Scientific and Technical Bulletin

Series: Social and Humanistic Sciences

Anul XIII, Nr. 12, 2007
ISSN 1582–7976

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Lucrările publicate au fost prezentate în cadrul Conferinței Internaționale "Small Languages and Multiculturalism in the E.U." din 25-27 octombrie 2007

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THE EUROPEAN UNION AND ITS LANGUAGES

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***Abstract**: We are interested in the European Union, as a unity formed on the background of some treaties as Romania is already part of it. Within this complex family, the small languages have to face the "battle" with widely spoken languages, the so called international ones. Are the former going to loose ground in the favor of the latter is a problem history of Europe will prove in the coming years.*

***Keywords**: European Union; sovereignty; European Monetary system; cultural entity; federalist union; continental alliance*

Today's Europe is made up of more than thirty countries and even more distinct cultures; now, it is trying to adapt and adopt new economic systems. First of all, let's see which are the purposes existing behind the European Union, the advantages of having a united Europe for the peoples of Europe, then the effects of the Euro introduction.

The schemes for a European integration are almost as old as the idea of a Europe seen as a distinct political and cultural entity and much older than the concept of a Europe of nation states. The birth of the ideas of Europe went hand in hand with the emergence of the first European integration schemes. The conception of Europe as a distinct entity implied a potential basis for European cohesion and integration.

In the context of the European Union, the term integration can be understood as a kind of unification between individually sovereign nations into a collective body which works as a whole. A fully integrated European Union could be seen in one of the two forms: a federalist union where all member states give up their sovereignty, form a super state and could become an economic power; a confederalist union, where each member

state has its own place in a continental alliance, maintaining national sovereignty and individually contributing, through trade and cooperation, to form a greater whole.

Sovereignty can get a simple definition i.e. a supreme authority not only to declare law, but also to create it, deriving this power from a populace who have given up their personal sovereignty and power and vested it to the sovereign.

The Europeans have debated which states and peoples should properly be included in Europe. There have been long debates as to how far countries such as Russia, Turkey, Albania, Georgia, Armenia, Israel, Morocco should be included in Europe politically, militarily, culturally, economically. The factor that must be kept in mind, in any consideration of Europe, is that definitions of Europe and configurations of European states are fluids rather than solids. They are constantly changing. The idea of nation and European order, based on sovereign nation-states is of relatively recent origin and is likely to be as ephemeral or short lived as all previous European state configurations.

The EU has stated that its objectives are to lay the foundations of an ever closer union among the peoples of Europe, constant improvement of the living and working conditions of the people, the reduction of differences in wealth between regions. The great purpose behind the European Union is to maintain peace between European countries and to integrate them in this whole. The founders of the European Monetary system wanted to restore the integration of the European Communities. In 1949, the Council of Europe founded the political and social unity of Europe.

Later, in 1952, Coal and Steel Community started "to allay fears of a military – industrial complex" fuelling renascent German nationalism. Economic integration and unity was brought to a head in March of 1957 when the European Economic Community and the European Atomic Energy Community were formed. These two treaties were used to stabilize and form the European Community Union. All these organizations/ treaties were essential for forming what today it is called the European Union.

In the early 1990's, the European Union/ European Monetary System failed for three reasons. First of all it failed because it was inefficient due to the low inflation system and the recession in that period. The recession elaborated on the conflicts between the member countries of the European Union, was not sufficiently competitive at the current rate of exchange. The real interest rate of the world would need to decline drastically in order for the EU to work. Also, in the early 1990's, there were "smaller expectations of devaluations".

The current European Union has been a result of recent treaties. The first treaty that was signed in February 1992 helped the unification of Europe. It set the groundwork for one currency throughout Europe called the Euro. In order to update the current treaties, the Amsterdam Treaty was signed as a result of the Intergovernmental Conference. This treaty aimed to listen to the citizens, to get closer to a more secure Europe, to mark Europe more vocal throughout the world, and to make the European Union more efficient. As of January of 1997, there were 15 countries belonging to the regional and economic European Union while, today, they are ….In the future, the European Union hopes to grow and add more countries to this list. The Banking system that the EU uses is a Central Banking System. With the evolvement of the Euro, the economics of Europe will be easier to maintain the balance on the continent.

On 1 January 1999, the national central banks and the European Central Bank were formed to help the national institutes to use a single monetary unit – the Euro. The macroeconomics theory accompanied the use of the economic analysis illustrating the idea behind the European Monetary System. The EU members have put a strong emphasis on the monetary and macroeconomic policies. In order to "reduce inflation they tried to have more stable competitive conditions within the EMS, which resulted in strict exchange rates".

The European Union has a long way to go before it achieves 100% success. There are many advantages of having a united Europe to the peoples of Europe. One benefit is TRADE. There is a free movement of goods, services, people

and money within the countries belonging to the European Union. Having a united Europe, which will result in the Euro, one will benefit of information, technology, administrative changes and the information and training the employees.

The benefits of the EU citizens, business and tourists will be determined by how much attention is paid by each particular country for maintaining and promoting good relations with one another. American businesses are already affected by the united Europe. For example, in 1980-85, there was an unpredicted increase in the value of the dollar. As a result of the dollar appreciation, many American industrial firms that compete on the international market were more profitable than in the past. The European Union also affects the business in the USA because the "cash forward market liquidity tends to "dry up" in the middle of the afternoon because that is when the European currency traders are going home for the day.

Investors in the European Community Union are growing on a daily basis. They tend to look at the Union as at a risk returning investment according to dollar assets and the foreign alternatives that are available.

The Euro can be defined as the common monetary system by which the participating members of the European Community will trade. The greatest part of the member states is participating in the common currency. Some are members of the EU but are not currently participating in the single currency. The two groups of countries, now more referred to as Euro land, will fall under one national bank. This bank, the European Central Bank, will determine the economic fate of the entire Union. Today, trade using the Euro has begun. The conversion rates have been set for nations that will partake.

If business outside the EMU thinks that they will be unaffected by the Euro, they will have a surprise in store. When it fully takes effect, all trade for goods and services will be conducted with the Euro. Companies that trade within the EMU will no longer have to worry about costly conversion rates and delays that is inherent when using different currencies for business. As far as trade goes, there will be no borders. Countries that refuse to trade in the Euro may have difficulties.

At some point in time, they will receive payment for goods or services from an EMU country. If they are not prepared to deal with the Euro, they will lose business in favor of the competitors that are prepared to do. Part of them are prepared by having the financial software that is compatible with the Euro and have already opened bank accounts so they can transact with Euro currency. Traveling in Europe will be less of a hassle in regards to exchanging currency.

Europe has not a centralized tax system to coincide with the Euro so it may not be so well suited for a single currency union. Maybe in the future as Europe becomes increasingly integrated with its economies, it will become the new currency standard of the globe. Many see the Euro as a positive development for Europe, the USA and world economy. The European Economic Union will be the most ambitious economic projects undertaken up to now.

The European Union can be the name of an organization formed of the countries that have to decide to co-operate on a great number of areas, ranging from a single market economy, foreign policies, same sets of environmental laws, mutual recognition of school diplomas, exchange of criminal records. The EU has noted that the current eleven official working languages will be unworkable; an extension to sixteen or more will be impossible.

Before making a brief analysis on language problem in the EU, we have to take into account the Charter of the Fundamental Rights of the EU. It was approved by the European Parliament and the European Council and Commission in DECEMBER 2000. According to it, the EU has to accept the linguistic diversity(Article 22) while Article 21 seeks to prevent discrimination on grounds of language, nationality or membership of a national minority:

"Any discrimination based on sex, race, color, ethnic or social origin, genetic features, language, religion or belief, political or any other opinion, membership of a national minority, property, birth, disability, age or sexual orientation shall be prohibited…Any discrimination on grounds of nationality shall be prohibited."(Robert Phillipson, English-

Only Europe? Challenging Language Policy,Routledge, 2003, p.4)

English has got more and more ground and it is an imperative need, throughout Europe, in commercial world, and not only there. Some national governments have made attempts to stop its extension in favor of their national languages. So did the French government, which has issued a legislation to ensure that French is given priority in France in commerce, education, public life and media.

As it is seen, governments are responsible for their language policy in their on countries and started actions to promote a single national language. So did Hungary and Poland whose governments started the issuing of a legislation meant to restrict the spreading of English. The Swedish parliamentary committee has recommended a legislation aiming to ensure that Swedish remains a language serving all purposes in Swedish society.

Language policy in each member country of the EU continues on a well -established line, at national and sub national level. In some countries the constitutions and legislation are already established and put in practice. It seems that not all of them are interested in the problem. National policies seem to be inappropriate in a rapidly changing, internationalizing world where technology and communication do not respect the borders." The pressures of globalization and Europenization may be strengthening English at the expense of all the other languages of Europe. It is unclear to what extend this will occur, but many of the factors that will influence the outcome can be identified. These are what an informed language policy must be based on."(Robert Phillipson, English – Only Europe? Challenging Language Policy,Routlege, 2003, p.7).

According to the theory, the eleven official languages of the EU have equal status and equal rights in the EU institutions. They are: Danish, Dutch, English, Finnish, French, German, Greek, Italian, Portuguese, Spanish, Swedish. The main EU institutions, i.e. the European Commission in Brussels, the European Parliament, the European Court of Justice are serviced by a complex translation and interpretation

service assuring the communication between speakers of different European countries. There are regulations regarding which languages are to be used for writing the documents.

In fact what happens to languages in each EU state seems to be the problem of the respective state; decisions should be taken locally rather than centrally. It is not to be believed that each EU state has become a linguistic island and the EU policies do not influence the European languages.

We have to accept the idea that the EU needs a common EU policy, that means that all national policies and interests are coordinated, negotiated and agreed upon at a supranational level.

The EU allocates funds to different activities, which can contribute to maintaining a linguistic diversity, international understanding and lifelong learning. The LINGUA and SOCRATES schemes tend to strengthen foreign language learning. Regional minority languages (Breton, Frisian, Gaelic) are supported by the European Bureau for Lesser Used Languages.

In December 2001, the Council of the EU (Ministers of Education of the member states and all the divisions responsible for education) issued a report which had in view the promotion of linguistic diversity and language learning within a framework of the implementation of the objectives stated by the European Year of Languages 2001; according to these documents all the European languages are equal in value and dignity from the cultural point of view. These documents state that pupils should learn at least two or even more languages in addition to their mother tongue.

The EU tries to maintain linguistic diversity in institutions and member states, but language policies still have to solve problems. Care should be given to the separation between language policy and practice in the supranational EU institutions and in member states. A supranational language policy reflects uncertainty about the type of political entity that the EU is evolving into, the relative fragility of communication channels uniting people and civil society beyond national borders. At state level, political unity builds on strong bonds of identification, mediated through a single dominant national

language. Europe is in a process of uniting its countries politically and culturally so the language has to play an important role in the supranational affairs.

Speaking about language policies that are to be taken into account, one should be careful to the following elements:

"identification of one or more languages as official or as working languages in a state or region, laws or measures specifying the rights of speakers of majority or minority languages to use their languages in education, public services, or other functions, and legislation on the use of particular languages in commercial activities, in the media, and in publications.

the production and publication of authoritative reference works (grammars, dictionaries etc.)that stipulate which forms of a language are appropriate, correct, or proper

regulations and policy statements prescribing the learning of particular languages in education, whether as first, second, or foreign languages "(Robert Phillipson, English-Only Europe? Challenging Language Policy, Routledge, 2003, p.14)

The topic may be debated in further subchapters; what is to be added here is that Romanian language is to be included in the European language but not among those officially spoken in the EU institutions. It is spoken my a population of about 23 million people; the Academy has issued a new grammar that stipulates the rules the standard language has to obey as well as a dictionary indicating the rules of writing, reading. Officially it is the only national spoken language. The school curricula indicate English, French, German and Hungarian as languages that are taught in Romania's school. The spoken language as well as that used by the media is invaded by lots of English words; no governmental measures have taken up to this moment against this fact.

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CULTURAL IDENTITY AND INTEGRATION

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Abstract: *In the present paper the author deals with the concept of cultural identity and analyses the process of European integration without resorting to premises such as feelings or spiritual experiences as they are circumstancial and transitory.The concept of cultural identity as a theoretical model is based on the principle of logical identity and therefore the present study th relies on definitions and on the anlayis of identity ontologically as well as in domain of human and social action. Cultural identity is conceived with respect to the theoretical and practical resoning.*

Keywords*: identity, cultural identity, theoretical* reasoning, practical reasoning, modeling.

1. The European Idea and Romanian Identity

The European idea reached Romania as the echo of the historic ecstasy expressed in the sentence*: God has turned his face from the Romanian people!* The skepticism, which tends to become dominant in the reflexive attitude of the Romanian intellectual, might be considered the sign of awakening. But these kinds of signs have existed before. Therefore, the belief of the inter-war youth had been clearly expressed by Constantin Noica, during a conference in Berlin, in June 1943: "We do not want to be forever the villagers of history (…) We are not satisfied with eternal Romania anymore, we want a present Romania"[1]. After the war though, present Romania materialized in its annexation to a history which was completely strange to the Western European way . And so we were out of what nowadays is considered the European concept.

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[1] Constantin Noica, C. *Pagini despre sufletul românesc,* Editura Humanitas, 1991, p7- 8

The drama of the Romanian people has been played at the gates of Europe for years. Present events taking place in Italy arouse national sensibilities, which are generally stopped by political beliefs. Juvenile enthusiasms go hand in hand with dark fears.

We must admit that in the European integration context, the Romanians cultural identity is considered a special issue, because our connection with the Western world is insinuated to have a special status. Considering the present events, the problematic situation is based on the events that took place in the revolutionary year 1989. Therefore, recent history, brings out onto the surface the contradictory state of the collective mentality."After Ceausescu's removal, the Romanians behaved in a way as if they were victorious and they had expected gratitude from the Western world for it. In fact, we had lost a cold war, and instead of hoping for prizes, we had to pay the costs of four decades of wandering on a road which had not been confirmed by history"[2]. But once the iron curtain dropped, and we fell from illusions into reality, a lot of fractures were produced in the heart of the Romanian people.

This state, almost kafkian, cannot certainly be understood by searching into passionate feelings and happenings. Methodologically, the idea has to be implemented into real life. To be more explicit, I believe that Romania"s European integration can't be evaluated if this process is taken as an issue placed at the intersection of practical and theoretical thinking. Only by using clear notions, true judgments and valid ideas, can we build up a scheme of integration for us Romanians.

2. The Issue of Cultural Identity

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[2] Vladimir Pasti, *România în tranziţie.Căderea în viitor,*Editura Nemira, Bucureşti, 1995 p.9

By assuming a narrow-minded vision about life, namely that of reducing everything to the term market, the reality of a culture we used to trust has been powerfully shaken . Of course, it would be trivial to think that the entire western culture is taken as a merchandise. Centuries of deep culture and ideals on which modern Europe has been built cannot be put away because they are out of time, though nowadays, the Western world tends to simplify everything because of the utility value.

Certainly, man is free, therefore the Romanian is free. So it is not necessary to think, we are free to consume. In this case, an integrated Romanian would be something like a "city of pigs", citing Glaucon's ironic analogy towards Socrate's description of the ideal fortress. Shortly, isn't European Romania a product of economic sufficiency?

If we choose to think, then we must pay attention to a possible analogy of future European Romania with a fortress of luxury, also described in Plato's Republic. Consequently, we must wonder which philosophers, ideologists, etc. are going to assure the new learning across the true Europe? Who is going to watch over the innovators of new political myths? What lies shall be useful and shall be presented as truths?[3]

Taking this matter into consideration we must reconsider the theme of identity. It is necessary to define identity and cultural identity as a term present both in theoretical and practical field of thinking. These definitions are created from the point of view of applied logic.

I believe, together with Grigore Georgiu, that "in the logical field of paradigms metaphysics and axiology are transfigured". Because they are "crystallizations of a historically linked mentality, logical inner states of some axiological attitudes, the paradigms resume a

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[3] Platon, *Republica,* Editura Ştiinţifică şi Enciclopedică , Bucureşti, 1986, 372d -382e;

civilization's environment, its historical, spiritual and human vectors.[4] Consequently, the cultural identity is a function of a paradigm.

1st definition: Ontologically speaking, we call identity that principle which determinates the essence of each factual or logical existence, so that the sentence which describes it is equivalent with itself.

Of course, on the level of the cultural existence of a certain community, identity must be conceived in a diachronic perspective. The arguments used to prove that identity as function is true if based on the relation of adequacy, relationship between paradigm and cultural and civil works of creation.

2nd definition: the cultural identity (CI) that regular transcendence which creates a relation of equivalence between 2 moments - p and q - moments of the becoming of a factual existence expressed in creations so that $p \equiv q$.

Cultural identity must be taken as an idea in the Kantian sense. Therefore, accepting this definition, it results that the aspects of crisis and conflict are perceived if and only if the notion, as empirical with different concrete occurrences of the "cultural identity" expression.

Putting together the two definitions we see that the cultural history of a human community is unitary, so it has a certain identity if and only if the original cultural creations attached to a moment "to" suit a "p" paradigm and if the original creations attached to a moment "t1" suits the same "p" paradigm. Each moment exemplified through a number of creations can become the objective content of a state description, a meaning of a true sentence F(x). If we mark the two moments 't0' and 't1' with α and β, then that predicative variable F is, in fact, a constant, being the expression which indexes the

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[4] Grigore Georgiu, *Naţiune, cultură, identitate,* Editura Diogene, Bucureşti, 1997, p.249;

adequacy to the 'P' paradigm itself. To put it down symbolically:

$\alpha = \beta .=df \quad F(F(\alpha) \Leftrightarrow F(\beta))$

If this formula is applied to our historical existence it would mean that, for example, the states known under the name of the manifestation of romantic spirit in literature and the opening towards the avant-gardist experiment can be related through equivalence. We could put it down in the following manner:

1. Romantic spirit is a state of Romanian literature if and only if the avantgardism is also a state in Romanian literature.

On the level of common sense, this equivalence is ambiguous; it could be considered that we are not able to put into a relation of identity a romantic spirit or Eminescu's literary work and avant-gardism or Tristan Tzara's works even though they belong to Romanian literature. Strictly logically , if both sentences are true or both are false, then the equivalence as a compound sentence is also true.

The ambiguity has another cause, though, still logical. Logic emphasizes the impossibility of a numerical identity with the help of the asymmetrical property of a belonging relation, not only between the element and multitude, but also between the multitude's elements. Surely, no serious philosopher would appeal to the notion of abstract multitude, and he will not insist in such a matter on the field of analytical logic in order to create a model of cultural integration. I consider that the functionality of C.I. as a synthetically-integrating form could be better described and understood from the dialectical perspective of practical reasoning. In this context only, concepts such as identity, difference, integration, totality and value, characterize what a cultural being is and what it will become. Appealing to practical reason's dialectics, I think we may be able to understand the shaping of cultural identities in today's context of European integration, including the emotional reactions.

Thinking it thoroughly, we can not accept the fact that CI may be considered true or false. History presents a great variety of cultures whose unity is practically assured by an instance. –CI.. The classification of cultures is a conventional work and is mainly subjective, because the criteria involved have no logically-relative justification for one or more properties belonging to the classified entities. The arbitrary is visible in the promoting of some criterion of classification where the focus is set on the external aspects.

a) Based on the historical criterion we have: primitive cultures, ancient, medieval , modern
b) Based on the geographical criterion: western, eastern, African cultures
c) Concerning the religious criterion : byzatin, Islamic, Buddhist etc
d) Upon the national criterion: Romanian, French, Italian culture etc
e) Upon the aesthetic criterion: classic, romantic, avangt-uardist cultures et
f) Based on the stylistic criterion: romantic, gothic, baroque cultures etc

The absence of strictness is obvious. For instance, romanticism is found in modern culture and in a series of national cultures or the classicism defines a sum of works and authors in each national or historical culture.

