of academic documentary translation from Russian into English in the territory of the Greater Altai show some specificities of the Russian language as a language of cross-cultural communication and translation. First, the hybridization of academic and official texts types (their genre ‘multi-functionality’) was revealed. In such a genre of academic documentary translation as the translation of an academic review to the original article, we see the hybrid features of an official text translation and an academic translation. The review is informative, logical, objective; it contains the necessary amount of scientific terminology from the field of linguistics; it also contains the templates and official documentary clichés. The uniformity of linguistic terminology is not always observed in the text analyzed. While translating, the grammatical structure of the corresponding English-language template phrases have been rebuilt in accordance with the recommendations of the Guideline for Translators and Editors of Academic and Technical Texts. Genre specificities of the information letter about the academic university contest in two languages suggest the duplication of basic information in both Russian and English. We revealed that in such a case, even violating the Guideline recommendations about the uniformity of terminology units, the translation provides a unified wholeness of the target text. Translation transformations of the narrative structure in the information letter about the academic university contest show the deep changes of the narration persons (adding the narration subjects into English target sentences, changing the impersonal Russian phrases into the personal verb forms in English, etc.). The document templates required to be filled in one or two languages (Russian and English) in an application for a federal grant for fundamental scientific research make the translator’s task easier and differentiate this genre of academic documentary translation from all the mentioned above. A high level of the standardization of the application for a federal grant as an official scientific document makes it possible to find the absolute equivalents for the terminology units used in the document on the subject under consideration. All these specificities of the Russian language as the language of translation and, wider, cross-cultural communication in the territory of the Greater Altai are considered to be one of the most effective instruments “leveling” the linguistic and ecological balance of the Greater Altai as a cross-border region.

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UDC 821.135.1.09-1(072)"18"(092)Eminescu M.

[https://doi.org/10.62413/lc.2022\(2\).06](https://doi.org/10.62413/lc.2022(2).06) | [Research Paper Citations](#)

**MIHAI EMINESCU AS A UNIVERSAL POET.
TRANSLATION AS A TOOL IN TEACHING ROMANIAN
AS A FOREIGN LANGUAGE AT THE COURSE
OF "ROMANIAN CULTURAL IDENTITY"**

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A student is given work, and a teacher – guidance (Comenius).

Abstract

The present article is aimed at suggesting an efficient way of teaching international students about one of the best-known Romanian poets – Mihai Eminescu, and namely, by means of a comparative analysis of his poems versus their translations in different languages. Considering our own experience of teaching foreign students about Mihai Eminescu's poems, we have aimed at bringing to the limelight a methodological procedure which we would suggest to use in the framework of the "Romanian cultural identity" course at the preparatory year of the Romanian language. Such an analysis conducted in the classroom would allow us to move from the abstract acquisition of linguistic models to their contextual-situational integration. We do not wish to render them absolute; however, we believe that a careful analysis of Mihai Eminescu's texts and their translations contributes to the development of oral fluency, written and oral communicative independence, intellectual receptivity, curiosity, flexibility and diversity of expression.

Keywords: *Romanian as a foreign language, Romanian cultural identity, circulation of the poems by Mihai Eminescu, translation, language teaching, language acquisition*

Rezumat

Articolul de față are ca scop sugerarea unei modalități eficiente de predare pentru studenții străini a informațiilor despre unul dintre cei mai cunoscuți poeți români – Mihai Eminescu, și anume, printr-o analiză comparativă a poeziilor sale și a traducerilor acestora în limbi diferite. Luând în considerare propria noastră experiență de predare a poeziilor lui Mihai Eminescu la studenții străini, am dorit să evidențiem procedeele metodologice pe care le-am sugera pentru a fi utilizate în cadrul cursului de Identitate culturală românească la anul pregătitor de limba română. O astfel de analiză realizată în clasă ne-ar permite să trecem de la o achiziție abstractă a modelelor lingvistice la integrarea lor contextual-situatională. Nu dorim să absolutizăm aceste direcții; totodată, credem că o analiză atentă a textelor lui Mihai Eminescu și a traducerilor acestora ar contribui la dezvoltarea fluenței orale și scrise, precum și la independență comunicativă, receptivitate intelectuală, curiozitate, flexibilitate și diversitate de expresie.