And consequently it becomes necessary to define CI like this:

3rd definition: The model of a CI is the symbolic projection of a real situation, of the means of interaction of factual states in a culture. The CI model does not sustain or deny the truthfulness or falsity of a work, but shapes and presents it as a creation.

Due to the fact that each culture is a historical practice, a means of man's integration into the world, I am also taking into consideration the modeling actions.

4th definition : The integration in the context of a certain culture is the reference of practical and interpretative practice to the theoretical, symbolical projection of a cultural ideal .

Through shaping, as the 5th definition suggests, I see two distinct activities:

(i) a dialectic synthesis between theory and practice, where the activity of the creator of culture is relevant: philosopher, scientist, artist

(ii) the activity of analytic and historically retrospective knowing of the philosopher, hermeneutist, historian, critic, which shapes (epistemologically) the structure of a cultural system.

Considering the issue's proportion, further on I will insist on the 'reasons' which represent the basis of the shaping and integration according to (ii).

3.'The Matters" of Cultural Identity

Though any work of art accedes to eternity, we can't assert that it only exists. A living breathing, namely heraclitic, animates the being of culture. If ,by culture, we understand a means of survival – as sustained by Noica - then this is the basis of the logical and innovating regime of the concept of C.I. , its characteristics as well as its ontological implications.

3.1. Formal aspects

Concerning the historical process or the creations that particularize ideas, values and inner emotions, we can rephrase the following question: how is the constant and unique determination of a culture's real situation possible, when its perceptive determination is multiple and changing?

Of course, the 2nd definition can't be considered a satisfying answer. It's not enough to mention that the term 'cultural identity' represents a transcendent

principle which justifies the factual relations which connect cultural states.

The cultural identity functions as a principle "of truthfulness' only that this has somehow a normative characteristic, namely it describes limits between which the relations between the different states that form the real situation of a culture can be placed.

As a consequence the factual relation between the multiple states has also logical and normative adequacy.

In order to blow away the ambiguity generated by this glissando between the ideal norm and heterogeneous existence, I have in view 3 sentences about Eminescu:

(1) Eminescu is the unrivalled poet of Romanian literature.
(2) Eminescu is a classical writer of Romanian literature
(3) Eminescu is a universal writer, being very Romanian.

The 3 sentences seem to be in contradiction. This fact is sustained by the different way of reference to Eminescu. The 1st sentence is defined by unicity given by the semantic expression "unrivalled poet", in the 2nd one the meaning of the expression 'the classical' renders the poet's belonging to a certain class of writers, so what defines this sentence is the multiple. In the 3rd sentence, we see Eminescu from a paradoxical point of view, namely we say 'is universal', a figure of the absolute, property which is oddly revealed through the specific particularity of being 'very Romanian'. The contradictory aspect is a possible illusion just on the level of the common sense, fact revealed in a logical analysis. Therefore, though the predicates of the 3 sentences have different meanings, all the sentences are equirefferential because they have the same subject. At the same time, the terms 'writer' and 'poet' which are synonyms and are found in the structure of all sentences, are an abbreviation or an abbreviated form of the identity, namely Eminescu,

has a certain cultural identity, that of a creator. The logical function has an ontological basis. As it was asserted by Petre Botezatu: " the principle of identity does not simply refer to a relation of identity between objects and notions, but asserts something profound, the persistence of substance, of the thing's essence, beyond the vicissitudes of errors"[5].

Mihai Eminescu is the complete man of Romanian culture, as Noica said, and nothing else. CI expresses a necessity which, in fact, "prescribes' creation. In what culture is concerned, the necessity is the form of the liberty of creation generating the existence.

3.2 Practical Reasoning and the Relativity of Determinants

During his romantic adventure, the philosophy of the modern epoch has encountered a disturbing issue, which can be formulated as follows:

(1) How can we put together the ideality of the state of matters with the misery of real life states?
(2) How do we assume to pass from the belief in a certain historical ideal to the consciousness of the irrationality in history?

Some philosophers felt this as an attack to the very basis of philosophical thinking, namely the principle of identity. What is important is to capture the identity's metamorphosis in the field of practical reasoning. Here the game of identity and difference stops being perceived as in the ideal context of Hegel's dialectic, but rather as a form of estrangement, felt both rationally and spiritually. "The concept of self-estrangement – asserts Gadamer – denotes an illness of society, maybe even an ailment

[5] Petre Botezatu, *Introducere în logică* Editura Polirom, Iaşi , 1997,p.28

caused by society"[6]. Implicitly, the matter of man's liberty comes into question, as he's the one who manipulates concepts, defines, classifies and releases judgments of something called reality.

Let's focus on a mental experiment: the object of a social political engineering, a man named John, considers his condition as being sometimes a happy accomplishment, while other times as the expiation of a punishment. Therefore, is this identity invented and sustained by the social political engineering false? Should we trust the words of Alex Mucchielli that says there is a 'crisis of identity', which is felt by the "man of industrial civilization' as a 'permanent ontological insecurity'?[7] With this doubtful rhetoric we could get to live Schopenhauer's sufferings trustfully confessing: "It seems as though Good God would have created the world in order to be swept away by hell.

In the area of practical reasoning, in history's filth, we go from theoretical matters to practical decisions. The way these decisions are perceived, let's say by the person named John, will not be manufactured in cognitive phrases, but in feelings. Supposedly, the person named John gets the idea of becoming like the football player X. Everyday he is tortured by the question:

(3) Why shouldn't I be like football player X?

The possible identification of John with football player X cannot become a theoretical matter at all. Between John's imagining that he has the same qualities as football player X and X's qualities, we cannot find a common correspondent, as for example, between 2 multitudes A and B. But let's focus on our experiment

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[6] Hans- Georg Gadamer, *Elogiul teoriei. Moştenirea Europei,* Editura Polirom, Iaşi , 1999, p.90

[7] Alex Mucchielli, *L Identite* P.U.F., Paris, 1986 , p.98

namely considering that John's problem is hypothetically put.

> (4) Maybe if I train and play football then it is possible for me to become as famous as X is
>
> (5) No matter how hard I train or how well I play, I do not have the luck of becoming as famous as X.

It is easy to notice that in young John's 'judgment' we are not dealing with the methodical doubt and that it does not matter whether sentences (4) and (5) are true or false. What matters is John's practical decision which founds its basis in his wishes and desires, and not in its theoretical solving, regarding the possibility or impossibility of becoming like the football player X. On the other hand, an important role is played by society's influence, meaning 'the pressure' of high class society, the cultural climate, and education. If daily mass-media apotheotically presents the image of football player X, a hero who just scored again, if in various charts X is placed among the richest people in Romania, among the sexiest men, then anyone can swear that X is indeed the MAN. So, how can anyone claim that young John's fan identity, that imitates X, is a false one?

The problematic matter that characterizes history is freedom. The individual's freedom to consider his desires and interests as being above anything, that reason is a waste of time, that luck is the one that counts, that after all you are free to do whatever you want, has by no means any logical projection. The true or false characteristic of an argument cannot convince a certain individual to act consequently. It seems we have a similar solution to Gorgias's famous trilemma.

To be more explicit, let us rephrase the hypothetical question of hypothetical John:

> (4) Why can't I be like football player X?

It results that from the logical point of view the question is correctly formulated if the imitation of X is possible, if hypothetical John has indeed the same physical and psychological characteristics common to those of X and if X can be imitated.

If we place the matter in the concrete world of culture, could we still put the problem so clearly? Here the coincidentia oppositorum principle makes the law, because liberty can be creation and imitation, work of art and semblance, making and remaking. The arguments based on facts that impose themselves through their concreteness, allied with free imagination come against any theory founded on the purity of principle. This is how we can explain the remodeling of some fundamental identities, such as the hero, the wise man, the saint. Consequently, we must not be surprised by the fact that Achile was replace by football player X, the wise Socrates with the lucky businessman Y, and Saint George by soldier Z who fights the 'terrorist dragon' in Iraq or Afghanistan.

On short, nowadays, in a world of politically, culturally and religiously different countries, no one can sustain and demonstrate that under the CI concept relative history is being carried out. Let's consider the following sentence

(5) The Romanian is European.

The sentence is true, if and only if some conditions are fulfilled. Therefore, considering, historical and geographical criteria we, Romanians, say that the sentence is true. But Western people claim that if certain economical and political criteria are not fulfilled by the Romanian people, the sentence is false. In consequence, we have 2 correct possibilities, which seem to ignore the principle of non contradiction. Thus, the relativity of truth is suggested by the word 'believe':

(6A) It is true that Romanians believe that the sentence 'the Romanian is European' is true.

(6B) It's true that Western people don't believe that the sentence 'the Romanian is European' is true.

Therefore, the property of being European, namely to have a certain identity is dependant on the context. Moreover, in the year 2007 the difference between the Romanian and the Western belief might disappear. Therefore, CI is a dispositional concept, relative to a valuable subject and to a certain moment in time, and consequently, the 2nd definition becomes:

2nd definition (a): The C.I. concept denotes a normative transcendence if and only if it complementary designs a practical principle of creation and interpretation, so that the theoretical possibility of a certain work of art or cultural project to become adequate to a non ethical-axiological reference is updated only through a particular option.

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SUCCESS AND FAILURE IN SCOTT FITZGERALD'S WORK

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Abstract: *Enjoying fame and success during his lifetime, ignored by most critics after his death, Scott Fitzgerald is nevertheless a serious writer, whose literary achievements still cause contradictory reactions and different critical positions. Deriving from the very corn of his complex fiction, this inconsistency of judging Fitzgerald may be taken as a proof of his worthiness as a writer.*

Keywords: *American Dream, Jazz Age, Complex Fiction, Lost Generation, Twenties.*

The general acceptance of Scott Fitzgerald into the ranks of serious and ambitious American novelists had to wait until his death in 1940. He was forty-four when he died and the story of the early rise and abrupt fall of his literary reputation - as well as his personal fortunes - can be fitted with neat symmetry into those two dramatic decades of the American twentieth century, the twenties and thirties.

The twenties were less than three months old when Fitzgerald's first novel, *This Side of Paradise,* arrived and immediately became a famous American book. The climax of his fortunes arrived very rapidly. In 1925 came the splendid artistic success of *The Great Gatsby* and then in the second half of the twenties the days and months of his private world began to descend into tragedy. He could not bring the order into his life that would allow him to write his next novel. By the end of the twenties he was living too high and drinking too much. In April 1930 Zelda Fitzgerald had the mental breakdown that ended the romantic life they had built

together over the preceding ten years. During the thirties Fitzgerald's life encompassed enough pathos, irony, and final agony to make his biography by Arthur Mizener one of the saddest records of an American literary life since Edgar Allan Poe. Before he died he was dead as a writer. No one was buying his books though seven were still in print.

He used himself so mercilessly in his fiction, there is often such a complete fusion between his life and his stories, that conscientious criticism will always have to remember D.H. Lawrence's warning to biographically-minded critics: "don't trust the artist, trust the tale." There is, however, another order of difficulty in appreciating Fitzgerald's best work. His attitude toward money and moneyed people has been much misunderstood. As Ernest Hemingway originally wrote it into his story *The Snows of Kilimanjaro,* published in esquire in 1936, it went this way. Hemingway's writer-hero is musing *on* his own life *among* the American rich. "He remembered poor Scott *Fitzgerald and his romantic awe of them and how he had started a story once* that began, the very rich are different from you and me."

Although the exchange never actually took place it has become part of the story of the two most legendary modern novelists. The moral implications of the anecdote, political, personal, and artistic, have usually been chalked up to Hemingway's score. It is significant for understanding the distance that separated the two men at this point in their friendship that Hemingway could make such demeaning use of Fitzgerald as a character in a piece of magazine fiction. The anecdote concludes with this comment: "He thought they were a special glamorous race and when he found they weren't it wrecked him just as much as any other thing that wrecked him." This was the public burial of a has-been writer, and Fitzgerald was deeply offended.

Hemingway's rebuke belongs to the general charge against Fitzgerald made frequently in the thirties

that he was captivated by the rich and their expensive manners, and forgot that too much money in America is always supposed to be a sign of vulgarity and wickedness. Applied to Fitzgerald's fiction this moralism is simple-minded. To disprove it there is exhibited in the novels and stories all the moral energy that Fitzgerald spent "fixing" the rich. Since we read Fitzgerald's stories of the rich in a more affluent American society, in which the rich have become less shocking because they are now less removed from middle-class mores, we should more easily detect the moral and cultural confusions in Fitzgerald's fiction, if they are really there. Americans living through a new postwar society can no longer feel superior to Fitzgerald's interest in the American greed for fine cars, the right clothes, and the pleasures of the best hotels and offbeat entertainment. The American people now seem to be less embarrassed than they once were at the snobbery of large parts of their social system. Contemporary social analysis has shown them how far ahead of his times Fitzgerald was in describing the rigorous system of status that underlie that rather contradictory American term, the Open Society.

He wrote during two decades when an American social revolution seemed more probable to thoughtful people that it does today. Nowadays we may be more ready to accept as he did the final complexity of our society and to recognize that we create a large part of our moral selves as we become engaged in that society. This is the theme that runs through his fiction - and through his life.

Edmund Wilson, one of Fitzgerald's closest literary friends, insisted on the important influence of St. Paul, Minnesota, in forming Fitzgerald's literary personality. In 1922 when Wilson did a literary profile of Fitzgerald he wrote: "Fitzgerald is as much of the middle west of large cities and country clubs as Lewis is of the middle west of the prairies and little towns." The culture that formed him, Wilson went on in a superior

Easter manner, was characterized at its best by sensitivity and eagerness for life without a sound base of culture and taste; a brilliant structure of hotels and exhilarating social activities built not on the eighteen century but simply on the prairie.

Fitzgerald's admiration for his gentlemanly but ineffectual father, who was descended from a seventeenth-century Maryland family, he put into both *The Great Gatsby* and *Tender Is the Night.* In the thirties he wrote that he had early developed an inferiority complex in the midst of a family where the "black Irish half... had the money and looked down upon the Maryland side of the family who had, and really had, that... series of reticences and obligations that go under the poor old shattered word breeding." He was not, apparently, a very devout schoolboy, even in a Catholic boarding school and under the influence of a sophisticated and cultivated priest, Monsignor Fay, who was devoted to him and to whom he dedicated his first novel. *{This Side of Paradise* is not at all a Catholic novel).

He began to see more of "literary" men and to fill the literary magazine with his poems and stories. This was the only year of serious education for him at Princeton, and what he learned came chiefly through private reading.

In *The Great Gatsby* Fitzgerald was in full control of the language of the religion of love spoken by a modern but strangely old-fashioned courtly lover. None of the ironies visited upon Gatsby in the novelist allowed to tarnish his first response to daisy. The lack of self-consciousness, the commitment to such pure feelings of sexual tenderness and compassion, distinguish Fitzgerald's romantic attitude toward women from any other modern novelist's.

The men in his fiction are often, as he was, astonished by the fearlessness and recklessness of women. They are also finally made aware of the deceitful and moral complacency of manly women. Jordan Baker in *The*

Great Gatsby and Baby Warren in *Tender Is the Night,* for example, are studies of mercenary American women as dangerous to men as classical sorceresses. Daisy Buchanan and Nicole Warren are fatally irresponsible human beings. All his critics have noticed Fitzgerald's ability to project himself into women's lives. Near the end of his life, when he had decided to see the story of *The Last Tycoon* through the eyes of Cecilia Brady, age twenty-five, he wrote to his editor, "Cecilia is the narrator because I think I know exactly how such a person would react to my story."

The novel with which Fitzgerald won Zelda, *This Side of Paradise,* is usually praised for qualities that pin it closely to an exact moment in American life. What Fitzgerald is really showing is how a young American of his generation discovers what sort of figure he wants to cut, what modes of conduct, gotten out of books as well as out of a keen sense of his contemporaries, he wants to imitate. The flapper and her boyfriend do not actually pet behind the closed doors of the smoking room. They talk, and each one says to the other, unconvincingly, "Tell me about yourself. What do you feel?" Meaning, "Tell me about myself. How do I feel?." The real story of *This Side of Paradise* is a report on a young man's emotional readiness for life.

Fitzgerald said of his first novel many years later: "A lot of people thought it was a fake, and perhaps it was, and a lot of others thought it was a lie, which was not."

The Fitzgerald novel, then, began in his acute awareness of a current American style of young life and in his complete willingness to use his own experience as if it were typical. The charm of his first stories and novels is simply the charm of shared vanity and enthusiasm for oneself as an exceptional person. Fitzgerald often persuades us that he was one sensitive person there - on the country club porch or in a New York street - the first time something happened, or at the very height of the season. His success arrived

almost overnight. In 1920 the *Saturday Evening Post* published six of his stories, *Smart Set* five, and *Scribner's* two. In 1919 he had made $879 by writing; in 1920 he made $18,850 from his novel, from magazine stories and essays, and from the rights to two stories sold to the movies. His success with the *Saturday Evening Post* and the movies suggests how quickly he had discovered the formulas for popular fiction and the big money.

Fitzgerald had invented for his generation, he said, the writing career based on the popular magazines and he was tragically destroyed by his own invention. He wanted to be both a good writer and a popular one. He said, after writing *The Great Gatsby:* "I've found my line - from now on this comes first. This is my immediate duty - without this I am nothing."

But the final record shows that he wrote four complete novels and more than a hundred and fifty short stories. In an ambitious set of plans for future productions that he once projected, there were to be in his collected works seven novels and also seven volumes of short stories. The first collection of Fitzgerald's stories in 1921 was timed by Scribner's to profit from the vogue of *This Side of Paradise.* It was called *Flappers and Philosophers.* A second collection, *Tales of the Jazz Age,* was published a year later in the wake of his second novel, *The Beautiful and Damned.* The nineteen stories in the two collections represent with more variety and perhaps more immediacy than the two first novels the manners and morals that have come to compose, at least in the minds of later historians, the Jazz Age.

Two of the stories in the first collections are important, *May Day* for what it attempts, and *The Diamond as Big as the Ritz* for what it achieves. *May Day* was probably a discarded beginning for a novel about New York. *May Day* 1919 was the exact day, Fitzgerald said later, when the jazz Age began. The

story is planned to carry more weight than the usual early Fitzgerald story.

The Diamond as Big as the Ritz is a satirical American fantasy that comes as squarely out of the bedazzled daydreams of the twenties. The young visitor to the diamond mountain kingdom, John T. Unger, from a little middle-western town named Hades, watches his host, Mr. Braddock Washington, the richest man in the world, turn at last into a madman who believes he can bribe God with his money. But young Unger has not learned much. After the diamond mountain has blown up he hates to return to his middle-class Hades with an heiress and no money. At the age of twenty-five Fitzgerald had written a highly imaginative folktale of modern American life.