Cuvinte-cheie: *limba română ca limbă străină, identitatea culturală românească, circulația poeziilor lui Mihai Eminescu, traducere, predarea limbilor străine, dezvoltarea deprinderilor lingvistice*

The task of reviving the beauty of the Romanian romantic poet Eminescu in a foreign language is far from being easy, especially in the framework of the course called "Romanian cultural identity" in the preparatory year programme. The present paper is inspired by the vast subject of learning activities in teaching Romanian as a foreign language (RFL) with a view to highlighting some key problems referring to the teaching, learning and assessment process in the Romanian academic sphere, as well as inviting the reader to further ponder on the topic. It goes without saying that there is a clear demand for ensuring the creativity of the process of teaching RFL. The process of teaching, learning and assessment of a foreign language, such as RFL, presupposes that, in order to achieve certain learning aims, the teacher should not only get his/her students acquainted with the fundamental structure of the language and to develop the skills for its correct understanding and use in its written and oral form, but also present the fundamental data from the history of material and intellectual goods of the Romanian people, the history of its civilization and culture. Language is one of the liveliest forms of the spirituality of a human community, its most eloquent document. Thus, it can hardly be separated from the civilization and culture – expressions of the representative values of a community. In order to achieve the communicative aim (grammar, vocabulary and the mechanisms of sentence building are not aims, but rather means in mastering communicative skills), the study of RFL should be based on the systematic knowledge about the Romanian culture and civilization, considered in their dominant characteristics and their concrete realizations.

Starting from these general considerations, we are now going to present some of the didactic strategies through which learners (students and not only), along with acquiring Romanian as a means of expression and communication, also find out information on the Romanian culture and civilization. First of all, we have to mention the fact that there are no specific techniques to communicate useful information about various areas of the Romanian spirit. No matter the stages or the lesson type, making the foreign students speak Romanian is not only a technique but also a difficult art that requires deep knowledge of rules of the language and speaking, of psycholinguistic and psycho-pedagogical mechanisms that govern oral communication processes, taking into consideration the multitude of factors involved in the system of transfer and receptive communicative acts.

It has already been said, not without a reason, that modern education should not only be informative but an essentially formative one. This truth – which has now become a principle – is confirmed in all its major significations, in the activity of learning and teaching Romanian as a foreign language as long as it is known that a foreign language does not only represent a communicating and documenting value but it also has a strong educational value.

This demands the educational process to be always organised as a continuous activity of solving highly interesting oral-excogitative tasks designed for all students, reaching the place of borrowing ideas from read or listened sources (any piece of information is welcomed) and writing down what is used in the others' speech – informational background really productive for the future. Thus, the foreign student is psychologically prepared to express and think independently – a fact that does not come from within but it is a systematic, well-conceived, motivated activity.

We oriented towards the area of Romanian culture and civilization because even in the technology era, the student – be it foreign – must practice his spiritual choice, his scientific and artistic values, able to offer him an attitude model, and civilization is always, says H. Bess¹⁸, the language of this civilization, and culture is, above all, in our opinion, the language of this culture. Knowing the language, civilization and culture of a people that created them, with such a clear identity as ours, makes us deeply feel we belong to a certain geographic and spiritual area. They also represent an essential way of reaching the linguistic and cultural world patrimony from one of the most facilitating means of intercultural communication and consolidation of inter-human and intercultural dialogue.

In the second semester, when our students have already acquired an advanced level of the Romanian language, after several months of an intensive study of the language system, we suggest teaching them about Mihai Eminescu – a traveller across limitless time, a universal poet; the aim of such an approach would be to integrate foreign students into the circuit of universal values, which would also ensure a greater variety of the communicative content. In order to achieve these aims, we suggest teaching Mihai Eminescu through a comparative analysis between the poet's own texts and their translations in students' mother tongues (or any other languages they are familiar with).