The Beautiful and Damned was an attempt to write a dramatic novel about a promising American life that never got anywhere; *The Flight of the Rocket,* it was once called. It was the first and least convincing of what were going to be three studies of American failures. As he started the novel in August 1920, Fitzgerald wrote to his publisher that his subject was "...the life of Anthony Patch between his 25th and 33rd years (1913-1921). He is one of those many with the tastes and weaknesses of an artist but with no actual creative inspiration. How he and his beautiful young wife are wrecked on the shoals of dissipation is told in the story."[10] Anthony Patch, unlike Amory Blaine, was to be placed at some distance from Fitzgerald's life. He is an American aristocrat, the only heir of a multimillionaire grandfather, "Cross" Patch, whose money goes back to the Gilded Age but whose hypocrite Puritanism is of the kind that Mencken was excoriating. Anthony's story opens as if he were going to be offered up on the smoking altars of American vulgarity and commercialism. After Harvard he spends an aesthetic year in Rome, then returns to a comfortable apartment to his small society of bachelor friends and an income of seven thousand a year left him by his mother. Anthony is not a spoiled rich boy. He is certainly not

American Youth in revolt. He is simply a graceful outsider with no ambitions but to be a beleaguered gentleman, to despise his grandfather, and, he hopes, to stay unmarried. He falls in love with Gloria Gilbert and Fitzgerald's novel begins to deepen. As a lover and a husband, and soon as a failure, inexplicable but pathetic, Anthony Patch becomes a genuine fiction character, if not a very clear one. His reality comes, as the reality of all Fitzgerald's unhappy heroes will come, out of the expression of a strong romantic will. All he has he invests in his life with Gloria.

The Beautiful and Damned is a novel of mood rather than a novel of character. The misfortunes of Anthony and Gloria are forced m the plot, but the mood in places is desperate. Fitzgerald does not know what to do with his hero and heroine in the end but makes them suffer. The novel will place no blame, either on the nature of things or on the injustices of society. Anthony and Gloria are finally willing to accept all the unhappy consequences as if they had earned them, but the reader has stopped believing in the logic of consequences in this novel long before. The failure of *The Beautiful and Damned* suggests where the soft spots are going to occur in Fitzgerald's art of the novel, in the presentation of character and motivation.

The Beautiful and Damned was a commercially successful novel, despite a mixed reception from reviewers. It sold 43,000 copies the first year after its serialization in the Metropolitan Magazine. In June 1922 an essay on contemporary life in the *New York Times* recommended that remarkable book. *The Beautiful and Damned* to anyone who wanted to understand what went on during a typical drunken party in prohibition America.

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LITERATURE IN THE FUNCTION OF MULTICULTURALISM

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Abstract: *Multiculturalism and multilingualism of European Union, as well as of Europe in general are its invaluable wealth. According to the two mentioned values European Union could be compared with the onetime Austro-Hungarian monarchy, the state in which numerous languages used to be spoken, with German language as official, one through which all representatives of different nations living in this state, and native speakers of various languages could communicate. A parallel could also be drawn regarding interaction which used to exist between German and other languages of the monarchy, i.e. English and smaller European languages. These relations used to be represented in the domain of theatre, as well. The paper will consider the phenomenon from the angle of Vrsac Town Theatre.*

Keywords*: multiculturalism, German drama, Vrsac Town Theatre.*

Having won the Turks, the Habsburg monarchy began with the policy of conquering new territories in the southeast with the idea to create a great and powerful European country. Organized colonization of the Balkans was undertaken as an instrument of such a policy throughout the XVIII century, and his first wave was in the period between 1717 and 1730. New Serbs come to these regions, as well as Germans, Checks, Slovakians, Italians, Spanish, Hungarians, Romanians and many others. The new state was organized as if consisting of one nation, and according to the regulation of 1784. the

German language became the official language in the Hungarian part of the tsarism. In the period between 1764 and 1873 Banat was Military County. These regions were characteristic by a specific life full of difficulties and clashes regarding national, language and religious integrity. In the period between 1717 and 1918 within the Austrian part of the state a specific culture and art was developed as an expression of multinational environment suffering from irreconcilable conflicts. Serbians, Germans and Hungarians were more enlightened part of urban citizens and therefore they form a specific theatre life.

No matter how different these national communities were and "led their own lives", they, living in the same town, inevitable had contacts, i.e. communicated. This can be concluded from the titles of theatre plays performed in German language, which were used by the directors of travelling troupes to attract the non-German population, as well, by their Serbianization. We can draw the same conclusion according to some of the plays from the repertoire of Vrsac town theatre, i.e. the comments published in the local newspapers, like *Werschetzer Gebirgsbote*. On the 7th of January 1971 a play was given in the Vrsac town theatre under the title *Georg Cyerny*[1] in which Aleksandar Stefanovic, an actor from Novi Sad, made a guest appearance and recited something after the play. Theatre critic in the mentioned newspapers put an accent on this guest appearance of a Serbian actor and mentioned that such occasions should be more numerous, having in mind that they were interesting for the Serbian part of the audience, who, obviously visited the German theatre.

So, we could say that Vrsac theatre played an important role in connecting languages, i.e. influencing and spreading of German language not only as official one,

[1] Werschetzer Gebirgsbote No 3, issued on 15. 01. 1971.

but as a general language of cultural life of the town. In this context the repertoire of the theatre is considered, while coming across the names of the authors who were present with a great number of plays.

One of the most performed author in the repertoire of Vrsac town theatre was Roderich Benedix (1811-1873), who wrote more than 100 plays, 111, to be more precise, two novels and one discussion under the title *Die Shakespearomanie*. His works do not take high place in the hierarchy of world literature, they are "never literature, but are the best goods for the less demanding stage".[2] However, these plays have some advantages, among which certainly is determined, although simple technique, folk comics of situation and genuine cheerfulness. The view angle is always of the middle class town citizens. Benedix's works have kept their place on contemporary stage, which tells about their popularity, as well as timeless dimension and general actuality of the themes he dealt with.

The plays of this author are not typically German, they deal with general issues, like, for example, pretentious mother in law, interfering in everything, well known and present in other nations, as well. For this reason and for their lightness and entertaining features they were attractive for the town citizens of other national groups in the town. Thus they contributed to encounters, communication and getting closer of citizens of all nationalities, in the same time to multiculturalism which has been living in these regions.

In regard with the tone, spiritual and moral attitude in his plays, Benedix had Ifland for his role model, but in the cheerful mobility of the plot, in twists and turns, in the replacements he was about to reach Kotzebue, who, in

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[2] Alker, Ernst, Die deutsche Literatur im 19. Jahrhundert, Alfred Kroner Verlag, Stuttgart, 1962, p. 381.

the time ruled the stages, in spite of the fact that Benedix was not familiar with Kotzebue's frivolity. Consequently, it could be said that he carried on with the tradition of Ifland-Kotzebuean dramaturgy. In his plays Benedix united the advantages of both of them: Ifland's moral-educational and seriously touching and Kotzebue's effective comic of situation.[3]

In spite of the fact that he wrote mostly comedies (Lustspiel), Benedix was very successful author. This was due to his familiarity with the stage, since he spent all his life near it; as a young man as a singer and actor, later as a director and intendant.

Benedix was often called the writer of philistinism, but this is not true. Instead, he could be called the writer of German citizenship, whose philistinism he often satirically criticised, but the main characteristics of his plays were sound industriousness and cheerfulness.[4] The fact that it was possible to recognize the author himself in his plays shows how well he knew the class he was portraying in them. In the case of Benedix it was not in the political sense, like with Freytag, but in the appearance of naive citizens, who do not think about political issues, but are turned to their households and family lives. It cold generally be said for him as an author that he avoided problematic characters and genial problems in general, as well as love affairs tinged with piquancy.[5]

Having in mind all these characteristics, he as an author in Vrsac attracted the audience of not only German nationality and German mother tongue, but of other

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[3] Gottschall, Rudolf von: Einleitung in Das bemooste Haupt oder Der lange Israel, Verlag von Philipp Reclam jun., Leipzig, s.a., p. 3.
[4] Ibid, p. 4
[5] Ibid, p. 4

nations and languages who knew the language, or understood it well enough to follow the plays. In this way the languages were in contact, they were getting closer, influenced one another, while the topics and the problems of the plays became in a way common for all the citizens. Thus it could be concluded that such theatre plays, as well as Zeh's theatre in their own way contributed to homogenization of the town population.

The serious focus of Benedix's comedies is love, not romantic love in the sense of Romeo, nor sensual love which could be found in Backache's works, but civil, middle class love aiming at getting a spouse as a life prize. The love we are talking about is a bit uniform and allows few modifications, but it makes us more easily become full of compassion for it, and the author can express it in an attractive, warm way.

The girls in his comedies are a bit more serious or cheerful, and sometimes slightly twisted, but most often of simple feelings. The real German type of Cinderella was his favourite. He even has a play with this title in which we certainly should mention Elfride, and in this context we should not forget Thunselde either, from the play *Die zartlichen Verwandten.* Such female characters were easily accepted by non-German audience in Vrsac, having in mind that they were very easy to identify with and provoke compassion, and simply everyone would wish them a happy ending. In this way this, as Rudolf von Gottschal called it, typically German type of a girl, found its way into the other nations living in the town.

The basic atmosphere of his comedies is cheerful pleasure. In all the plays there is optimistic light, there are not dark life riddles, all that is sceptical or demonic is absent, and therefore in his mildly lit pictures there are no real evil characters.[6] Thus, there is no doubt why

[6] Ibid, p 5

Benedix as an author was a favourite with the audience of other nations. His work simply occupied the mind of the audience with its warmth and pleasure, while those, who used to go to theatre to entertain themselves were certainly to experience a pleasant evening. The optimism of his plays did not attract only Germans, it positively affected other citizens of the town.

Dealing with Benedix's works we inevitable come to the question whether he really had humour. There are sprinkled humoristic ideas in his plays, but Benedix cannot be classified within extraordinary witty minds. He certainly was not familiar with two sides: the wit of Shakespeare's plays and swift humour of French comedy.[7] Humour only for humour's sake did not suit whole his way of drama creation; Benedix directed it all to drama plot. Although he is not too imaginative for picturesque humour, his plots spread cheerful pleasure. In his case there is not language comedy, but comedy of situation.

The language of Benedix's comedies is always correct and carefully dealt with. The author cared about it very much and he was angry about the fact that the critic of the time did not acknowledge his careful nurturing of style, while the audience did not notice it.[8]

The writer of introductory parts of Benedix's theatre works openly stands in the defence of the author, expressing his opinion on what a comedy should or should not be, in the same time providing us with the outline of the way the things were in this field. He holds that comedy writer should for his contemporaries and generations to come paint his time, basing on national feature, not as many other favourite writers do. Rudolf von Gottschal reproached them for getting French

[7] Ibid
[8] Ibid, p. 6

customs on the stage or represent life in the salons of grand cities, which is again going on according to French patters. He does not want to dispute such works, but according to his opinion, they do not give the right picture of broad classes of German people. This author thinks that the plays dealing with proletariat, even when taking place in German terrain, do not touch the people, since they have international characteristic, or are, on the other hand, too locally coloured when written in one of the dialects. Therefore Benedix is the real German author for him, who never wrote according to foreign role models.[9]

In spite of the fact that Rudolf von Gottschal in his introduction to Benedix and his work expresses special inclination, we cannot say that his discussion was unrealistic, although the fact that all citizens of Vrsac, not only Germans, could recognize themselves in Benedix's plays, brings von Gottschal's theory on typically German into question.

The plot of the play *Storenfried* goes on in a smaller town, i.e. in the house of a wealthy citizen, who chose modest and peaceful life, having rejected the glow of a large town and advancement. At the outset the author paints an idyll of family life in a small town; everything is peaceful and mild, the present characters are cheerful and kind to one another, to the extent, that, from today's angle, there is an impression that the situation seems too "sweet". Such a beginning could be characterized as a lull before the storm, since, immediately after this first picture, a character enters a stage who will bring chaos in the idyll, i.e. the one hiding behind the title of the play. It is clear at first sight that for the audience in Vrsac this play must have been attractive for the very place where the plot is going on. In other words, the citizens of the small town of Vrsac were able to easily identify

[9] Ibid, p. 6-7

themselves with the characters of the play, who also live in a small town, far away from the glory, speed and the progress of the capital. On the other hand, they must have liked the plot in which the citizens of the small town are natural, honest and sincere, while the author emphasizes that such a life is the right one and the one bringing joy and peacefulness to human lives.

Aschenbrodl is a play with an everlasting story of a Cinderella located in the contemporary German context. Thus this is a play of two poles. On the one hand, it contains generally known and all attractive story on Cinderella, and on the other, typically German reality represented to the audience of Vrsac. Therefore it is a good example of the role of literature in the spread of multiculturalism.

This is the author of never-ending cheerful ideas who with its goodness and pure humour forced the critics to surrender. Benedix is one of the most performed authors in the considered repertoire. Ten of his plays used to be regularly performed in the theatre of the town of Vrsac: *Das bemooste Haupt* (his first play), *Der Herr Vetter, Mathilde, Aschenbrödl, Junker Otto, Der Weiberfeind, Die zärtlichen Verwandten, Die Hochzeitsreise, Die Stiefmutter, Störenfried.*

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DIACHRONIC CULTURAL DETERMINATION OF PERSONALITY IN EUROPEAN INTEGRATIONS AND MULTICULTURALISM AS EDUCATIONAL VALUES

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Abstract: Europe has put a lot of effort to form European Union on democratic principles. These tendencies have up to now had signs of elegancy, at least for us looking from aside. It might be that those from within have been in a better position to see the price of the idea. However, it seems to us that the idea is worth trying, with multiculturalism as pedagogical value taking a special place in it. In spite of the fact that this value has many angles, we will deal only with its pedagogical one in the paper.

Keywords: European Union, democracy, multiculturalism, pedagogical values, national and universal culture.

In the basis of the reflections expressed in the text are the issues occupying our public, especially pedagogical for a long period of time. Namely, it is about the contents and range of national spirit in culture, as well as language. Numerous studies have been written on the issue[1] and a great deal of contradictory views has been

[1] See Z. Avramovic, Ciji je knjizevnik i njegovo delo, Izdavacka knjizarnica Zorana Stojanovica, Sremski Karlovci –

expressed. Many authors advocate the standpoint according to which culture is seen as specific guidance, unique giving real and symbolic direction to existence of a nation, i.e. as a complex of all the explicit and suggested meanings adopted in a culture.[2]

Such a vies is very close to Spengler's theses according to which culture is understood as a comprehensive term of great symbols and life views, as well as to Lotman's idea that culture, as an attempt of transforming life in expression, is an attempt of more exact interpretation of the classical question dealing with cultural history of human society. Avramovic in the stated studies gives advantage to Spengler's theory, since it, according to his assessment, manages, more than others, to differentiate society as a system – organization of social actions and relations from the specific shaping of life and its meanings within such a community. He holds that, unlike society, spirit, symbolization and soul of a culture appear in everyday life, history and heightened creations of creativity.[3]

Many, with the mentioned author among them, consider that culture in mysterious ways shapes individual and collective lives, offers sense to life, forming relations towards nature, man, world, adopting and creating symbols and their explications, arranging relations towards norms, interpreting reality, projecting models of thinking and behaviour. In all the mentioned, national form of culture is recognizable. Nevertheless, national understanding of culture is not that simple as it may seem at first sight. Difficulties and dilemmas appear

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Novi Sad, 2003; Drzava i obrazovanje, Institut za pedagoska istrazivanja, Belgrade, 2003;

[2]Ibid

[3] Ibid

at each individual cultural form, due to the fact that individual encouragement of personality development is inseparable from universal cultural meanings. All cultures have the same cultural phenomena (family, religious system, art forms...), but they are differently shaped and expressed.

The inevitable link between national and universal culture is not the only an obstacle to those who have difficulties to accept differences; therefore culture differences within a culture (stiles of thinking, subcultures...) are felt as counter balance to similarities within a culture (language, customs, beliefs, knowledge..., seen as a continuum created for centuries).

Many authors express fear that these differences lead towards distancing from recognising national identity of culture. Although ready to see that in the preoccupation with our own culture we often fail to realize a great tension between what has been shaped by cultural tradition and what we have borrowed from other cultures, we keep the issue of openness of one culture to another always open through the spread of cultural elements and through cultural encounters. Many search for the answer to the question in multiculturalism. Contemporary views on the disturbances in the cultures of small nations and their relation towards greater cultures are named cultural pluralism, interculturalism..., while these are only new names for old phenomena of cultural contact and the spread of cultural values. The contacts between cultures are unstoppable. Educational programs are one of the canals linking cultures. An individual is, according to many specialists in the field, free to constitute his/her *I* and to choose how much he/she will in his/her spiritual portrait take from multicultural and how much from national values. Even

escape to national culture cannot erase the marks of the meanings and symbols of other cultures gained in family and school.

Many discussions are going on in our country in the design of curricula for various levels of education regarding the issue where is the limit in the freedom of choice of cultural values of others, where is the border of multiculturalism, what is a reasonable measure of influence of other cultures on our own culture. The consensus is not in view. According to many, the task of our cultural policy is, among other things, to put effort in preserving the national cultural individuality, but this aim has faced everyday spiritual obstructions of culture, i.e. the cultural dynamics in which focus there is a conflict between what a culture has created and what it is becoming. The advocates of this standpoint hold that the culture of *other* is involved in the battle. Namely, not one state policy has the mechanisms through which it would be able to draw a line between excessive and optimal multiculturalism in a national culture.[4] I still wander whether this is really necessary, rational, even possible. In the same time, I have to point out that I am not of those who would enthusiastically and without further thought accept the soul and morphology of another culture, neglecting their own culture, but I am familiar with the ideas of multiculturalism and their advantages. Furthermore, just like any culture has historically built, shaped the language of meanings and the way of perceiving facts giving meaning and sense to generations which in such a language and thinking find answers to the secrets of existence, in the same way can the

[4] Ibid

coexistence interwoven with multiculturalism guide spiritual power of an individual.

This is in a way a form of open culture, which is in the same time close and apart from another. In the search for new cultural perspectives a foreign culture is by the rule an incitement leading to a new search for differences and similarities to native culture. The threat of eclecticism, as a threat to national cultural identity can be an excuse for wrong political orientations, rather than real grounds for fear. Etatisation of national cultures or political protection of cultural individuality is not something directly connected with multiculturalism. On the contrary, fictive fear of the loss of cultural identity can, at certain levels of individual development be fed by the escape to tradition leading to creation of imaginary structure of cultural awareness.

The attitude of personal and group identity to multiculturalism in our culture differs depending on the space and historical past, i.e. historical and diachronic determination of a personality, and not exclusively on the *here* and *now* approach. So, Kelly considers that a personality can be better understand if it is observed in the perspective of centuries, rather than in the waves of passing moments.[5]

Along with European dimensions of education, educational integrations at the space of Europe, Europeanization of education, we can see education as a factor of transformation and social change. Sceptics do not hesitate to point out that Europeanization may lead to

[5]According to Stojnov, D. Psychology of personal constructs – introduction in theory and therapy, Zepter, Book world, Belgrade, 2003.

the loss of national cultural identities, overemphasizing of European social needs in relation to individual and national. Consequently, the aims of education, according to these assessments, concentrate around going beyond national or state aims and eliminate some form of free choice (European education has no alternative, conclude the critics). Some of the educational aims we are talking about refer to: acquiring knowledge, skills attitudes which will equip young people and enable them to deal with the challenges of European society; preparation of youth for high education, mobility, work and life in multicultural and democratic Europe; to make young people aware of their common inheritance and make them share responsibility for Europe...

Variety of identities in united Europe does not have to lead directly to tensions between small and great nations. Consensus between European countries and their educational policies, built into school curricula could lead to comprehension of Europe as a community implying constant flow and changes, not as a constancy which is only occasionally disturbed by rare and inevitable turbulences which introduce a change. In those constant happenings, as a way in which a life itself functions, the world around us in micro and macro cosmos, the education in united educational European space would function as an integral wholeness, whose parts have their interrelations. In other words, these parts do not have to be the same and do not have to be a threat to one another in the sense of identity loss; getting closer does not necessarily to have death of identity for its consequence. Finally, the education going on in united European space is unstoppable, which means that getting closer to a foreign culture also is inevitable in one way or another. Consequently, according to Kelly's view on personal

angle, (life is, in our personal way of thinking, characterised by its essential measurability in dimension of time, by its possibility to represent alternative forms of reality, in the same time keeping its own form of reality), we are allowed to, through alternative constructivism, watch from one or another end of the continuum (multicultural or national) and to take into consideration that all we perceive is subjected to reconsiderations and rethinking, so that at certain moments our perceptions can look completely transformed to us, having in mind that we have enough inventiveness to construe them differently. Why then, shouldn't we view issues we discuss, i.e. relation between multicultural and national values in an educational curriculum from the angle of alternative constructivism, without accumulative fragmentism. This is only to emphasize the need to reconsider previous attitudes towards the relation between multiculturalism and national culture, having in mind that attitudes and opinions are changing, reconstructing. The wealth of imagination and spiritual wit, rather than collecting of facts is what creates new theories to explicate the world and make better forecasts.[6]

Diachronic and historical values of cultural determination of personality in postmodern didactics could be considered as a relation of dialectic pluralism which implies diversity of styles, respect for context etc. Why couldn't then differences existing in various cultures, created in different historical circumstances be accepted and interwoven?

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[6]Kelly, G. A (1955): The Psychology of Personal Constructs, New York, Norton.

For more precise determination of personality, which is important for us here for its cultural dimension, it is important to point out that alternative constructivism (Kelly's psychology of personal constructs), advocating historical and diachronic understanding of personality, constant flow, constant change, does from gnoseological angle have in itself certain contradictoriness, since in the same time it represents both a form of rationalism, considering that people construe with the help of categories of reason, and a form of empiricism, having in mind that any construction, no matter how rational, has to be verified in behaviour. This verification is not to confirm whether a construction is true or not, but whether it is useful. Consequently, this personal theory is classified within a pragmatic group of theories, directing determination of personality towards acceptance of diachronic acceptance – not here and now.

Ontological status of Kelly's theory of personal constructs is determined by monism, i.e. standpoint that the ultimate constitute of the world is one. What the world is made of can be construed in variety of ways, making the position pluralistic. His efforts to determine psychology of personal constructs ontologically shows inclination to confront it to realism, i.e. to express disbelief of a great number of his advocates in the existence of one external reality beyond knowledge and thought of men.[7] Namely, people themselves construe their own versions of reality and behave as if they were "real", each person construing his/her own alternative constructions. We can conclude that Kelly in his theory has postulated an outer reality, i.e. culture. Form the angle of cultural determination of a person, we would say

[7]Stojnov, D, op. cit

that culture is one phenomenon, something which is going on, and we understand it anticipating it. Therefore psychology of personal constructs is interested in anticipations, i.e. constructs of people, not in material objects existing independently of their experience. Knowledge on culture is not limited by inherent qualities of culture itself (European or national), and it is not beyond the act of knowing itself, but it is limited by imaginative capacity of human mind; thus the limitations of reaches of all knowledge up to now is implicitly emphasised, since everything is subjected to replacement and revision. Kelly did not deny the existence of the world beyond the experience of people, but he, according to Stojnov, just like Niche, considered that such a world exited in a completely undetermined way. According to Kelly, the world cannot be known beyond the limitations of people's experience, outside referent frame which serves to enable people know the world. And all this, as an attempt of argumentation of the frame for the thesis in the basis of the text refers to the issue of contents and range of national spirit in culture, with culture striving through Europeanization of education to become Europeanized itself. It also refers to the extent to which pluralism of cultural European space is involved in national culture through education, leading to pluralism today more and more turning to issues of values disputing legitimacy of tradition. For didactics this means giving up possibilities of normative didactics, transformed into principle, dividing of system of education according to worldviews, etc. Having entered the field of didactics, we are trying to connect three very significant, although not so close segments of education (culture, personality and didactic currents) and to try in their lint to consider the possibilities of cultural determination of personality in European integrations from postmodern didactic angle.

At first sight distant elements like culture, or educational contents in the broadest sense in contemporary views on personality, touched through a brief outline of Kelly's alternative constructivism in order to make a context for getting closer to pluralism, as contemporary feature of European didactics, have found their place in the chain of elements closing the circle of postmodern didactics. Postmodern thinking emphasises in didactics a call for adjustment to pluralism of life styles, i.e. cognitive functioning, meaning a need for didactics to search for individuality, rather than identity. Battle against one mindedness, against rational mind prevailing over the Enlightenment meaning of the term subject, as a mark of postmodern didactics, in its basis has a demand for imagination cultivating new subjectivity. Not one form is ruled out or proclaimed lacking or classified within a hierarchy of accepted, cognitive and life forms: anything goes (Paul Feyerabend).[8] Acceptance of pluralism of styles in postmodernism goes beyond the search for individuality, it goes further, to the acceptance of different identities in one person, while beyond person it insists on the demand for the ability of facing and tolerating individualities of others.[9]

If we now from this angle consider cultural determination of personality in European integration, we are not far from grasping the striving for multiculturalism as pluralistic educational context. We find argumentation for this in one of the accents of postmodernism in pedagogy, even didactics. It comes from Berlin

[8]Gudjons, H. Pedagogija, Educa, Zagreb, 1988

[9]Lencen, D. Reflexive Ercie am Ausganga des postmodernene Jahrzehnts in 29. Beiheft der Z.f.Pa. 1992.

pedagogic circle, so called reflexive relation of theory on education towards education itself – praxis. New definition of this relation (between theory and practice) as a significant feature has a standpoint according to which educational science is not a science of action any longer (it does not proscribe, it does not give suggestions what is to be done). Another angle is offered by Hamburg pedagogue H. Pojkert and deals with normative consequences of pedagogical interaction. Within this framework pedagogy is searching for the ways of more comprehensive self-perception and morally-reflected self-guidance and self-changes in order to ensure the freedom of person's actions. All this, under the influence of contemporary philosophical discussions made it possible for didactics to leave the scene of so called "closed didactics" and to open up for the "open didactics" formed according to Habermas's model of interests, consciously moving within phenomenological-anthropological, even holistic tradition of thought which is open for instable forms of praxis, ideas and cases, giving more freedom and competencies to the teacher and emphasizing individuality of the student and his/her ability for social action.[10]

It seems that theoretical pluralism and anarchistic epistemology can well serve for better understanding of the need for diachronic cultural determination of personality in European integrations. So open didactic are turned to pupil in an emancipated way; phenomenological approaches make it harder for general structures and elements of didactics to function – thus didactics focused on the pupil has personal note, practical-interactive, social-emancipatory... The essence

[10]Kron, F. W, Grundwissen Pedagogik, Basel, E.R. Reinhardt, 1996.

of didactics is directed to creating spots which will guide the pupil to "co-determined" learning, self-responsible and co-responsible action. Let's now try to get from philosophical and epistemological grounds[11] to the moment when contemporary didactics, pushing aside previous meanings of external factors in explicating the phenomena, and giving relevance to conscious and purposeful action of the subject in teaching, is building a theory arising in the link between creativity and freedom of speculative thinking and possibility of empirical verification. Dialectic pluralism, variety as a basic characteristic of postmodern didactics emphasises the need for having context in mind. The awareness of the context (in our theme it is culture – both national and European) is another principle of postmodern thinking. While the context young people are finding their way in the time of internet and other types of telecommunication does not know for limitations, barriers, bans. Changes are unstoppable. And they should be viewed from the angle of improvement.

Beyond all this there is an impression that there is a place for the question which is the basis of the text, and it refers to the possibility and ways to facilitate European integrations through cultural contents in education. Philological, epistemological tendencies have already pushed didactics in the waters of pluralism, while postmodernistic, alternative, constructivistic and diachronic determination of personality helps us to more clearly see the frames which grasp cultural history of human society as a comprehensive term of great symbols, feelings and understandings of life, so that, according to Schpengler's standpoint European culture could also be seen as specific giving of realistic and symbolic movement to the existence of not only its people, but individual in it. Cultural zones of Europe, like, for

[11]See in Gojkov, G. Prilozi postmodernoj didaktici, VSV, Vrsac, 2002.

example, Eastern, Western, Balkan, do not have to recommend each other, do not have to prevail or be favoured (it is up to us). The answers will, according to constructivists and postmodern didactics be individual, which can mean a good future for cultural connections of European nations. Cultures have, as Avramovic says, always taken and given creators, deeds and audience. Post modern didactics is only facilitating the approach.

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JANE AUSTEN 'S "PERSUASION''- THEMATIC ASPECTS AND SOCIAL RELATIONS

Georgeta Lasc

Abstract : *Studies of the social background of Austen 's work and of the influence of that background on that work are necessary ,for the English novel depends on society and public agreement and about what life is.*

Jane Austen emerged as a writer of the last decades of the eighteenth century and of the first two decades of the following one. Therefore, her work consists of mixed elements taken from the previous writers and, at the same time, establishes the future of the narrative structure of the nineteenth century writers.

In Persuasion the key words Persuation and Autumn are used to describe the inner qualities of the main character , Ann.. Austen is a master of indirect speech and of the long complex sentences. Sometimes her treatment of dialogue is editorial than an exercise in recording and she rarely gives an idea of how her characters speak or behave.

Keywords*: theme, persuasion, autumn, inner qualities, indirectness.*

Jane Austen began her career as a satirist of the current sentimental novel. She was not influenced by the Romantic Movement. For the past she had no curiosity and the events which stirred the Europe of her days leave no impression on her page.

She wrote about Highbury community, or the great Mansfield Park, Bath and Portsmouth, which she knew too well.

The atmosphere with cosy scenes around the blazing hearth and warmly crowded interior scenes can be found in Austen's novels. There exists an extraordinary degree of truth in the picture that paints reality and, later on, in the description of human beings, their relations with one another, their clashes and affinities, their mutual influence and their conversation. Jane Austen's style

consists of a delicate precision the nice balance, the seeming simplicity which often marks the lucidity, vitality and ironic wit. Descriptions of characters, actions and nature are full pf colour and sensitiveness Her language is intimately related to the key words of the novels, for instance in" Emma" the whole subject is the heroine painful discovery of the truth about herself .Within the novel there are these words Imagination, Clever, Elegance, Judgment connected with the heroine's fantasy about life and marriage.

THE THEME OF PERSUATION IN 'PERSUATION'

"Persuation" is the last finished novel which could be seen in terms of the intellectual climate of an age of transition, the last decades of the 18th century and the first decades of the next one.

The term 'persuation'can be interpreted as ''the act of the process of persuading, the ability of persuaded and the condition of being persuaded.1)''

In Persuation Jane Austen chose a heroine that is a representative of the new generation,at the time when the novel was written (1815-1816) ,England was beginning to come under the influence of continental Romanticism,and the main heroes Anne and Captain Wentworth are depicted in their progress towards enlightened minds.To a representative of such a generation, Jane Austen wrote: ''You may perhaps like the heroine, as she is almost too good for me; Elinor dashwood was good and prudent ,too. Fanny Price was both good and be save and dutyfull ;but it is impossible to imagine either of them giving way on a point of conscience or a point of heart, as Anne Elliot of "Persuation" did.2)

At the opening of the novel, Anne is twenty-seven, sad and wise, having an elegance of mind and sweetness of character, but ''….her word had no weight; her convenience was always to give way-she was only Anne.3) Resentement had kept her alive and lovely in Wentworth's mind. Eight years before, at the age of

nineteen ,Anne broke her engagement to the young naval officer Wentworth, persuaded by Lady Russel, that he was poor. Formality and rank must be accepted by circumstances.

At the end of the novel, Anne makes one of the distinctions by declaring that Lady Russell's advice to break of the engagement was mistaken. Lady Russell decided whom to marry or love the daughters of Sir Walter Elliot, a man who never took any book but the Baronetage.

''The novel follows the development of Anne's inner life, her trying to be right and not accepting the compromise. That Anne cannot be persuaded to marry only because consideration of rank, even when the family honour might be saved, is shown by rejecting any possibility of marriage to Mr.Elliot.4)

Anne's sense of rationality, her intelligence and goodness made her unattractive, just like Emma's failings. Her good nature is shown in her deeds more than in words.The novelist allows the reader to share her secrets and the suffering of the heart. All these can be achieved through her perfect integrity in the environment.

Every stage in Anne's transition from resignation to fortitude, and each detail of her relations with Wentworth is registred as though Anne 's one sensibility.

'Persuation' is a love story, a contrast between true love and prudential calculations. The depth and subtlety with which Jane Austen endows this simply love story are linked with the events of the narrative , and with what W.A.Craik has called 'the counterplot' of possible events, the most important of which are the suppositions that Wentworth may marry Louise Musgrove. In fact, counterplots of this kind are used by Jane Austen in all her novels, by means of creating a measure of suspense.

At the beginning of the novel there is a source of Anne's emotion, as when, after hearing of Croft's connection with the Wentworth, she '…left the room to seek the comfort of cool air for her flushed cheeks; and as she

walked alone a favourite grove, said, with a gentle sigh, 'A few month more, and he, perhaps, may be walking here.5)'

In the article mentioned before, Marilyn Butler 6) insists on the two plans of 'Persuation": the heroine 's inner introspective life and the social comedy of the Elliots. Thus, Elisabeth Elliot persuades herself that she need not invite some friends to dinner at Bath because 'it was a struggle between property and vanity; but vanity got the better, and then Elisabeth was applied again. She felt that Mrs. Musgrove and all her party ought to be asked to dine with them ,but she could not bear to have the difference of style, the reduction of servants ,which a dinner must betray.7)

'Persuation' is too passive, not brilliant and sparkling as 'Pride and Prejudice' is. The heroine's uniqueness among all Austen's heroines, is frequently stressed, but it culminated with Wentworth affirmation 'no one so proper ,so capable as Anne.8)She is a quiet ,pensive girl, like Fanny Price ,but more mature. Her mistakes had taken place some time before the start of the novel.

This is Austen's most intimate love story and her most moving one. Perhaps only she could make so poignant and warming the reconciliation of the two lovers, a meeting without crescendo, without even a kiss.

In this novel all the characters are persuaded into at least one action, which is neither right nor wrong. For instance, Captain Benwick and Charles Musgrove are happy to persuade themselves in marrying someone else than their first choice .Lady Russell, though sensible and proud, can be easily persuaded by considerations of rank and formality. Wentworth has persuaded himself wrongly of his feelings towards Anne, in six years of separation, while Anne has been persuaded into error for eight years.

Martin S. Day gives a very good characterization of the atmosphere and space of this novel: 'An autumnal mallowness pervades this novel, keynoted by fall season ,a more fully presented natural background than anywhere else in Jane Auste's printed novels.'9)

If 'Persuation' lacks the wit of 'Pride and Prejudice', and the wide plot of 'Mansfield Park', it reveals, as Harold Child 10) said ,the novelist's interest in ordinary people.

CONCLUSION

The term 'persuation' has been used as a parental prerogative of influencing a child's choice of a marriage partner. In the novel ,the key-word "persuation"implies a thematic opposition between Anne'slove for Captain Wentworth and her final duty to Lady Russell, and this opposition is finally reflected in am antithetical structure of this novel.

In this novel the picture of Lyme can be taken as a symbol of a place where the heroine's feelings and destiny are cleared.The portrayal of Anne Elliot at Lyme seems to turn back to Marianne Dashwood 's sensibility. Anne '…had learned ,in the last ten minutes ,more of his feelings towards Louisa, then she dared to think of!...Her happiness was from within. Her eyes were bright , and her cheeks glowed ,but she knew nothing of it. She was thinking only at the last half hour .She could not contemplate the change as implying less.11) '

Another key word of this novel can be the season, autumn being Austen's favourite season, where peace is established ,and Anne' s love and marriage are united. Autumn is also a time of fertility.

The novelist's increasing concern with the realistic treatment of domestic themes and situations of common aspects of life reveal the author's response of the world around her. Thus ,as Lloyd said 'Jane Austen was answering to the spirit of her age, the current of the Romantic sensibility, catching something of its zest .At the same time ,she holds an ironic and critical attitude towards both Romanticism and the social ethos of Regency England.12)

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SOME CONSIDERATIONS ON *MOOD* AND *MODALITY* IN ROMANIAN AND ENGLISH BASED ON THE 2005 EDITION OF THE *GRAMMAR OF THE ACADEMY*

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Abstract : *The issue of mood and modality is often difficult to tackle in comparative linguistics. That is why the recent approach of the Grammar of the Romanian Language (2005) concerning modality and modalization builds some bridges between the grammatical systems of Romanian and English. As shown in this study, a theoretical organisation of the modal systems of Romanian and English according to modalities (epistemic and deontic) could be of more use for comparative purposes than the traditional approach which merely tried to find equivalents for the Romanian verbal moods into English and for the English modal verbs into Romanian.*

Keywords: *mood, modality, verbal category,* epistemic modality, deontic modality

The concepts of 'mood' and 'modality' coexist in the vast majority of modern languages even though with significant differences as to the grammatical system which encompasses them or to the degree of grammaticalization of such categories in certain languages.

If traditionally Romanian grammar considered that dealing with an aspect of discourse such as the attitude of the speaker towards the statement could be reduced to the paradigm of the **verbal moods**, in the light of the last century research in the field of linguistics and logics, the study of modalities and modalization has advanced, imposing itself not only in languages such as English, which does not exhibit a very well organised system of verbal moods, but also in languages such as

Romanian where the need to theorise some semantic functions of the language through their affiliation to a grammatical category became obvious. The recent edition of the *Grammar of the Academy* considers both categories mentioned, of 'mood' and 'modality', making the connection between grammatical forms and the semantic content they characterise.[i]

Modern grammars refer to a grammatical system of modality which differs from a language to another.[ii] Firstly, and we shall refer to the two languages which make the object of our study, different languages, grammaticalize different parts of the semantic system; for example, cannot be found as a grammaticalized form in English. Secondly, the semantic field can be organised according to different systems as we shall see when we shall consider 'modalities' in English and Romanian. And last but not least, the grammatical forms of expressing modality differ from one language to another; if in Romanian the verbal category of the **mood** is the main form of grammaticalizing modality, in English we deal with a very well determined system of **modal verbs**.

Definition and organisation of the modal system

When trying to distinguish between mood and modality we should start from the definitions offered by the *Grammar of the Academy (2005).*

A first noteworthy change of perspective concerning the category of mood provides that the **non-personal moods** are named **non-personal verbal forms**, attempting to discern and delimitate between personal and non-personal moods because of an obvious lack of modal implications exhibited by non-personal verbal forms. According to *GLR (2005)*, the grammatical category of mood does not encompass non-personal forms as this was the case in traditional grammar because they 'do not express the attitude of the speaker regarding the action or the state described by the verb.'[iii]

In order to find a definition of mood we shall therefore refer to personal moods: 'Mood is a

grammatical category of the verb, but it has consequences on the entire speech. (…) Personal verbal forms convey information regarding the subjectivity of the speaker, the way he/she considers the communicated processes'.[iv]

Traditionally, **mood** is limited to a category expressed in the verbal morphology. From a formal point of view, it is 'a morphosyntactic category of the verb like tense and aspect, even though its semantic function relates to the contents of the whole sentence'.[v] In his *Philosophy of Grammar,* Jespersen, quoted by F. R. Palmer, insisted that mood is a syntactic and not a notional category, being shown in the form of the verb. However, modality is not expressed in all languages within the verbal morphology. It can be expressed by modal verbs, which is mainly the case of English, or by particles separated from the verb.