There are various reasons for resorting to the texts of translation in teaching Mihai Eminescu in an international classroom. It is a well-known fact that a good translation requires great effort in order to reconstruct the very moment of creation in the poet's soul or, at least, to strive to approach it as closely as possible. Beside the condition of accuracy, it also requires an intimate affinity of the temper, a moral climate "kindred" with that of the author. The reason for these is not difficult to see – the translation of a foreign text is not an arbitrary act of selection. First and foremost, the choice should be conditioned by the kindred organic structure – the interior content. It is the process of "selective affinity" that transforms the translated text in an

¹⁸Apud Alina Stanciu, *Noțiuni de cultură și civilizație românească în predarea limbii române ca limbă străină*, in *Didactica modernă. Aspecte ale predării limbii române ca limbă străină*, University of Timișoara, Faculty of Letters, 1988, p. 103.

independent lyrical substance. This is the reason why translations are not completely faithful, the reason why they require deep devotion, passion and talent on the part of the translator in order to bring to the limelight the beauty of the original.

It follows from what has just been said that translation is a complex process which presupposes a deep analysis of the source text, the creative process in the writer's mind, as well as an excellent knowledge of both source and target languages which would ensure the accuracy of the rendered sounds and images. Thus, when we suggest such a comparative analysis to our students, it gives us the opportunity to work at different levels. Firstly, we can analyse separate lexical units with the help of explanatory dictionaries – a type of analysis which has already proved to be useful in teaching Romanian as a foreign language¹⁹. Secondly, it would allow us to dwell upon the figure of one of the most important Romanian poets, his role in our culture, as well as the European values he advocated in his works. Thirdly, it would offer limitless opportunities for oral activities, given the variety of topics tackled by the poet. Last but by no means least, choosing an authentic material for the Romanian language lesson would surely boost students' motivation in language learning: it has been shown that the choice of meaningful activities on authentic texts would demonstrate to students that the vocabulary and the grammatical structures they have been studying are actually used in real-life situations²⁰. Taking into consideration the above-mentioned benefits of using translation as a means of teaching about Mihai Eminescu in the framework of the "Romanian cultural identity" course at the preparatory year of the Romanian language, in what follows we will concentrate on the main directions of analysis that can be successfully followed in the class.

In spite of all the above-mentioned difficulties of the process of transferring the stylistic temper of the poet into other languages, over 600 titles and editions of Mihai Eminescu's poems have so far been created; being far from just some reading experiments, they reveal high professionalism, similar moral character and translator's talent.

This was made possible due to both translator's honesty and artistic talent and some specific characteristics of the Romanian language. The latter is a rich and expressive lyrical instrument which contributes to the transfer of the poet's thoughts and feelings into a foreign text. Quite a few translators

¹⁹See Arina Chirilă, *Aplicarea analizei comparative lexicologice în cazul predării limbilor străine*, in Laura Leon (ed.), *Learning Solutions in Medical Higher Education – an Interdisciplinary Approach*, Publishing house „Gr. T. Popa”, U.M.F. Iași, 2019, pp. 336-338.

²⁰See Arina Chirilă, *Motivarea studenților străini în anul pregătitor de limba română: strategii și tehnici*, in *Intertext*, nr. 1, vol. 2. Universitatea Liberă Internațională din Moldova, 2021, pp. 201-207.

succeeded in creating valuable pieces of art by means of a great match of senses and atmosphere, the echo of the original in the text of the translation, thus refuting Arghezi's statement "the lock of languages cannot be opened with foreign keys". Examples adduced in the present article are to demonstrate the accuracy of these affirmations.

The process of translating Mihai Eminescu's poems in various languages included all possible procedures: simple renderings in prose, interlinear translation, translations in rhymed prose which result in faithfulness on the technical level, as well as translations faithful to the original sense and atmosphere, where the metrics, rhythm and, to a certain extent, the charm of the original musicality were preserved. This is of great importance since a translation should be considered in terms of euphony and artistic adaptation as well as in terms of faithfulness. To "betray" the concept of Eminescu's poems and their main purpose as little as possible and to preserve as many poetic elements, images and rhythmic harmonies as possible are the ideal conditions for a good translation. In what follows the translations of Mihai Eminescu's poems are going to be considered from this point of view.