Modality – the mark of subjectivity

We should mention that a definition of the field of modality from a contrastive perspective is almost impossible in practice, as the differences between languages provide that there is no precise common feature, which means that trying to compare the two languages should consider both modal systems of the two languages and not only to offer equivalents or translation variants.

Starting from the definition of the *GLR (2005),* 'Modality is a semantic category, partially grammaticalized, which expresses the attitude of the speaker towards a propositional content, his/her cognitive, intentional or evaluative attitude towards states of facts, real or potential, described through language[vi].

The following part of our study will focus on the deontic and epistemic modalities as they characterise both Romanian and English, being grammaticalized at the level of the category of mood in Romanian and of the English modal verbs.

As early as 1924, Jespersen[vii] noticed that moods express some attitudes of the speaker towards the

contents of a sentence, even if in some cases choosing the mood does not depend on the speaker but rather on the sentence and the surrounding context. Furthermore, it is instrumental to talk about mood only if the state of mind is indicated by the form of the verb and he referred to moods which 'contain an element of will' and moods 'which do not contain an element of will', distinguishing thus between what were later called the epistemic and deontic modalities.

The epistemic modality

Starting from the opposition **real/non-real** which characterises verbal moods, the following statement can be forwarded:

- **the indicative** expresses real processes
- **the conditional, the subjunctive, the imperative, the presumptive** express possible processes (non-real)

In order to clearly distinguish between verbal moods, the opposition real/non-real is not sufficient, that is why we must also consider the speaker's attitude towards the sentence. When the attitude of the speaker is a cognitive one, then what is being communicated concerns the verb TO BE (TO EXIST) and the process may be seen as:

- fictive (counterfactual):
  El umblă de parcă ar dormi.
  He walks as if he sleeps.
- probable (non-factual):
  El ar dormi dacă n-ar fi atât de târziu.
  He would sleep if it wasn't so late.
- certain (factual):
  El doarme de o oră.
  He has been sleeping for an hour now.

Even though in English a distribution of modalities according to verbal moods is not possible, it becomes apparent at the level of the modal verbs which can express the nuances of the Romanian moods. On a scale of certainty *certain – probable – uncertain – improbable – impossible* we can distinguish:

- **definite statements** – *indicative mood* – to express certainty, a high degree of confidence of the speaker whether it concerns the past, the present or the future, both in English and Romanian with some differences in the use of the verbal tense:

  Afară plouă.
  It's raining outside.
  Ieri a plouat.
  It rained yesterday.
  Mâine va ploua.
  It's going to rain tomorrow.

- **supposition** – *presumptive mood* – through which the contents of a sentence are regarded as probable or possible. In English, the modal nuances of the Romanian presumptive are expressed by modal verbs with a continuous or perfect aspect:

  Ea o mânca acum.
  She might be eating.
  O fi mâncând.
  She might be eating.
  O fi dormit.
  She might have slept.

- **doubt**, **uncertainty** – *conjunctive mood* – in English we generally have a modal verb:

  Să fie ea cu adevărat?
  Could it really be her?
  Oare cine să fi fost la uşă?
  Who could have been at the door?

- **disbelief**, **uncertainty** – *conditional mood* – obvious in the case of second-hand information, as a sort of attenuation of the statement:

  Conform purtătorului de cuvânt al preşedenţiei criza ostaticilor s-ar fi încheiat.
  According to the president's ombudsman the hostages' crisis would have ended.

- **hypothesis** – *conditional mood* – in impersonal constructions:

  S-ar zice că nu e de aici.
  You/One could say he is not from around here.
  S-ar părea că a avut dreptate.
  It would seem he was right.
- **impossibility** – *conditional mood* – the perfect conditional indicates in both languages an unreal state of facts, regarded as impossibility from the perspective of the present:

  Ar fi trebuit să învăţ mai mult. I should have learnt more.

The deontic modality

From a different perspective than the one mentioned above, the attitude of the speaker may refer to the accomplishment of the process, which is the 'effective transposition in action of the communicated process'[viii], an area which covers the transformation of the process in activity on the scale *wish – possibility – permission – obligation/interdiction – completion*. This area corresponds to the area of **deontic modalities** which characterise human activity.

The deontic modality indicates the degree of obligation or permission expressed in a sentence, its main values being *obligatory* and *permitted.* As in the case of the epistemic modality, the deontic modality can be expressed through verbal moods, modal verbs, specialised adverbs, verbs with a lexical deontic value, etc. both in Romanian and in English. We can make a distinction between:

- **wish** – *conditional mood* – the conditional with an optative meaning, specialised for the intentional modality:

  Aş suna-o dar nu am curaj.
  I would call her but I don't have the courage.
- **permission** – *imperative mood* when we deal with an attenuated form which is different from

obligation, or even more often the modal operators CAN/MAY (A PUTEA) followed by a conjunctive in Romanian and by a short infinitive in English:

Du-te! *Go!*
Poți să pleci. *You may leave.*

- **obligation** – *imperative mood* when suggested by the context or the modal verb MUST (A TREBUI):

Pleacă! *Leave!*
Trebuie să pleci. *You must leave.*

– *conjunctive mood* with imperative meaning or the hortative conjunctive, both rendered in English by an imperative, but in which case the degree of imposition is attenuated as compared to the examples above:

Să pleci acum! *You should leave now!*
Să plecăm! *Let's go!*

- **interdiction** – *imperative mood* in the negative or sentences including the modal verbs MUST (A TREBUI):

Nu pleca! *Don't leave!*
Trebuie să nu pleci. *You mustn't leave.*

– *conjunctive mood* in the negative, often accompanied in Romanian by the particle *cumva,* while in English a negative imperative is used often using with a similar meaning to the Romanian *cumva* the semi-modal DARE:

Să nu pleci! *Don't leave!*
Să nu cumva să pleci! *Don't you dare leaving!*

– negative *infinitive* in impersonal reflexive constructions, whose correspondent in English is an imperative:

A nu se fuma! *Do not smoke!*
A nu se călca iarba! *Do not step on the grass!*

As shown above, the grammatical category of mood can be described in accordance with two semantic areas: 'the area of knowledge' (epistemic modality) and 'the area of performing an activity', of 'putting into act' (deontic modality)[ix]. This approach of the verbal categories of mood and modality, less explored in Romanian grammar could prove extremely fruitful not only for grammatical research but also for the didactics focused on second language acquisition.

NOTES:

[1] in order to emphasise the common grounds in the study of 'mood' and 'modality' in English and Romanian, very difficult to acknowledge in the traditional grammar of the Romanian language, this study considered the chapters on *Personal Moods* (I, pp. 358-394), *Non-personal Verbal Forms* (I, pp. 453-543) but also the chapter on *Modalization* (II, pp. 673-697) of the *Gramatica Limbii Române* (Ed. Academiei Române, Bucuresti, 2005.)
[1] for example in F.R. Palmer, *Mood and Modality,* Cambridge University Press, Second Edition, 2001, pp. 7-11.
[1] see *GLR I,* p. 483.
[1] *Ibid.,* p. 359.
[1] F.R. Palmer, *op. cit.,* p. 21.
[1] *GLR II,* p. 673.
[1] in *The Philosophy of Grammar*, London, Allen and Unwin, p. 313.
[1] *GLR I,* p. 360.
[1] *Ibid*., p.361.

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THE STUDY OF WORD ORDER IN SUBORDINATION AND ITS STYLISTIC IMPLICATIONS

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Abstract: *The artistic language uses all the lexical- grammatical units of the language, and there are situations in which the grammatical marks are able to become stylistic marks and the grammatical meaning becomes a component of signification, thus determining stylistically the appearance of the stylistic particularities.*

The stylistic plane of the author blends with the narrative plane in syntactic figures specific to direct speaking, indirect speaking and free indirect speaking.

The topics become a modality of artistic signification and for the stylistic mark of the text they develop rhythmic structures and significant (important) images as nominal enunciation or verbal or adverbial or interjection phrases, syntactic relations and syntactic or construction figures.

Keywords*: artistic language, stylistic particularities, grammar, semantic- stylistic mark.*

At all levels, under the influence of the dominant functions and in agreement with the expressed idea, the system of the language is updated.

From the syntactic point of view, thanks to a rigid logical - grammatical scheme, the stylistic marks are becoming difficult to notice because the idea expressed has to be in permanent connection with its grammatical values.

The stylistic value has to be seen as a function of the fact of the language (Eugen Campeanu- Substantivul.

Studiu stilistic\ 1975), and the digressions do not have to be correlated with the deviations from the grammatical norm: it is a value when it has a function and it is the result of a selection.

The stylistic level is dominated by the semantic-stylistic mark, each syntactic unit has a stylistic potential that can be rendered evident at the context level.

The language is effectively bounded by communication, the style being in principle the syntagmatic plan of the text, where under the action of some dominant functions it evinces the following stylistic marks: direct and indirect speech, ellipsis, repetition, redundancy, suspension, incidence, anacoluthon, the syntactic equivocal, the absolute or relative syntactic structures, the syntactic enunciation, nominal, adverbial, interjectional clauses, the relations of co-ordination and subordination.

The artistic language uses all the lexical-grammatical units of the language, and there are situations in which the grammatical marks are able to become stylistic marks and the grammatical meaning becomes a component of signification, thus determining stylistically the appearance of the stylistic particularities.

The stylistic plane of the author blends with the narrative plane in syntactic figures specific to direct speaking, indirect speaking and free indirect speaking.

The topics become a modality of artistic signification and for the stylistic mark of the text they develop rhythmic structures and significant (important) images as nominal enunciation or verbal or adverbial or interjection phrases, syntactic relations and syntactic or construction figures.

Word and sentence order, in Romanian are in general free, but there are situations when this order is fixed, because otherwise there will be confusions

between the syntactic functions in a communication. The fixed topic is due to facts of grammatical or semantic order.

The free topic of the Romanian language is due to the nominal inflexion, and its change appears because of the need of expressiveness in the language. Departure from the ordinary topic, is produced thanks to the affective speaking, the necessity of emphasizing some elements considered to be important, and it has to be associated with a special intonation.

a) Topics at clause level

At the level of affirmative clauses and in the negative ones there is a specific and a logical order but also a derived, affective and expressive order. The last one is used especially in poetry.

The logic, basic topic in a clause is as in the following example:

Noun + Predicate - Studentul invata.

Noun + Attribute + Predicate (NAP) – Studentul silitor invata.

Noun + Attribute + Predicate + Object (NAPO) – Studentul silitor invata literatura.

Noun + Attribute + Predicate + Object + Attribute (NAPOA) – Studentul silitor invata literatura romana.

Noun + Attribute + Predicate + Direct Object + Attribute + Adverbial (NAPDOAA) – Studentul silitor invata literatura romana cu pasiune.

The derived topic appears in exclamatory, interrogative clauses but it also appears in dubitative clauses and when we are interested in a certain part of a clause and we put it inanother place than the basic one, for the creation of the stylistic effect:

“ **De vanzare** ti-e gainusa ceea, mai baiete?” (I. Creanga- Amintiri)

Usually, the adjectival attribute expressed by an adjective is placed after the noun, and when determination is made through more juxtaposed

adjectival attributes or linked through conjunctions they have to observe the same order.

"Cu bratele de marmur, cu parul **lung, balai**." (Mihai Eminescu)

The adjectival attribute can stay before the noun, when we want to express the feature and this feature qualifies but does not identify.

"Stelele mari izvorasc pe albastrele lanuri ale ceriului." (Mihai Eminescu)

When the adjectival attribute is preceded by a demonstrative article, it is one of identification and is followed by objects it has to be placed only after the noun.

"Baba pune la cale si pe feciorul **cel mijlociu**." (Ion Creanga)

"Casa se preface intr-o pestera cu paretii **negri ca cerneala**." (Mihai Eminescu)

In the works of the contemporary poets the adjectival attribute is divided by the determined term through different parts of the clause, and this means more expressivity, but frequently can be seen as a supplementary predicative element.

"**Acorduri** rasunau in mine, **grave**,
Cand ochii, de pe-aceste vii hrisoave,
Mi-I inturnai spre cel ce ma-nsotise."
(Banus)

The genitival noun attribute, expressed by a pronoun in genitive, accusative with preposition or by the unstressed forms of the personal pronoun or reflexive in the dative case, is placed after the noun.

"Toate-mi trec prin gandu-**mi**."
(Mihai Eminescu)

The same rule is available in the case of the adverbial attributes, these being placed after the noun.

"Plecarea **inapoi** a fost la opt seara."
(Camil Petrescu)

If the most important element in communication is the object, irrespective of its type, it is located before

the determinant , and when there are different objects, the indirect one follows the direct one.

"Sa nu schimb **a ta coroana intr-o ramura** de spini." (Mihai Eminescu)

The agent object stays after the determined verb in the poetic style.

The place of the **adverbials** is usually at the end of the sentence, and if in one sentence there are more than one adverbials, their order depends on the importance that is given to the action of the verb (place, way, scope etc.).

The adverbial of manner is situated after the adverbial of place to be understood as an attribute around the last noun of the object.

"Plimbandu-se cu demnitate printre fanaturi si lanuri."
(Mihail Sadoveanu)

In descriptions and narrations the adverbials of place and time stay at the beginning of the sentence, suggesting the temporal and spatial indices in which the description takes place.

"**Odata, la Blagovistenii,** a facut ce a facut si din toata saracia a cumparat un crap mare."
(I.L.Caragiale)

The adverbials expressed by a relative- interrogative adverb, have a fixed topic, they are always situated at the beginning of the subordinate clause.

"Toata nobilimea era la biserica **cand** am intrat."
(Costache Negruzzi)

The place of the additional predicative element is after the verb and after the part of the sentence at which it refers and usually before the noun.

"Cum o vede, **fericit**,
Vantul bratele-si deschide."
(Vasile Alecsandri)

When the direct object precedes the verb, the additional predicative element can stay before the verb:

"Pe toti **sanatosi** i-am aflat."

a) Topics at the complex sentence level

At this level, sentences are enumerated in a certain order that makes them express a unitary idea and makes them link with the following ideas.

All the ideas have to be situated in such a way, that passing from one to another to be easily accomplished and understood , and in this case, a sentence can be situated at the beginning, in the middle or at the end of a phrase.

This thing determines the first condition to realize the topic of the complex sentence; after that the place of the sentences depends on the formulation of the previous idea. For example, a story couldn't start with: "Mai pofteasca de-acum si alti lenesi in satul acela, daca le da mana si-I tine cureaua." (I. Creanga- Povestea unui om lenes)

According to the complex sentence topic there are certain special rules that impose the coordination and subordination relationship.

The rules considered in case of the coordination are:

a) The adversative clause following connectives such as **ci, ci şi** cannot be in frontal position.
b) The resultative clause introdued bz the following connectives : **aşadar, deci, prin urmare** cannot be placed in front of the main clause.

The rules dealing wth subordination are:

a) The attributive clause follows after the word that it refers to.

Am citit **cartea** pe care mi-ai trimis-o.

b) Consecutive clauses always follow after the first part of a comparison.

"Era o sloata nemaipomenita din ploaie, zapada,mazarica si vant vrajmas **de nu mai stia vita** cum sa se intoarca sa poata rasufla." (I.L.Caragiale- In vreme de razboi)

c) Comparative clauses built with **decât** are positioned after the first part of the comparison.

In the case of other subordinates, these are followed in the order that the events are exposed in the complex sentence or in keeping with the idea that the author wants to emphasize first.

The topic of the sentences in the complex sentence is similar to the topic of the parts of sentences but it depends on the utterance, on the main cluase elements, the connectives , and consequently we can see many particular cases.

The nominal and the predicative clauses , in literary works can be placed after the main clause with a personal verb and before it, in the case of a verb or an impersonal expression.

"Deasupra tuturor se ridica **cine poate**."
(Mihai Eminescu)

The attributive clause can be placed at the level of the complex sentence after one or more attributes, placed after the determinant , and rarely, in poetry, it can appear as an attribute in between a noun and the attributive clause.

"Nu voi **parul** sa mi-l taie
Ce-mi ajunge la calcaie."
(Mihai Eminescu)

The appositive clause introduced by **ceea ce** can be placed in front of the main clause and of the determinant term.

" M-a suparat si, **ceea ce ma supara mai mult**, nici macar nu-si da seama de acest lucru."

In the case of adverbials phrases, these are placed after the main clause sentence, and between the main clause verb and adverbials can appear different parts of a sentence.

"Zica cine **ce va vrea.**"

The adverbials are placed in a complex sentence at the same level with their equivalents at the simple sentence level. In case that more subordinates which depend on the same main clauses, their order depends on the importance that we give to each of them.

If the adverbials of place and time (introduced by **pe cand, in vreme ce, in loc sa**), the cumulative (introduced by **dupa ce, pe langa ca, in afara ca**), the exception (introduced by **in afara ca**) can be situated before and after the main clause.

"**Cum se facu ziua**, cum era pe cal."
(Mihail Sadoveanu)

"A ras **pentru ca peste cateva minute sa planga**."

"E si rea, **pe langa ca e batrana**."

"**In afara ca am terminat lucrarea**, n-am mai fost in stare de nimic altceva."

Causal, purpose, manner, comparative, conditional, instrumental and sociative clauses are positioned after the main clause . In some cases they are situated before the regent.

"**Fiindca tot am venit**, sa vedem cuibul poetului."
(Liviu Rebreanu)

"**Dupa cat am inteles** din ce mi-a marturisit si diacul, nu se putea face altfel."

(Mihail Sadoveanu)

The adverbials of manner introduced by conjunctions such as: **cu cat, pe cat, de ce,** having in the main clause the correlatives: **cu atat, pea tat, de ce, de aceea,** are always placed before the main clause..

"**Si cu cat lumina-I dulce tot mai mult se lamureste**,
Cu-atat valurile apei, cu atat… …"
(Mihai Eminescu)

The concessive and conditional clauses are placed most of the time before the main clause.

"**Desi vorbesti pe inteles**
Eu nu te pot pricepe."
(Mihai Eminescu)

"**De treci codrii de arama**, de departe vezi albind
S-auzi mandra glasuire a padurii de argint."

(Mihai Eminescu)

Comparing the topics of the simple sentence with that of the complex sentences we notice more freedom at the level of the simple sentences, which can be explained by the fact that at the construction of the complex sentence we need more and complex introduction elements.

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CORRELATION PROBLEMS IN LINGUAL-ARTISTIC FIELD

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Abstract: *A view can be described in words or painted in colours, while again a paining can be described, just as a description can be painted or "illustrated", and so on. Even if a description or a painting is done with a firm intention of not twisting the original, the descriptions, as well as the paintings will differ. At the same time, it will be possible to recognize a common topic, as well as some other similarity, like typical language of a writer or painter's recognizable way of painting. However, no matter how similar they are, the paintings, as well as the descriptions will live their own, separate, independent lives.*

Such a way of communication is not a game without allure; it certainly in a way incites imagination and offers various results. Its stage brings something new and original in the game. Most of the unexpectedness, especially with children, is contributed to "creative abilities" – although there are as many reasons to contribute the exceptions to the original to "perceptive abilities".

Keywords*: typical language, visual art pedagogy, psychology of perception, artistic work, educational values of creativity.*

Having noticed educational values of creativity, visual art pedagogy has long ago judged, often without a sound reason, literal copying of the original, not in the same time disputing the traditional model of "painting in nature". Any transformation of the seen is welcomed,

while the methodology of transformational process is left in darkness, in spite of the fact that exactly in this field the "psychology of perception" has lately come to significant revelations. Too simplified, sometimes even thoughtless view on artistic expression has influenced the attitude on suitable artistic work for children. We are facing the opinion that these would be the works which in the best possible way *show* things and events which are of interest for children. If we neglect the frustrating effect of artistic replacement for reality, we should not overlook *normative* role of such works for general perceptive behaviour. Instead of shortening relations between reality and child, they impose understanding of reality. A look itself which could guarantee the immediacy of experience, is burdened by stereotypes.

Speaking of conventional selection of sounds with extremely limited geographic and historic reach, in comparison to visual phenomena, we should draw attention to some common listening experiences which might be modified or enriched by conventional choice.

Have children ever listen to the sound of a large waterfall? Here all the sounds available to human ear are unified. Single tones or set of tones are segments of this sound and they can in it again disappear. Having in mind that the hubbub in schools is something always present and that teachers spend a great deal of their energy to calm it down or be louder than it, the mentioned phenomenon and actions certainly do not have only the importance of theoretical background, which is good to have in mind, but id does not tell us anything about pedagogical praxis directly. The only reason is that we should overcome the prejudice that the intoning of a pure quart is musical education, while the differentiation of

single voices out of a hubbub in a schoolyard is something completely different.

Acoustics have called the simultaneous sound of all tones possible to be heard a “white sound”. Namely, they have compared it to the “white light” which, as it is known, includes in itself “all” colours. It is never too early to make an experiment in physics with prism, having in mind that the fascination by the impression certainly goes beyond the theoretical scientific demystification. But the process of singling out a selected colour can be successfully staged through immediate surfacing from light or diving into darkness. For example, our look can follow someone dressed in glaring bright colours entering a dark hall. Which colours will fight the darkness and which will be the first ones to be “swallowed” by the dark. Or, even more simple: On which surface will some colour be most noticeable? Finally, we can even engage some completely primitive exercises of painting with only two or three selected colours – like with musical examples consisting of only two or three tones.

We should not fear that the more aware selectivity and more consistent gradualness will jeopardize the wealth of child’s expression. It can only bring him/her the necessary perceptive dimension back, it can bring the work back to the child. It is that many riches of child’s work which have provoked understanding and joy in the eye of the observer, remained unsolvable enigma for the child.

Demand for simplicity to keep pace with simplicity, that the teaching contents in other school subjects should be synchronized according to the level of complexity, not according to the themes, the support should be searched for in parallel visual and acoustic procedures. Verbal description, which at the level of theme plays a significant role, is neglected on purpose, not because of its peculiarity or inappropriateness, but because of stereotypes. Verbal communication is so much in use that at the level of beginning state it is

almost impossible to overcome conventionalities. Anyway, this would be confrontation to the very needed acquisition of language standards which makes a good deal of elementary teaching contents. We could, of course, think about parallel lexical selections which follow learning of reading and writing, or, afterwards, the beginning of foreign language learning. Along with simple visual and acoustic complexes there would be small units consisting of several worlds – nevertheless, they would never be marked as a random complexes "without sense", but as sentences. This statement undoubtedly hides inability to grasp the sense beyond the "theme", i.e. beyond what has been said by the sentence. But a sentence certainly more clearly than a visual or acoustic complex shows that the elements are interrelated by order which subjects the selected parts to its order.

A sentence consists of words ordered in a certain way. It is determined by the choice of its parts.
The sentence:

- A girl is running across the field.

differs according to the selected words from the sentence:

- A boy is watching through the window.

Considering the choice of components they are equally complex and in the same time comparable with visual art works and compositions consisting of four elements. According to the first sentence an artistic set of four shapes could be created or musical work consisting of four tones. Both are again comparable with the second sentence, just like their further cross comparison would confirm the belief on the similar level of their complexity in the sense of previous reflections. However, the comparison also shows the consistency of order regardless the components which are used; it shows that both sentences, as well as their common visual and music parallels, have the same structure.

According to the logic of thematic correlation, along with the stated sentences, we can get two completely incomparable, contradictory visual "illustrations" which again could not direct to

pedagogically and didactically determined level of sentence complexity; instead they might direct to verbal compositions of completely different type:

- Having put her red dress on, the girl threw herself into the joys of the bright spring morning. There's no way it's about "broken phone" – lines are simply broken.

The sets of the elements made according to the similar selective procedures – four words, four shapes, four tones – are not now observed as simple quantities, but as an "order". A new sense will be gained not according to the choice of new elements, but according to the change of order. Awareness of order should certainly be woken up. Many adults have no problem in distinguishing colours, but they are not at all aware of great changes colours undergo when surrounded by other colours. It is also known for two opposite disorders of speech ability. If the disorder appears at the "selection axis", the patient is not able to find "right words", he or she cannot remember the names of certain objects, but he or she very well knows what the object serves for. On the contrary, the problems at the "organization axis" do not deprive the patient the ability to find "the right words", but the ability to arrange them in logical sentences.

The sentence

- The boy is watching through the window.

changes or looses sense if the order of its elements is changed. Between the logical "original" *The boy is watching through the window.* and the senseless "inversion" *The window is watching through the boy.* there are 22 different combinations – and there would be the same number of combinations in the permutation of shapes or colours and tones. If we are not such a skilful mathematicians, permutations can be controlled only visually – and we could also gain valuable acoustic and syntactic experiences.

For example:

- *The boy* is watching through the window.
- Is watching *the boy* through the window.

- Is watching through *the boy* window.
- Is watching through the window *the boy*, etc.

Mathematicians would suggest more logical order, with the attempt of challenging its visual, acoustic and syntactic value:

a b c d	b a c d	c a b d	d a b c
a b d c	b a d c	c a d b	d a c b
a c b d	b c a d	c b a d	d b a c
a c d b	b c d a	c b d a	d b c a
a d b c	b d a c	c d a b	d c a b
a d c b	b d c a	c d b a	d c b a

This could be tempting to add text to the given melodies, but for such a correlation the suggested sentence is not sufficiently analyzed. It should be divided into syllables. The sentence in Serbian would have 7 syllables – elements and 5040 potential combinations! In spite of the fact that the number of "reasonable" sentences would not be increased, musical and visual analogies might give a lot of interesting things, not the mention the gymnastics of brain. By the way, it should be mentioned that the permutation of letters in the mentioned sentences (if we do not consider repetitions) would give 479 001 600 combinations! This certainly is the reason why we should not fear limited reach of the game.

The number of permutations can be decreased if the sentence is interpreted in a different way. As an example may be a situation when we play only with vocals – in the case of Serbian sentence, we are speaking only of 3 vocals – a, e and o. Serbian system of vocals consists of five vocals, so that in our case the highest – i and the deepest – u are omitted, showing that vocals differ in their peak, and that rather nice melody is hidden in the mentioned sentence, compared to, for example, three levels of brightness of a colour. This can help in revealing light value of various colours in the sense of increase of visual perception quality.

Regardless the necessary one-sidedness of the suggestion, we could reach the essence of the new understanding of correlations within language-artistic field. Essentially, we can reach correlation only in the case of structure, not its components. "Visual" element can have an effect only on sight, while the relations of visual components can even be identical to the interrelations of tones or words in music or literature unit. Rather irrelevant psychological impression is at the same time subjected to didactical procedure which functions as constant revelation: invisible phenomena become visible, while we can hear the phenomena which are otherwise impossible to be heard. An obvious visual structure can in the eye of the observer provoke sensibility for temporal directions towards literature and music, for characteristics, interdisciplinary not stimulated, would never exist for the majority. A valuable artistic work in an inappropriate look may become kitsch.

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FORMING OF COMMUNICATIVE COMPETENCES OF STUDENTS IN BILINGUAL TEACHING

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Abstract: *Pedagogical phenomenon of forming verbal communicative competences requires special responsibilities through elaboration of specific formative activities, dictated by the fact that communication presupposes a relationship, information exchange, continuous adjustment process. The mentioned fact has not been sufficiently applied in educational praxis at the level of Romanian language learning in Serbia by students who attend bilingual schools. Experiential framework demands creation of communicative context in the classroom itself, assuming learning within which a student should feel and be aware of the need of communicational inter-relations.*

Keywords*: communicative competences, formative activities, bilingual teaching, communicational inter-relations.*

In a multilingual community as Vojvodina, the issue of nurturing of language and speech culture are more obvious, more complex and more numerous in comparison to monolingual or predominantly monolingual communities. Several questions should be pointed out which are frequently asked by parents of preschool and school children regarding the language of their education and schooling.

- Will the development of their children's mother tongue be jeopardized by acquisition of another language in their early childhood?

- Will the child learn the language which is not their mother tongue faster and easier if he/she is educated in this language?
- Is it recommendable for a child to communicate in parental home in one language, and in preschool or school in another?
- How to help the child correct "errors" in mother tongue and/or second language?

The answers to the above questions can are to be found in scientific insights on the development of metalingual awareness, the theory of interdependence between mother and second language, research on the conditions under which children acquire mother and second language, as well as the theory of creativity in the process of mother and second language acquisition.

Regaining the unconscious

The term of metalingual conscious is close to the terms usually referred to as the feeling for language and the sense for language learning, but it is not synonymous with them. The development of metalingual awareness actually means regaining awareness of the knowledge on the language we unconsciously acquired while acquiring our mother tongue. The teaching of mother tongue grammar is, along with some normative supplements, a didactic form of regaining consciousness on what we already know about our mother tongue. Consequently, its importance for the nurturing of mother tongue culture, as well as for the development of "sense for learning" other languages is beyond doubt.

However, it should be born in mind that there has been a gap of several years between the period during which the

children have acquired all the important structures of their mother tongue, making it closer to the language of adults, and the period in school when they start learning the grammar of their mother tongue. What is going on during this time, i.e. during preschool age, can significantly influence the care for language and speech culture. Namely, preschool children go through the period during which their awareness on the difference between the language sign and the signified is developed and during which they gain ability to analyze language structures to elements of formal character and meaning. Metalingual ability of the children of this age is manifested in the form of spontaneous language analysis.

The children living in multilingual community have opportunity to, at early age, acquire another language, apart from their mother tongue. If the mentioned advantage is taken, the differences existing between the two languages undoubtedly strengthen and accelerate the process of spontaneous language analysis. In other words, the metalingual ability of children who are becoming bilingual speakers at preschool age is developing faster. There are findings of research undertaken here and abroad to confirm this statement.

Interdependence between mother tongue and second language

The developed awareness on the differences between the languages used by bilingual children of preschool age is a sound ground for nurturing and development of mother tongue. Early and spontaneous gaining consciousness on what has unconsciously been acquired during the process of mother tongue acquisition certainly is an advantage to be taken in the right way.

For metalingual awareness to be in the function of nurturing and developing of mother tongue, it is necessary to develop additive bilingualism. It is characteristic for additive bilingualism that it does not develop to the disadvantage of mother tongue, but it is built up to mother tongue and through its development positively influences both verbal and cognitive development of a child. Additive bilingualism development ensures continuity in the development of mother tongue and prevents possible deterioration in cognitive development of a child, which can occur if the child does not master at least one of the languages at the level of mother tongue.

The results of a great deal of empirical research lead to the conclusion that the level of mastering mother tongue is in positive correlation with the level of mastering second language. Interdependence between mother and second language is based on a statement that speaking skills acquired in one language are transferred in another, meaning that the one who can express oneself in one language is likely to express one's thoughts in another language, as well.

Environmental conditions

Contradictory opinions on the position of mother tongue in multilingual communities, especially when talking about a language of national minority, appear before all due to the fact that attention is not paid to the conditions within which bilingualism is developed. Bilingualism is discussed in general terms, as a unified term, while it involves a set of various types and/or variants, depending on the environment it occurs in.

Linguistic experts who are “too pedant” regarding language often express fear that early acquisition of another language, apart from the mother tongue, can affect “language feeling”. At the same time they point out that children in bilingual or multilingual environment “mix” languages and “spoil” their mother tongue. If national minority language is in question, they express fear that bilingualism will lead to the replacement of the language of minority with the one spoken by majority, while other various circumstances, both positive and negative, in which children acquire bilingualism have been put aside.

The conditions in which Serbian, Hungarian, Slovakian and Romanian language are acquired in Vojvodina as mother tongues differ, just as parallel acquisition of two languages in early childhood takes place in different circumstances.

Objective conditions for the development and nurturing of Serbian as mother tongue are in majority of settings in Vojvodina favourable, while it cannot be said for the languages of national minorities in some settings. However, in unfavourable situations the care for preservation of mother tongue does exist and it is expressed in the forms of various activities, whose aim is to nurture the culture of mother tongue.

Language creativity

In the 70ies, when we were facing the passionate discussions on the ways children acquire mother tongue, i.e. how children learn to talk, one statement turned out to become especially significant - that children, apart from

memorizing what they hear, they deduce language rules from what they hear, due to the fact that human brain is programmed in such a way that at a certain period of human life (early childhood), it processes what it has perceived through hearing.

If a child simultaneously acquires two languages, during this creative process he or she deduces grammatical rules and meanings of words according to what he or she has opportunity to hear in both languages. Depending on the structure of the language the child is acquiring and the frequency of interactions in both languages, the child does not have to "master" grammatical rules, neither to acquire the meaning of words in both languages. Instead, the child can apply the rule acquired in one language when using the other language.

The research on the development of speech of bilingual children has proven that language creativity does exist. Unlike those who consider the transfer of language elements and grammatical rules from one language into another a negative phenomenon, we should try to prove that this phenomenon is only a form of expressing creativity in the process of language acquisition.

Should this creativity be stopped? Who would think of limiting what is creative in a child or man in general?

Nevertheless, a novice who observes only what is going on in the surface language structure, as well as some of linguistic experts proclaiming language "purity" can show concern over this issue. They should be calmed down by the statement that such manifestation of language creativity in the speech of an individual is not permanent, and if it is not supported by the language community, it will soon disappear. Something may be

accepted by the language community. Will this "damage" mother tongue, or enrich it, language praxis will show.

Answers to the above questions

Will the development of their children's mother tongue be jeopardized by acquisition of another language in their early childhood?

According to what has been said on metalingual ability and language creativity it can be concluded that through the acquisition of another langue, i.e. development of bilingualism, mother tongue will not be jeopardized. On the contrary, if the environmental circumstances are used appropriately, the knowledge of another language, apart from the mother tongue, can incite and improve the nurturing of mother tongue.

Will the child learn the language which is not their mother tongue faster and easier if he/she is educated in this language?

If the aim is gaining as high level of second language command as possible, education in this language will certainly contribute to the achievement of the aim, having in mind what has been said on the interdependence between mother and second language. This refers to two facts:

- If the child has not mastered the second language at the level of mother tongue, education (including family) and schooling in second language can lead to negative consequences in verbal and cognitive development of the child. (Here also possible affective conflict should be born in mind).
- Schooling in the second language is not the only way to achieve higher command of non-mother tongue. Preservation, development and nurturing of mother tongue, which means schooling in the language, can have the same effect, having in mind the positive correlation

between the knowledge of mother and second language. It is assumed that the second language is to same degree involved in the process of schooling and education.

Is it recommendable for a child to communicate in parental home in one language, and in preschool or school in another?

If the child has achieved the same level of command of both languages, i.e. if the child is in the real sense bilingual, the issue of language usage is not relevant, especially in the environment in which both languages are used. However, if this is not the case, according to what has been said on the interdependence of the command of mother and second language and on the environmental conditions in which children acquire both mother and second language, it turns out that the use of one language in parental home, and the other in educational institution, is recommendable in the following situations:

- if the child has before entering preschool or school in parental home used only one language, this praxis should continue, regardless whether the child's schooling is in this or another language;
- if in the environment in which the child lives dominates the same language as the one used by the child in parental home, schooling in this language is natural continuation. However, in order to develop bilingualism, it is recommendable for the second language also to be involved in the process of education and schooling.

How to help the child correct "errors" in mother tongue and/or second language?

Having in mind what has been said on language creativity, "errors" arising from the transfer of the elements and grammatical rules from one language to another are not errors in the real sense of the word. They are only temporary phenomena in the process of second

language acquisition, which are noticeable in mother tongue of the children who live in the settings in which non-mother tongue is dominating.

The correction of these "errors" so that the child is criticised, maybe even punished, is not in accordance with the contemporary approaches in second language teaching methodology. In mother tongue teaching methodology this way of correction does not lead to desirable results, while it can cause pupils dislike teaching of grammar. Through good example, role modelling, nurturing of speech of preschool and school teachers, as well as through reading of good literature, far higher success can be achieved.

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DER EINFLUSS DES ENGLISCHEN AUF DIE DEUTSCHE SPRACHE

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Abstract: The study focuses on the influence of English upon German. German words have been replaced by English words in different fields. The most common procedures are the replacement of German words with English words and word for word translations from one language into the other. There is also a growing tendency to use the English spelling of certain words although German has its own spelling rules.

Keywords: Anglizismus, Wortlehnungen, Lehnübertragungen, Lehnübersetzungen, Pseudoanglizismen

Die Vermutung, die englische Sprache sei weltweit von höchster Bedeutung und Präsenz, lässt sich leicht belegen. Englisch ist auf der Welt mit 1,4 Milliarden Menschen die am meisten gesprochene Verkehrssprache. Auf der Liste der bedeutendsten Amtssprachen belegt es, nach Chinesisch (mit 1 Milliarde), den zweiten Platz mit 350 Millionen Sprechern.
Großbritannien erklärte Englisch zu einem Wirtschaftsfaktor.Weltweit ist von Englisch als der Lingua Franca der Gegenwart die Rede. Die Gründe für die vorrangige Stellung der englischen Sprache weltweit sind zahlreich.
Historisch ist die starke Verbreitung durch den „Expansionismus des früheren britischen Empire" zu erklären, der für die Einführung der englischen Sprache

in zahlreichen Länder aller Kontinente verantwortlich zu machen ist. Dazu kommt die große Bedeutung und Macht des Kriegssiegers USA in Europa nach Ende des zweiten Weltkrieges. In den letzten Jahrzehnten haben weitere Faktoren den Einfluss der USA auf der Welt bestimmt. „Washingtons gegenwärtige Machtfülle", unterstützt von seiner konjunkturellen Wirtschaftslage und Dominanz in vielen Bereichen der Wissenschaft sind gleichzeitig mögliche Erklärungen für die starke Verbreitung der Sprache. Auf einen Bereich der Wissenschaft soll hier näher eingegangen werden: Die Computertechnik.
Der stark zunehmende Einsatz von Computern an Arbeitsplätzen und auch die private Nutzung von PCs in den letzten Jahren, die die Plattform für die immense Verbreitung des Internet auf der ganzen Welt bot, ist mit großer Wahrscheinlichkeit eine der Hauptursachen für die zunehmende Verbreitung des Englischen weltweit, da die größten Erfindungen rund um den Computer aus den Vereinigten Staaten kamen. Die Software von Microsoft war zunächst nur in der englischen Version erhältlich, ebenso, wie englischsprachige Websites das World Wide Web von Anfang an dominierten. 1996 waren etwa 84% aller Websites im WWW englisch, heute sind es immerhin noch 62%.
Als Anglizismus bezeichnet man einen Einfluss der englischen Sprache auf oder in andere Sprachen. Dieser Einfluss erscheint auf allen Ebenen der Sprache, also in der Lautung, in der Formenlehre, der Syntax sowie im Wortchatz (Fremd – und Lehnwörter). Zu den Anglizismen gehören Anglizismen im engeren Sinn, also Einflüsse, die vom britischen Englisch ausgegangen sind, aber auch Amerikanismen. Besonders unter Jugendlichen hat der Gebrauch von Anglizismen im letzten Jahrzehnt rasant zugenommen. Manche vermuten, dass Jugendliche englische Begriffe als moderner empfinden und sich

durch ihre Verwendung als modern gegenüber anderen Menschen darstellen wollen. Auf allen Ebenen der deutschen Sprache treten diese Anglizismen auf. Erstmal reden wir über **Wortentlehnungen.** Der Terminus bezeichnet die Übernahme fremder Lexeme in einer anderen Sprache. In unserem Fall reden wir von der Übernahme englischer Lexeme, die dann unterschiedlich stark an das Laut-, Schreib-, und Grammatiksystem der deutschen Sprache angepasst werden. Eine Abgrenzung zwischen Lehnwort und Fremdwort gibt es nicht. Ein unterschied wäre, dass Lehnwörter meistens angepasst sind und die Fremdwörter unangepasst sind. Es gibt Lehnwörter die paralel mit dem deutschen Terminus umlaufen, aber auch Lehnwörter, die das deutsche Wort ganz verdrängt haben.