It goes without saying that the versions in *romance languages* are the closest ones in terms of accuracy and the spirit of the original, being also the most artistic ones as far as literary quality is concerned.

To begin with, we shall confront the first two stanzas of the poem *Luceafărul* in the original and in *Latin* – the "mother" of romance languages [1].

„A fost odată ca-n povești,
A fost ca niciodată,
Din rude mari împărătești,
O prea frumoasă fată.

Și era una la părinți
Și mândră-n toate cele,
Cum e Fecioara între sfinți
Și luna între stele”.

„Antiquis un in fabulis,
Fuisse quondam fertur.
Regali nata genere,
Pulcherrima puella,
Eratque unigenita,
Et inclita in primis.

Ut Virgo inter sanctos est
Et luna inter stellas”.

The present example demonstrates a quasi interlinear translation where the content is preserved most faithfully; the rhyme does not coincide with that of the original; however, the metre and the rhythm succeed in producing an epic atmosphere of the poem and draw the reader closer to the musicality of Eminescu's verse.

A successful rendering of the atmosphere can also be illustrated by *Somnoroase păsărele...* :

„Somnoroase păsărele
Pe la cuiburi se adună,
Se ascund în rămurele –
Noapte bună!

„Somnolentae avicelae
Iam ad nidos congregantur,
Se in ramulis occultant –
Noctem bonam!

Doar izvoarele suspină,
Pe când codrul negru tace;
Dorm și florile-n grădină –
Dormi în pace”!

*Non suspirant nisi fontes,
Atro nemore tacente;
Flores dormiunt in horto –
Dormi in pace”!*

Such a rendering model of Eminescu’s verse is brought about by means of vocalism common to both languages, as well as the lexis which nearly coincides. For example:

“*luna inter stellas*” – „luna între stele”
“*somnolentae*” – „somnoaroase”
“*in ramulis*” – „în rămurele”
“*noctem bonam*” – „noapte bună”
“*flores dormiunt*” – „florile dorm”
“*dormi in pace*” – „dormi în pace”
“*somnus dulcis*” – „somnia dulce”
“*tacente*” – „tace”

The existent imperfections of Latin translations are generally caused either by stress in some words, or by the synthetic character of this language; that leads to the lack of rhythmical harmony and the unique musicality of Eminescu’s verse. For example, “*Regali nata genere*” – “Din rude mari împărătești” or “*Eratque unigenita*” – “Și era una la părinți” are far from being successful.

The same also refers to the translations in the *Spanish language*. Two famous and highly appreciated translators – *Maria Teresa Leon* și *Rafael Alberti* – were preoccupied with finding lexical equivalents so that they could render the thoughts and feelings of the Romanian poet. Like in Latin translations, the rhyme is not preserved, the rhythm is sacrificed as well, and the euphonic aspect of the poem *Dorința*, for example, in spite of the creative talent of its translators, is far from being a success. Let us adduce a stanza from the poem:

„Fruntea albă-n părul galben
Pe-al meu braț încet s-o culci,
Lăsând pradă gurii mele
Ale tale buze dulci...”

*“Frente blanca, pelo rubio
Reposada en mi brazo,
Prisioneros de mi boca
Seran tus labios dulces...”*

The atmosphere and melody created by Eminescu in the sonnet *Afară-i toamnă* are rendered more faithfully:

„Afară-i toamnă, frunza-mprăștiată,
Iar vântul zvârle-n geamuri grele picuri;
Și tu citești scrisori din roase plicuri
Și într-un ceas gândești la viața toată”.

*“Afuera esta el otono, las hojas caido
I el viento al cristal tira grandes gotas de agua
I tu lees las cartas de mustios sobres viejos
I en una sola hora passa entera tu vida”.*

In this case the verse is beautiful and clear as well as faithful.

Translations in the Italian language performed by Ramiro Ortiz, Umberto Cianciolo, Mariana Câmpean, Rina d’Ergiu, Caterinici, Petre Ciureanu, Rosa

del Conte as well as the literally-poetic translations by Mario Ruffini proved to be more accurate, without additions or lacks of the text, rhythm and melody. These honestly elaborated translations dominated by scrupulousness and devotion succeed in rendering the beauty of the original.

Ramiro Ortiz, remaining faithful to the original Romanian text, applies the faithfulness criterion, thus demonstrating a profound understanding of the original text, whereas Mario Ruffini, by means of intuition and knowledge of interpretative and poetic capabilities of the Romanian language, manages to render not only the message of the poems, but also their tone, atmosphere, and lyrical climate:

*“Fuori è autunno, le foglie sparpagliate
E il vento lancia alle finestre grevi gocce;
Ma tu leggi lettere da spiegazzate buste
E in un momento pensi a tutta la vita”.*

or

*“Che è l'amore ? E una lunga
Occasione di dolore,
Che migliaia di lacrime non gli bastano
E sempre ne chiede di più”.*

Nobody could possibly fail to recognize the tone and atmosphere of the original texts. This match of senses and the echo with the original are performed due to the phonetic structure of the Italian language which is quite close to that of Romanian. For example, confronting the verses: “pierzându-ți timpul tău cu dulci nimicuri” - “perdento il tuo tempo in dolci nonnulla” - we cannot but observe, first and foremost, that the number of graphic characters is almost the same (34 and 33); the difference between the number of letters in a line is also rather insignificant (16 and 13). It should be mentioned in this connection that of the 13 letters building the Italian verse there are 11 letters coinciding with those of the original text; the vocal *o* corresponds to *u* which is quite close to it; it is only the last vocal *a* that produces a kind of discrepancy.

The correspondence is even more obvious in the first two lines of the poem *Ce e amorul ?*, cited above:

*„Ce e amorul ? E un lung
Prilej pentru durere”.*

*“Che è l'amore ? E una lunga
Occasione di dolore”.*

The number of characters accounts for 34 and 35, whereas that of the constituent letters is 15 and 13 respectively, 11 of which correspond to those of the original. The consonants *c* and *z* correspond to *p*, *g* or *j* which are quite

close to them. The frequency of the vocals *e* (7 and 6), *u* and *o* (15 and 5), and the consonants *n* and *l* (3 and 3) is also characteristic of the original. To a certain extent, this successful match compensates musicality of the verse – the charming power of Eminescu’s poetry which could be partially provided by the use of rhyme.

Italian translations demonstrate both the possibilities of lyric expressivity of this cognate language and the affinity of the temper of translators who manage to render profound senses of Eminescu’s poetry in detail, being close enough to the spirit of the Romanian language and the verse of the poet. They admitted no deviation from the text in order to arrive at an approximate equivalent, thus succeeding in rendering the general tone of the poems, at the same time permitting the Italian reader to feel the melodious harmony and the sonority, and cadences typical of the Romanian verse. This is the reason why in some cases Italian verses are accompanied by the original text, so that a competent reader could reconstruct the state of the poet’s soul in the moment of creation. Eminescu’s musicality remains untranslatable.

Our next step is to look more closely at the *French translations* of the Romanian poetry.

The first translations, such as L. Bazin, M. Miler, Al. Gr. Soutzo, Pièrre Niculesco (the last ones being Eminescu’s compatriots), appear to be some reading experiments, blank verse translations, where the inherent difficulties are solved by means of omissions, additions and simplifications. The later translations by Louis Barral, S. Pavès, Hubert Juin, Michel Steriade, Alain Bosquet, Paul Miclău, Jean-Louis Courriol prove to be more faithful to the letter and the spirit of the original; avoiding interlinear translation, they respect poetic sense and metric structure. In some cases (for example, in the sonnet *Veneția*) the effort of legitimizing the translation is based upon the rhythm and the general melodic line of the verse, as in the case of the translation performed by Jean-Louis Courriol:

„S-a stins viața falnicei Veneții,
N-auzi cântări, nu vezi lumini
de baluri;
Pe scări de marmură, prin
vechi portaluri,
Pătrunde luna, înălbind părății”.

“La vie s’est retirée de la fière Venise,
On n’entend plus de chants, les lampions sont
éteints;
Sur les marches de marbre, sous les portails
d’airain,
La lune seul vient, pâlisant sur les frises” (Mihai
Eminescu. *Poésies*. Présentation, traduction de
Jean-Louis Courriol, București, 1987).