Airbag	Luftsack
Barkeeper	Barmann, Gastwirt
Babysitter	Kinderbetreuer
Bodyguard	Leibwächer(nicht benutzt)
Camping	Zelten
Catering	Versorgung
Clown	Kasper
Coach	Leiter, Lehrer
Controlling	Prüfen
Countdown	Nullzählung
Dad	Vater, Vati, Papa
Dogfight	Hahnenkampf
Drink	Getränk
Flyer	Flugblatt, Handzettel
Frisbee	Diskus
Hobby	Leidenschaft, Vorliebe
Kids	Kinder
Kidnapping	Entführung

Link	Verknüpfung
Make-up	Schmink
Meeting	Besprechung
Public relations	Öffentlichkeitsarbeit
Shop/shopping	Laden/einkaufen
Tape	Kassette
Ticket	Eintrittskarte
Team	Mannschaft

Wie wir bemerken können, überall gibt es ein deutsches Wort für die englische Bezeichnung. Trotzdem treten die Anglizismen immer häufiger auf, insbesondere in der Presse und in der Jugendsprache. Niemand sagt heutzutage, dass sein Auto einen Luftsack hat, sondern dass es mit Airbags ausgerüstet ist.

Lehnübersetzungen sind ein anderer Beweis des Einflusses. Der Terminus bezeichnet die Übersetzung aller Bestandteile eines Fremdwortes ins Deutsche. Wenn nur ein Bestandteil des Ausgangswortes übersetzt ist, reden wir von Lehnübertragung. Beide gelten als eine gute Möglichkeit die Sprache zu bereichern.

Beispiele von Lehnübersetzungen sind *brainwashing – Gehirnwäsche*, oder *Sinn machen – to make sense*, anstatt *einen Sinn ergeben*, Ausdruck der „Deutscher" klingt.

Die Lehnübertragungen übersetzen die Idee hinter der Bildung des Fremdwortes. Man übersetzt nicht Wort für Wort den englischen Ausdruck, sondern den Kern.: *skyscraper* ist nicht *Himmelkratzer* sondern *Wolkenkratzer.*

Andere Lehnübersetzungen sind: *etwas erinnern von to remember something* (im Deutschen wird nur die reflexive Konstruktion „sich an etwas erinnern" verwendet*), jemanden feuern von to fire somebody* mit der Bedeutung jemanden entlassen, rauswerfen, kündigen, auf die Strasse setzen), *mein Punkt von my*

*point is (*meine Idee ist), *nicht wirklich von not really* (eigentlich nicht).

Anglizismen findet man in der deutschen Sprache auch in der Form von Lehnbedeutungen. Lehnbedeutung nennt man die Übernahme des Bedeutungspektrums eines fremden Wortes, von dem Teilbedeutungen bereits bei einem deutschen Wort zu finden sind. Zum Beispiel die Übernahme des Deutschen „*realisieren“* im Sinne von verwirklichen, bemerken nach dem Englischen „*to realize“*.

Die Lehnbedeutungen beziehen sich auf Wörter, die im Deutschen schon eine Bedeutung hatten, die aber von Anglizismen erweitert oder geändert wurde.

Anglizismus	Alte Bedeutung	Neue Bedeutung
Character	Persönlichkeit	Rolle eines Schauspielers
Dekade	Der dritte teil eines Monats	Jahrzehnt

Es gibt noch eine weitere Sorte englischer Wörter im Deutschen, die fälschlicherweise oft als Anglizismus missdeutet wird. Im deutschen Sprachgebrauch werden Begriffe verwendet, die zwar Englisch klingen, die jedoch im Englischen entweder gar nicht, oder in einer völlig anderen Bedeutung existieren. Man bezeichnet diese als „Pseudo-Anglizismen". Ein Beispiel dafür ist das Substantiv *Handy*, das im Deutschen ein Mobiltelefon bezeichnet. Auf Englisch nennt man ein solches Gerät jedoch *cell phone* oder *mobile(phone)*, das Wort *handy* existiert lediglich als Adjektiv und ist mit *handlich* zu übersetzen. Das Gleiche gilt für den deutschen Ausdruck *Smoking*, der einen feinen Anzug bezeichnet. Übersetzt wäre dieses Substantiv jedoch die Gerundform des englischen Verbs *to smoke*, also

rauchen. Ein Smoking wird in der englischen Sprache *dinner jacket* oder *tuxedo* genannt.

Anglizismus	Bedeutungsäquivalente
Blackout	Filmriss, den Faden verliren
fit	In Form sein (to be in shape)
Pullover	Kleidungsstück, sweater
City	Innenstadt, Stadtzentrum

Auch auf der ortographischen Ebene ist der Einfluss des Englischen immer stärker. Anhand von einigen Beispiele möchte ich den Einfluss beweisen.

1. Rudy's Grill - Auf Deutsch wird das Genitiv ebenfalls mit s gebildet, aber ohne Apostroph – Abtrennung. Früher hatte man diese Schreibweise nur für Geschäftsnamen verwendet (Museum's Cafe) heutzutage aber finden wir auch andere Wörter mit der englischen Schreibweise.

2**. Concert, Cassette, Contactlinsen** – Wie wir bemerken können hat man auf die deutsche Schreibweise mit K verzichtet. Das Phänomen ist auf der Werbesprache begrentzt, die Schulen benutzen immer noch die deutsche Schreibweise. 3. **Technische Unterstützungs Abteilung** – Auf Deutsch schreibt man die Komposita entweder zusammen oder mit Bindestrich, aber nicht getrennt wie auf Englisch. Heutzutage finden wir viele Beispiele wo die englische Schreibweise verwendet ist. Germanisten behaupten, dass es nicht eine gute Idee ist, weil auf dieser Weise viele Misverständnisse entstehen können.

Bersonderheiten der englischen Sprache

Wenn englische Wörter im Deutschen gebraucht werden, muss man diese verändern um sich an die deutsche Sprache anzupassen. Die meisten Unterschiede finden wir in der Morphologie. Die Konjugation der Verben ist ganz unterschiedlich: im Präsens hat man auf Englisch nur in der dritten Person Singular die Flekxion

„s“, auf Deutsch aber, gibt es aber vier Flexionsformen. Nehmen wir als Beispiel das Verb „arbeiten“: ich arbeit**e**, du arbeite**st**, er/sie/es arbeite**t**, wir arbeit**en**, ihr arbeite**t**, sie arbeit**en**. Wie wir beobachten werden, auf Englisch ist es leichter: I work, you work, he/she/it work**s**, we work, you work, they work. Bei der Steigerung von Adjektiven finden wir andere Unterschiede. Auf Englisch steigert man bei längeren Wörtern mit **more, most** und bei kürzeren mit **er** und **est.** Auf Deutsch haben wir keine Steigerung mit mehr und meist, aber wir müssen die Adjektive zu beschreibenden Substantiv anpassen.

Fast – faster – fastest/ schenell – scheneller – am schnellsten
important–more important–most important/wichtig –
wichtiger - wichtigsten

Die Adjektivendungen werden auf Deutsch von dem Nomen bestimmt. Auf Englisch werden die Adjektive nicht flektier, also gibt es keine Unterschiede zwischen Singular und Plural, oder Maskulinum, Femininum und Neutrum.

Ein schnell**es** Auto, eine schnell**e** Fahrt, ein schnell**er** Zug – a fast car, a fast ride, a fast train

In dem Zeitalter des Computers, des Internet und der Kommunikation wird der Trend des englischen Einflusses fortgesetzt. Menschen suchen eine gemeinsame Sprache um untereinander zu kommunizieren. Englische und Amerikanische Wörter ersetzen die Deutschen. Dadurch ist die Kommunikation zwischen Völkern leichter. Jugendliche finden sich ein Job nicht einen Arbeitsplatz, Männer schauen ihre Lieblingsteam am Wochenende, weil Mannschaft schon veraltert ist, die Damen gehen zum Shopping und nicht einkaufen, weil es trendier ist.

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THE NUMERAL IN ROMANIAN AND IN ENGLISH

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Abstract: *Numerals are a "closest set of simple forms which can be used to build up an indefinite number of more complex forms". They are to be found in noun phrases as heads or determiners and gave specific morphological and syntactical characteristics.*

This paper has in view a brief comparison of them in two different languages, namely English and Romanian, the two belonging to different language families, namely Germanic and Latin.

Keywords*: numeral; cardinal, ordinal; morphemes;*

We are going to analyze two distinct set of numerals which are different both in form and meaning: cardinals and ordinals.

Cardinal numerals

In both languages, the cardinals are those numerals that indicate a numerical quantity, a position within an organized numerical succession. They answer the question" How many?"/"Cati/ cate?" and specify entities by quantity. They are used as adjectives (five flowers/cinci flori), nouns(One and two is four./ Unul plus doi fac trei.), substitutes(The flowers are on the table: two are red, the others are blue./ Florile sunt pe masa; doua sunt rosii, celelalte sunt albastre.)

Analyzing the morphemic structure, the cardinals may be grouped into:

-simple numerals: from one to twelve in English and from one to ten in Romanian; zero may belong to this group too.

-compound numerals: they begin with eleven/ unsprezece in Romanian and thirteen in English, contain at least one simple numeral. The English ones use the suffixes –teen/ti:n/ (from thirteen to nineteen): -ty/ti/(from twenty to ninety). The compound English numerals use the –ty numerals and the simple ones (from twenty-one to ninety-nine) and the composite structures such as nine hundred and twenty four.

The Romanian compound numerals begin with unsprezece (11) and are formed of groups containing two or more numerals, at least one is a simple numeral between unu /one) and noua/nine/. They are built either by laying by the two elements douazeci (20), patru mii (four thousand) or by using prepositions (spre, de) and conjunctions (si) so necessary for their building: doisprezece(12), zeci de mii (ten of thousands), douazeci si trei (23) or even combinations of them: trei sute de milione, treizeci si patru de mii, o suta zece/ (300,034,110). The way the composite numerals are formed ensures the possibility of using a limited number of words and a limited number of rules for arranging them.

The derived English numerals thirteen-nineteen/13-19/ have some phonetic and spelling peculiarities which are to be underlined: thirteen, fifteen, eighteen change the spelling from their root elements (three, five, eight) and the suffix of all of them gets the stress on its first letter (-teen) or on the first part of the numeral, depending on the rhythm.

(BE)"I am just four'teen"/

(R) "Am doar paisprezece ani."

(BE)"I am 'fourteen years old."

"Am paisprezece ani.

The tens, twenty(20) to ninety(90) are derived numerals and have phonetic and spelling peculiarities as well: twenty(20), thirty(30), fourty(40), fifty(50), eighty(80) have different forms from those of their root two(2), three(3), four(4), five(5), eight(8). The sign zero(0) is read /no:t/when used in arithmetic quantity:

(BE)Nought by ten is nought.

(R) Zero inmultit cu zece face zero.

and /zero/ when it is the starting point on measuring instruments:

(BE) It is a figure formed of a long row of zeros after it.

Este un numar format dintr-un lung sir de zero.

(BE)It is zero degree Celsius.

Este zero grade Celsius.

When pronouncing a phone number, it is read /ou/: (0257 252469) /ou/ two, five, seven, two,five,two,four,six,nine/

Numbers between 1,000 and 2,000 can be written in two ways, either 1975/ one thousand nine hundred seventy five or nineteen seventy five. The reading of long rows of figures is made easier by placing commas after each three group of

figures counted from the right (the Romanian rule says that a full stop is to be used).

(BE) 2,356,468 two million three hundred and fifty six thousand four hundred and sixty eight

(R) 2.356.468 doua milioane trei sute cincizeci si sase de mii patru sute saizeci si opt

The foreign students who want to study Romanian have to take into account more rules of building cardinal numerals.

Of Latin origin are only the first ten cardinal numerals unu – zece (1-10) and mie/ thousand/.

Suta/ hundred/, million/ million/,milliard/milliard/

zero are borrowed from foreign languages; all the other numerals are created on the Romanian territory.

From the graphical point of view, the Romanian cardinals are written in letters: unu, doi…, Arabic figures:1,2,3…,and very seldom in Roman figures: I,II,III…. The same rule is observed by the English cardinals.

Numerals from unsprezece (11) to nouasprezece (19), douazeci (20) to nouazeci (90) are written in a single word, but there are some spelling irregularities for the following numerals:

paisprezece(14), cinsprezece(15)

The high standard language accepts the following pairs which suffer phonetical and spelling changes:

paisprezece = patrusprezece (14)

saispezece = sasesprezece (16)

saizecei = sasezeci (60)

The forms cincizeci(50);cincisprezece(15) are accepted for cinzeci(50), cinsprezece(15)

As a general characteristic, the Romanian cardinals have no inflections for NUMBER. The Singular or Plural meaning is included in the lexical meaning of the numerals which influence the head nouns to have a certain numerical value; for example Singular stands for unu, una (1) and all the other forms stand for Plural.

As far as the GENDER is concerned, Romanian cardinals have different forms for Masculine and Feminine,(nothing of the kind happens in English)

M. unul, doi /one

F. una, doua /two

and in their compound forms

M doisprezece

F. douasprezece

Speaking about CASE, only the first of the group has different forms: unu/ unuia; una/ uneia If it acts as a noun, its Genitive and Dative form is built by means of lui:

Radicalul lui saisprezece este patru.

(BE) Square root of sixteen is four.

The prepositions a/la are placed in front of the numerals when G/D are to be built:

modernizarea a doua case…

Am dat note bune la doi copii.

(BE) modernizing of two houses…

I gave good marks to two children

The pattern formed of

preposition(a) + cardinal + noun

is put after prepositions that require G/D contra,gratie /against/ due to/:

Ancheta contra a doi criminali…(G)

(BE) Investigation against two criminals…) (R) El a fost avansat gratie a trei colegi.(D)

(BE) He got a higher rank due to three mates.

The Romanian cardinals suta /hundred/; mie/ thousand/; milion/million/; bilion/billion/, milliard/milliard/ may get inflections for GENDER, NUMBER and CASE:

Sg. Fem. N o suta/ suta G/D unei sute / sutei

Pl. Fem.N.sute/sutele G/D unor sute/ sutelor

Sg. Ne. N.un billion/bilionul

G/D unui billion/ bilionului

Pl. Ne. N. niste bilioane/bilioanele

G/D unor bilioane/ bilioanelor

The English corresponding cardinals get a noun value too when used in the plural form.

Tens and tens of children are practicing sports.

Zeci si zeci de copii practica sportul.

The numerals bigger than zero may be preceded by the pronouns cei, cele, ceilalti, alti and make reference to case:

experienta celor 2 ani…

Notele celor doua studente sunt bune.

(BE) the experience of the two years…

The marks of the two students are good.

In both languages, the cardinals may act as elements of the noun phrase having different roles such as noun/ adjective/ pronoun. As adjective, it is placed in front of the noun it

determines: doi studenti/ two students. If there are several determinants, the cardinal is placed between them and the noun: acesti doi copii/ these two children.

In a noun phrase, the cardinal is placed either near the head noun, for the Romanian forms between unu-unsprezece and their components, o geanta; nouasprezece flori / a bag; nineteen flowers – the same happens in English/ or it is followed by the Romanian preposition pe, the two being placed before the noun, for the compound numerals beginning with douazeci: douazeci de flori; treizeci de carti. Not the same pattern is to be found in English: twenty flowers; thirty books. The two Romanian patterns, above mentioned, act in the same way when the case is built: cumpararea a doua bluze;

vanzarea a douazeci de coli de hartie

The English pattern uses the of preposition specitic to Genitive case:

buying of two blouses

selling of twenty sheets of paper

Acting as an adjunct of the noun, the Romanian noun phrase is formed of:

cardinal + preposition de + noun

timp de cinci ani

The English corresponding variant being for five years. When the head noun indicates a unit of measure, the following Romanian patterns are to be used:

verb + preposition + cardinal + noun

head noun + preposition de + cardinal + noun

cardinal + noun + noun

S-a ingrasat cu 2 kilograme./ She put on 2 kilos.

…o inaltime de 2 metri / a 2 meters hight

2 metri inaltime / two meters hight

Acting as a noun, the Romanian cardinal is seldom used in noun phrases having adjunct functions; if it is a noun, then specific elements are placed before it for G/D/Ac cases:

-for Genitive, it uses lui: Radicalul lui noua este trei./ Square root of nine is three.

-for Dative, pentru: Valoarea corespunzatoare pentru noua este…/ The corresponding value for nine is…

-for Accusative, it uses din: Radicalul din saiprezece este patru. The square root of sixteen is four.

The Romanian cardinal may be the head of the noun phrase and has as adjuncts:

-a prepositional phrase/ preposition + noun:

Am ales una din cartile de pe masa/ I have chosen one of the books existing on the table.

-noun:

Doi (de) s sunt in numele lui./ Two s' are in his name.

-pronoun:

Am fost multi studenti acolo, dar numai doi au plecat./ There were many students there but only two left.

-cardinal

Potrivit statisticilor, noua din zece oameni acuza presa./ According to the statistics, nine of ten blame the press.

-adverb:

Sunt prea multi oameni aici, cinci sa plece./ There are too many people here, five are asked to leave.

-adjective/ indefinite pronoun(cei; cele)

Din buchet, am ales doi trandafiri si doua allele./ Of the bunch, I have chosen two roses and two tulips.

Dintre copiii veniti, au plecat la B. altii doi./ Of the children who came, other two left for B..

Unul din cei doi au adus-o./ One of the two brought her in.

-relative clause:

Au venit trei care au adus flori./Three who brought flowers came in.

The cardinal is the head of the noun phrase and acts as a noun in Mathematics:

Unu si cu unu fac doi./ One and one is two.

Trei plus cinci este egal cu opt./ three plus five is eight.