Obviously, the epithet *fière* is rather far from the sense and euphony of the trope *falnicei* used by Eminescu; however, the idea and a number of expressive elements are preserved.

French professor J.-L. Courriol claimed that the translation of Eminescu came to him "from inside, as a natural consequence of esthetic pleasure".

That is the reason why his verse, more successful than that of other translators, proves to be not only a technical exercise. It becomes an “act of esthetic interpretation”, thus making it possible for foreigners to read and understand the Romanian poet.

A lower quality of some French translations can be accounted for by the nature of the Molière’s language, its possibilities for translators being more limited. The prevailing front labial vowels with a smaller degree of openness and with a sharper acoustic effect moves the translation away from the overwhelming, calm and elevating atmosphere of Eminescu’s poetry. The distance between the original and its translation can be observed by confronting the two epithets: “fálniceii Venetii” and “fière Venise” or in another version – “vechi portaluri” and “portiques vieillots”.

Let us confront the following lines:

„La steaua care-a răsărit
E-o cale-atât de lungă,
Că mii de ani i-au trebuit
Luminii să ne-ajungă”.

“Jusqu’a l’étoile qui s’avive
Les espaces sont si distants
Qu’il a fallu des milliers d’ans
Pour que sa clarté nous arrive”.

Light vocals *a* and *ă* prevail in the original, whereas the final *u* strengthens the impression of distance, whereas the frequency of closed vocals *i*, *u* and *e* reduces the borders of the grand and vast space of Romanian verse.

As far as the latest translations are concerned, the ones performed by *Georges Bartouil* seem to be closer to Eminescu’s style. The translator explained that he eliminated rhyme and, in some cases, did not respect the caesura; adopting himself to the “*principle of verses*”, he preserved the poetic rhythm:

“La vie a déserté la superbe Venise
Tous ses chants se sont tus, ses bals et ses lumières
Sur les marches de marbre et par les vieux portiques
Décolorant les murs, la lune se répand”.

or:

“Dans ce monde il y a des femmes
Aux yeux qui sourdent d’étincelles...
Mais aussi haut qu’elle seront,
Ce n’est pas toi, ce n’est pas toi”.
“Mais quand mon cœur ensorcelé
Revient vers toi, pourquoi te taire ?
Rejoueras-tu de ce doux cor
Rien que pour moi, rien qu’une fois” (M. Eminescu. *Présentation. Choix de poésies*. Avignon, 1976).

By means of the process of selective affinity, the translator managed to transform the translated poems into independent lyrical pieces, contributing to the penetration of Eminescu into the spiritual area of French culture.

Readers' distrust in translations is overcome as far as the *Russian translations* of Mihai Eminescu are concerned; they are generally considered to be the most successful. It goes without saying that this success is accounted for, first and foremost, by the vocalism of the Russian language, its large possibilities of versification and, obviously, the literary talent of the translators who, in quite a few cases, managed to reconstruct the state of the poet's soul in the moment of creation. The progress is visible in the course of time. There is a long way from the modest honesty of *E. F. Corsh*, apparent in the sonnet *Ori câte stele...* to the translations signed by A. Akhmatova, I. Perov, A. Brodski, Y. Kozhevnicov, I. Murimski etc.; it demonstrates the philological effort of revision, every time even more faithful, of rendering the ideas of Mihai Eminescu's poetry.

This effort is concentrated upon rendering the ideas and feelings present in the original text as well as prosodic parameters: rhythm, musical tonality and timbre of Eminescu's verse. In the majority of cases translation is free; translators use ingenious equivalents typical of the Russian language; however, the author's purport remains undistorted.

Let us confront the first stanza from *Luceafărul* in the version by D. Samoilov with the original text. The distance between the spirit of Eminescu's text and its translation is not too long; on the contrary, one cannot but observe their convergence, which means that the translation tries to penetrate into Eminescu's universe.

„A fost odată ca-n povești,
A fost ca niciodată,
Din rude mari împărătești,
O prea frumoasă fată”.

“В стране за тридевять морей,
Как в сказках говориться,
Жила, наследница царей,
Красавица девица”.

The content is not diluted, while the echo capacity of rhymed versification is preserved in the posthumous edition *Dintre sute de catarge*, translation performed by Yurii Kozhevnikov, 1968:

„Dintre sute de catarge
Care lasă malurile,
Câte oare le vor sparge
Vânturile, valurile?”

“Снова мачты покидают
Берега беспечные,
Сколько их переломают
Ветры, волны вечные!”

The repeated line is varied, like in the original; the repetitions of the consonant *v* followed by the stressed vowel contribute to the sound expressivity which is quite close to the original one.

The absence of the ascendant diphthong *oa* in the Russian language and other effects produced in the original poems by means of constant usage of vocals which results in the euphony of verses are, as a rule, compensated in translations by repeating open vowels in stressed position – a successful in-

initiative in rendering the Romanian poet's ideas, his elevated thoughts and his lyric climate.

It is only natural that a detailed analysis reveals some (in a number of cases substantial) deviations from the original text which uncover the ignorance of the conditions that should be taken into account while studying the works of Eminescu.

Let us recur to the cited stanza from *Luceafărul* in which the translator, by using the expression "за тридевять морей" intended to create the atmosphere of a fairy tale which can be sensed at the beginning of the poem. However, he did not succeed because of the improper use of the aspect of *place* instead of that of *time*, present in the original.

Deviations from the ideas of Eminescu's poetry can also be noticed in the last line of the stanza: it is rather narrowed by highlighting only the beauty of the emperor's daughter, who, however, was also "mândră în toate cele".

A number of inadvertences can also be found in the translations performed by Y. Kozhevnikov. In the last stanza of the above-mentioned poem, *Dintre sute de catarge*, the idea of the original is distorted – translator assumed an absolute freedom as far as Eminescu's text is concerned:

„Ne-nțeles rămâne gândul
Ce-ți străbate cânturile,
Zboară veșnic, îngânându-l
Valurile, vânturile”.

„Будут только непонятны
Мысли своевольные,
Вечно шепчутся невнятно
Волны, ветры вольные”.

In these cases the translators allowed themselves too many liberties; this is the reason why the translations are now and again revised in every new edition, respecting the Romanian text and offering the readers a better solution – as in the case of the last editions of A. Brodski and Y. Kozhevnikov.

Translations in other *non-romance languages* include some successful ones in the *Hungarian language* performed by Franyo Zoltan, Istvan Fenyi, Dsida Jenö, Geza Nady etc. which reveal a fresh and assiduous reading of Eminescu's poetry; thus, meter, rhythm, rhyme and the tonality of the original are strictly respected.

A continuous and deliberate exercise required in the search for a perfect equivalent is found in the works by German translators of Eminescu (Oskar Pastier, Konrad Richter, Alfred Margul-Sperber, Edgar von Herz etc.) – good technicians attentively considering every word in order to render both form and meaning combined in the texts of the Romanian poet. Translators admit that the suggestibility of these lines, "their music through both content and form", as G. Ibrăileanu stated, cannot be reproduced because of the consonantism of the German language; the same situation can be observed in the translations in the Polish (Emil Zegadłowicz, Włodzimierz Lewik, Stanisław R. Dobrowoński), Bulgarian (Boris Kolev, Ljuben Ljubenov), Greek (Antonis Mistakidis, Rita Bumi Papa), Albanian (Dhimitri P. Pasco, Vehbi Bala), Czech

(B. F. Maria Ha de Vërnyj, Ivan Krasko), Slovakian (Jože Smit), Serbian (Leposave Pavlovič, Tode Čolak), Ukrainian (Constantin Basenco, Micola Tereșenco), Estonian (Helvi Jürisson, Muia Veetamm), Latvian (J. Plitnieks, A. Skalbe) languages, in the Northern languages – Swedish (Ralf Parland), Dutch (Gerard de Ridder), Finnish (Aale Tynni, Liisa Ryömä) as well as in Georgian (Grigol Abașidze), Armenian (H. Siruni), Arabic (Abdul-Razak Ahmed), Chinese (Ge Baoquan, Xu Wende, Li Ninglai), Japanese (Harumi Tanaka), Hindi (Usha Choudhuri), Sanskrit (Basik Vihari Ioshi), Bengali (Amita Ray) or Yiddish (Nelson Vainer). Some defects can also be noticed in English translations which, in general, do not distort Eminescu’s poetry and manage to make some deliberate selections from the works of the poet – this is the case in translations performed by Sylvia Pankhurst, Roy MacGregor-Hastil, Ștefan Avădanei, and especially in those by Corneliu M. Popescu, an expert on the expressive capabilities of the two languages; this can be observed in the translation of the poem *Glossă*:

„Vreme trece, vreme vine,
Toate-s vechi și nouă toate;
Ce e rău și ce e bine
Tu te-ntreabă și socoate;
Nu spera și nu ai teamă,
Ce e val ca valul trece;
De te-ndeamnă, de te cheamă
Tu rămâi la toate rece”.

“Days go past and days come still
All is old and all is new,
What is well and what is ill,
You imagine and construe
Do not hope and do not fear,
Waves that leap like waves must fall;
Should they praise or should they jeer,
Look but coldly on it all” (Mihai Eminescu.
Poems. English version by Corneliu M. Popescu, Editura Cartea Românească, 1989).

Thus, the hypnotic character of Eminescu’s poetry remains to be hardly achieved in translations from all over the world, from the European ones to the North and South American versions, from those from the Middle East to those from the Far East. Translations in foreign languages remain a true challenge for any translator.

However, great effort and meritorious results of the translators of Mihai Eminescu deserve our attention and appreciation. Being unequal as far as faithfulness and poetic value are concerned, foreign translations are not infrequently incomparable with the uniqueness and beauty of the original, in spite of the elaborated prosody and the inspiration of the translator. This is an expressive evidence of the meeting of one of the greatest modern poets and his translators who perceived Eminescu’s poems from their personal point of view as well as from that of their nation, either with becoming modesty, or with genuine admiration (which was admitted by the translators themselves). Benefits from knowing and understanding the art of the Romanian poet obtained by reading translated versions cannot be ignored. They should be appreciated, despite their deficiencies (the ideal requirements for a translation can hardly be met!), as successive and accumulating contribu-

tions to placing Mihai Eminescu among the leading figures of the world literature.

In conclusion, considering our own experience of teaching foreign students Mihai Eminescu's poems, we have aimed at bringing to the limelight a methodological procedure which we would suggest to use in the framework of the "Romanian cultural identity" course at the preparatory year of the Romanian language. Such an analysis conducted in the classroom would allow us to move from the abstract acquisition of linguistic models to their contextual-situational integration. We do not wish to render them absolute; however, we believe that a careful analysis of Mihai Eminescu's texts and their translations contributes to the development of oral fluency, written and oral communicative independence, intellectual receptivity, curiosity, flexibility and diversity of expression.

The paradigm of the modern school does not recommend lecturing. Teaching and learning are correlating and co-evolutionary processes. The success or failure of the didactic act is due to both teaching and learning. The teacher should know how to involve students into discussions, how to formulate a suitable question which would stimulate them to express their opinions or to present counter-arguments to the answers of other students, how to include the most timid students to participate in the exchange of opinions. The teacher's skills are also responsible for finding some original ways of the development of intercultural competence in the framework of the course called "Romanian cultural identity" at the preparatory year programme. Thus, for J.-M. Ducrot², learning a foreign language should be an original and dynamic process, a tool for discovery which participates in the moulding of the student's personality and his/her intellectual enrichment.

Last but by no means least, from the point of view of a foreigner, the culture and civilization of a people are not only an issue of knowledge, but also that of awareness. We strongly believe that, by discovering Romanian values in their own forms and peculiarities, our students explore the greatest symbols of human destiny, which helps them to competently participate in the most important debates of our time.

Endnotes

1. according to the edition *Mihai Eminescu. Carmina*. Ediție bilingvă româno-latină de Traian Lăzărescu. Prefață de Aurel Martin, Editura Minerva, București, 1980.
2. Ducrot, J.-M., 'L'utilisation de la vidéo en classe de FLE'. <http://www.edufle.net/Lutilisation-de-la-video-en>.