It can be placed after the noun indicating the position of the objects, nominated by the nouns or it makes the difference between the objects belonging to the same group; under these circumstances, it indicates units of measure for time and distance.

ora 20; anul 2007; km 100; pagina 80

8 pm; year 2007; km 100; page 80

It is also used for administrative units, military groups, decisions of government-laws (the noun gets an article):

sectorul 3/ Sector 3; batalionul de infanterie 22/ infantry battalion 22; HG 200/2006/ Government Decision 200/2006

Approximate numbers are used whenever it is possible to specify an exact number; an alternative is to use round numbers such as: 10; 30; 50; 500. Sometimes the cardinals may be put one after the other:

Citesc 5-6 pagini in fiecare zi./ I read 5-6 pages every day.

But the cardinals may be accompanied by adverbs such as the Romanian ones: aproximativ; cam; circa; vreo / about.

Cumpar circa cinci metri de panza./I buy about 5 meters of cloth.

There are some patterns which contain prepositions as: in jur de, pe la:

Ne intalnim pe la opt./ We meet each other at about eight.

Large quantities can be rendered by using the substantivized cardinals: sute/ hundreds; zeci/ tens; mii/ thousands;

Sute si sute de flori sunt pe dealuri./Hundreds and hundreds of flowers are on the hills.

There are situations when a limited quantity can be easily rendered by associating the cardinals with adverbs:

aproape/ almost + cardinal

A slabit aproape sapte kilograme./ She grew thin almost ten kilos.

b) peste/ mai bine de/ over; more than

Gonea cu o viteza de peste 100 km.

She drove the car more than 100 km.

There are combinations of cardinals and prepositions indicating the inner side between certain limits:

cardinal + pana la/ up to + cardinal

Sunt douazeci pana la douazeci si cinci de carti./ There are twenty up to twenty five books.

de la/ from + cardinal + la/till +cardinal

Te astept de la patru pana la cinci in fiecare zi./ I wait for you from four till five every day.

intre/ between +cardinal + si/and + cardinal

Sunt intre zece si douazeci de carti pe masa./There are between ten and twenty books on the table.

Ordinal Numerals

The other group of numerals that are to be taken into account are the ordinal numerals. They indicate order, position in a group, in a unit of space and time, a hierarchical value classification of different objects: al doilea autobus/the second bus; Henric al VIII lea/ Henry VIII; marfa de prima calitate/ first class merchandise.

The English ordinals are formed by adding the suffix –th to the cardinals and use the definite article in front: the fourth; the seventh exception being for the first three elements of the series which have specific elements: the first; the second; the third Phonetic and spelling irregularities are found in the case of: the fifth; eighth; ninth; twelfth, in the case of the tens-twentieth (the usual –ty suffix is changed into –tieth).

When the numeral is composite, only the last number gets the form of the ordinal numeral:

the four hundred and twenty second.

The Romanian ordinals are built by means of the following pattern: al/a/ai/ale + cardinal + definite article with its specific forms for Masculine and Feminine: al treilea baiat/ the third boy; a doua masina/ the second car; a zecea casa/ the tenth house.

Arabic figures may also be used but they may be accompanied by letters: a 40a aniversare/ the 40th anniversary. Roman figures are seldom used for ordinals but in the case of kings' and queens' names:

Henry VII; Elisabeth I(the same rule is applied in Romanian).

The Romanian ordinals may begin with primul, second, tert (they are of Latin origin) and end with ultimul, cel/cea din urma(they do not belong to the system). All the ordinals get the article inflections corresponding to Masculine and Feminine nouns:

al cincilea baiat/ the fifth boy; a cincea fata/ the fifth girl; primul student/ the first student; prima studenta/ the first student.

The Romanian ordinal may be preceded by cel/cea/cei/cele which get specific forms for the cases: cel de al doilea baiat/ the second student;

cea de a treia femeie/ the third woman

Casa celui de al doilea var al lui Paul/ The house of Paul's second cousin.

In Romanian there is an agreement in gender, case and number between the noun and the elements preceding the ordinals. As a general rule, the ordinals always have a head and may be placed either in front of it or after: elevul al doilea= al doilea elev/ the second pupil; studenta a doua= a doua studenta/ the second student. The English one is before the noun as it is seen in the above examples.

In some cases, the ordinals may also act as nouns, direct objects, predicatives:

Al doilea n-a venit./ The second has not come.

L-am invitat la teatru pe al doilea./ I have invited the second to the theatre.

Ea este a treia./ She is the third.

As a head, it may have adjuncts namely a prepositional phrase or a relative clause:

intre/ dintre/ din/ de langa + noun my be used in the above mentioned sentences:

Este a treia din grupa./She is the third of the group.

Al doilea care a plecat este sotul meu./ The second who left is my husband.

The ordinals may get special meanings in certain patterns such as:

Primim salariile pe cinsprezece./ We get the salaries on the fifteenth(of each month is understood).

Intai/ the first; prima/the first are associated with the superlative degree in patterns of the following type:o stofa clasa intai/ a first class cloth (of a very good quality).

The cardinals are connected with different parts of speech in a rather reduced number and only two elements are involved: intai; prim / the first. The former may be converted into an adverb: Intai munceste apoi te plimba./First work than walk.

The latter may form derived nouns such as : prim ministru/ prime minister.

All the other numerals form the topic of another paper.

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SECONDARY MORPHOLOGICAL ADAPTATION OF ANGLICISMS IN SERBIAN

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Abstract: *Rather than creating a new word or a coinage, a Serbian language speaker will always reach for a word of English origin. Consequently, we have been facing a flood of anglicisims in our everyday language. On the other hand, productivity of Serbian language has been reflected in the secondary adaptation of anglicisms. Once borrowed into Serbian, an anglicism gradually becomes adapted to its system and behaves like a native word. The final stage of the complex and successive process of integrating a word from a giving language (i.e. English) into the system of receiving language (Serbian) is the stage of replica, when a loanword becomes a fully adapted anglicism. A replica can be subjected to new modifications of various kinds in accordance with the structure of the receiving language. These changes occur in the process of secondary adaptation which takes places in the receiving language and is governed by its word-formation rules while using only its recourses to form new words.*

The author of the paper makes efforts to establish productive morphological processes of secondary adaptation of anglicisms in Serbian language, according to a selection of words recently borrowed from English language.

Keywords: anglicisims, language, replica, morphological level, secondary adaptation.

The present paper deals with secondary adaptation of anglicisms and other words of foreign origin at morphological level. An anglicism is any word borrowed from English which denotes a thing or notion as a component of English civilization. It does not have

to be of English origin, but it has to be adapted to the structure of English and integrated into English vocabulary. At the same time, once borrowed into Serbian language, an anglicism, as well as any other foreign word, gradually becomes adapted to this system and behaves like a native word (Filipović, 1990:17).

Integrating a word from a giving language (i.e. English) into the system of receiving language (i.e. Serbian) is a complex and successive process and involves adaptation at several levels (phonological, orthographic, morphological, syntactic, semantic). Having passed the stages of model and compromise replica, a loanword reaches the stage of replica, and becomes a fully adapted anglicism. However, the adaptation of a loanword often does not have to stop at the stage of replica - it can be subjected to new modifications of various kinds in accordance with the structure of the receiving language (Filipović: 1986:55). These changes occur in the process of secondary adaptation. It takes place in the receiving language and is governed by its word-formation rules while using only its resources to form new words.

Since no clear dividing line has been drawn between primary and secondary level in the consulted literature on the subject, some comments have to be made. Namely, a model can undergo three types of transmorphemisation: zero, compromise and complete. Free English morpheme that has been borrowed into Serbian with no bound morpheme, e.g. *boks, bridž, skaut* has undergone zero transmorphemisation. We speak of compromise transmorphemisation when free English morpheme is borrowed into Serbian together with bound English morpheme, e.g. *bokser, parking.* (Filipović: 1986). It is clearly stated that zero and compromise

transmorphemisation belong to the level of primary adaptation, while complete transmorphemisation is, on the one hand, usually treated as a secondary change, and on the other, as a primary. In the case of nouns and adjectives, any derivation carried out using Serbian bound morphemes is treated as a secondary change, while in the case of verbs the process of adapting English verb by adding Serbian bound morpheme to form an infinitive is treated as a primary change.

In another book, Filipović (1990) makes more precise distinction between primary and secondary adaptation, introducing two subtypes of complete transmorphemisation: primary and secondary. In offered classification, class-maintaining derivation is primary complete transmorphemisation, while class-changing derivation is secondary complete transmorphemisation. Still, it should be noted that this classification seems to be applicable only to suffixation. Prefixation is always class-maintaining, but in the same time it involves a change in meaning, so that it consequently implies formation of a new lexeme by the means of receiving language. This is the principle being adhered to in the present paper.

The selection of words recently loaned from English and having undergone secondary adaptation has been carried out on the bases of three sources, quoted in the references.

Secondary Adaptation of Adjectives: In the process of secondary adaptation of adjectives, adjectival suffixes of Serbian language are attached to bases of English origin that have undergone primary adaptation. Again, according to Filipović (1986: 146), there are very few adjectives directly borrowed from English (fer, grogi, fit) and all other borrowed adjectives are the result of secondary adaptation. In the following analysis the

adjectives borrowed from English adapted by adding Serbian suffixes, maintaining the form class of the base (adjectival) are treated as having undergone primary transmorphemisation, while only the adjectives adapted in the process of derivation which produces lexemes belonging to a form class other than the form class of the base (verb, noun), are treated as having undergone secondary adaptation. In other words, only class-changing suffixation has been dealt with, excluding the adjectives like: agresivan, alternativan, anksiozan, biseksualan.

The adjectives included in the corpus are sorted in tables according to the suffix added to a noun or a verb base to derive adjectives.

Table 1 shows one of the two most productive Serbian suffixes in the process of secondary adaptation of adjectives –an with its allomorph -ni, as well as suffixes –oni and -alan.

Table 1

-an		-ni	**-oni**
akustičan	pejdžovan	akupunkturni	aukcioni
Alelujan	personalizovan	ekspertni	frustracioni
Autiran	piratizovan	konfliktni	inovacioni
dajdžestiran	prestižan	kontaktni	integracioni
delikventan	prioritetan	licencni	koalicioni
dignitetan	promiskuitetan	startni	sertifikacioni
dolarizovan	robotiziran	statusni	
erotizovan	robotizovan	tabloidni	
favoritan	seksepilan	trendni	
favorizovan	seksualizovan	vinilni	
formatizovan	semplovan		
homofoban	skrembliran		**-al(a)n**
incidentan	stripovan		masmedijalan
miksovan	tajmiran		multimedijalan

modulisan			proceduralan
overdoziran			serijalan

Dealing with suffixes **–an** and **–ni** it should be mentioned that there is a dispute in literature whether these two should be treated separately or as one suffix. At the end of his argumentation, Klajn (2003:259) concludes that it is methodologically more correct to speak of one suffix –an and its allomorph –ni. For practical reasons, the established derivatives are given in separate columns.

Suffix **–an** can be attached both to a verb base and to a noun base. Attached to a verb base it produces passive participle/adjective, corresponding to past participle in English. Knowing that inflexion produces new forms of a single lexeme, while derivation produces new lexemes, we are facing another dilemma: whether to treat passive adjectives as inflectional forms of verbs or as derivatives. Klajn (2003:271) does not deal with them, since they do not belong to word-formation. On the other hand, analysing the same problem with present participle in English word-formation, Bauer (1983:40) says that "since the ending –ed can be used to create lexemes which are then used as if they belong to a different form-class from the word-class of the base, it appears to be derivational in nature". Having in mind that in Serbian these forms are called adjectives and often used attributively to modify a noun, it was assumed justified to include them in the secondary adaptation of anglicisms.

Suffix –an is particularly productive with verb bases ending in –izovati (e.g. *erotizovan, favorizovan, piratizovan*) and –ovati (*miksovan, skremblovan*), but it is added to other verb bases as well. As past participle in English, its meaning is passive, i.e. 'sth that is v+ed'.

The suffix is also tacked on to nouns to derive adjectives. Except for the cases of *akustičan* and *akupunkturni,* all other bases are anglicisms that have undergone zero transmorphemization. As for its meaning, according to Klajn (2003:261), any attempt to define it semantically would be in vain. All that can be said is that descriptive –an/-ni expresses certain feature of motive noun (i.e. 'which is like, has the character, the quality of'), while relative –ni expresses certain relation to motive noun.

Complex suffix **–oni** appears with noun bases which have undergone primary complete transmorphemization ending in –ija (*aukcija, inovacija, koalicija*). It can be assumed an extended variant of suffix –ni.

Suffix **–alan** is of foreign origin, attached exclusively to noun bases deriving relative and descriptive adjectives.

Table 2 illustrates the established derivatives of suffix –ski with its allomorphs –ški and –čki.

Table2

-ski/-ški				-čki
albumski	hardlajnerski	njuz-magazinski	softverski	akustički
alijenacijski	hardverski	oditorski	songrajterski	eskapistički
audiofilski	hepeninški	piratski	sponzorski	informatički
bilderski	hitmejkerski	procesorski	surferski	lobistički
brokerski	koalicijski	programerski	svingerski	makrobiotički
Dilerski	kompjuterski	programski	taktizerski	mazohistički
diskriminatorski	kompromiserski	provajderski	tinejdžerski	prezentistički
dizajnerski	koncepcijski	reperski	trilerski	robotički
diznilendski	koncepcijski	robotski	vaterpolski	sadomazohistički
džezerski	kondomski	rokenrolski	videofilski	seksistički

ekološki	konzumentski	rokerski	vikendaški	
fajterski	linčerski	rolerski	vikendski	
fankerski	laserski	satelitski	viktimološki	
favoritski	marketinški	selektorski	vinilski	
golgeterski	menadžerski	snajperski	virusološki	
hakerski	modelski			
hamburgški				

Suffix **–ski** with all its allomorphs certainly represents the most important relative suffix in Serbian (Klajn, 297). Considering the number of derivatives found in the corpus, this statement has been proven in the case of secondary adaptation of □ransmorph. It is used exclusively with a noun base to form relative adjectives. It is worth noting that bases of numerous derivatives are nouns with compromise □ransmorphemisation denoting agent, like *broker, diler, haker, fajter, hitmejker* etc. Its allomorph **–čki** is attached to a noun base being completely transmorphemized ending in –ka and –izam.

In its most general meaning, suffix –ski expresses relation to motive noun denoting animate notions, especially agents (*bilderski, brokerski, dizajnerski),* or various kinds of inanimate notions, concrete or abstract (*albumski, alijenacijski, koalicijski).*

Table 3 shows other suffixes found in the corpus.

Table3

-ovski		-evski	**-ičan**	**-ći**	**-ijski**
artovski	samitovski	japijevski	Hitičan	pulsirajući	medijski
bitlsovski	stripovski	tvigijevski	homofobičan	registrujući	multimedijski
džetsetovski	svingerovski	torijevski	kokakoličan	relaksirajući	promocijski
hajdparkovski	trendovski		televizičan		
kablovski	vampovski				
montipajtonovski	vulfovski				
njudilovski					

Suffix **–ovski** can be treated either as a sequence of two suffices (suffix –ski added to possessional adjective derived by adding suffix –ov to a noun base: the pattern would be: noun base + ov + ski) or as a single suffix attached to a noun base. To consider –ovski as a single suffix (some kind of variant of suffix –ski) is perhaps more justified, since –ov seems to be added for no other than phonological reasons. Klajn (2003:306) considers it a single suffix. In that case suffix –ovski with its allomorph –evski can be treated as a suffix attached to noun bases deriving relative adjectives in the process of secondary adaptation. Except for *svinger*, all other bases are nouns with zero □refixation□isation.

Suffix **–ičan** is of foreign origin. It is attached only to noun bases to derive descriptive adjectives.

Suffix **–ći,** is used exclusively with verb bases to derive adjectives corresponding to English present participle. Klajn (2003: 309) points out that the suffix has become extremely productive under recent influence of English language. However, it does not seem particularly productive in the case of □refixatio, or at least the corpus has not shown that.

Suffix **–ijski** is tacked on to noun bases ending in –ij or –ija. It seems to be an extended variant of suffix –ski.

Two other suffixes have been found in the sources: **-ast** and **–ovit**, but they are of extremely limited productivity. Both are used with noun bases deriving adjectives with the meaning of similarity. The only two examples are: *stripovit* and *pudingast*.

Prefixes are attached to adjectival bases to derive new lexemes, adjectives with a change in meaning: negative, contrast, place, degree… The process is class-maintaining. Except for *fer (nefer*), all other cases of □refixation involve suffixation, either at primary or secondary level, so that we can speak only of combination of two derivational processes: suffixation and □refixation.

Table 4 contains all the examples of the most prolific derivational process in the corpus – □refixation with the negative prefix ne- before adjectival base. Apart from pure negation, the suffix has the meaning of contrast.

Table4

ne-				
neerotski	nefasciniran	nekomentarisan	neproceduralan	nerezidentan
neintegrisan	nefer	nekomunikativan	neprofitabilan	neseksipilan
mesublimisan	nefiltriran	nekooperativan	neprofitabilan	neseksistički
neadaptiran	nefinansijski	nekorigovan	neprofitan	neseksualan
neafirmisan	nefleksibilan	nekorumpiran	neprosperitetan	neselektivan
nealternativan	neformalan	nemanipulisan	nereceptološki	nespecifikovan
neargumentovan	neforumski	nemarkiran	nekonkurentan	nespecijalizovan
neautorizovan	nefunkcionalan	nemonumentalan	nekonstitutivan	nestandardan
neekološki	neholivudski	nemoralizatorski	nekontaminiran	nestandardizovan
neeksplicitan	neidentifikovan	neneurotičan	nekonvencionalan	nestimulativan
neeksplodiran	neindividualizovan	nenuklearan	nereflektovan	nestrukturisan
neemancipovan	neinformativan	neporno grafski	nereformisan	nevarijantan
nefanatičan	neisforsiran	neprivilegovan	nerestriktivan	
nefantomski	neisprovociran			

Table 5 Other native prefixes

bez/bes-	**van-/izvan-**	**pred-/pret-**	**nad-**	**Protu-/protiv**
Absence (without)	place (out of)	time (before)	position and degree (above)	opposition
beskonfliktni	izvaninstitucionalan	preddemokratski	nadgenijalan	protivradarski
beskontaktni	vanbudžetski	preddiskursni	nadgradacija	protivsatelitski
besperspektivan	vanfudbalski	predde liričan	nadideološki	protuamerički
bespilotan	vaninstitucionalan	predmedijski	nadinstanca	
bezatomski	vaninteresni	predorgazmički	nadindividualnost	**pod-/pot-**
bezbudžetni	vanpansionski	predorgazmičan	nadinteresni	position and degree (under)
bezdimenzionalan	vanparlamentaran	predtinejdžerski		podeksponiran
bespartijski	vanproceduralan	pretkompjuterski		podkontekst
besfiltarni	vanscenski	pretkongresni		potkalibarski
	vanserijski			
	vanstatutarni			

All the prefixes in Table 5 are native prefixes tacked on to adjectival bases to derive new adjectives. In majority of cases they are attached to adjectival bases that

have undergone secondary complete transmorphemization. The meanings of prefixes are provided in the second column of the table. Prefix bez- with its allomorph bes- does not have the function to negate adjectives, but the noun lying in their base. As all other prefixes in the table it is combined with suffixes –an and –ski. Prefix van- (with its variant izvan-) rarely has literal spatial meaning, but more often figurative. Prefix pred- with its allomorph pret- has literal meaning 'before'. Prefix nad- in all cases has abstract, figurative meaning, and not spatial. English correspondent of prefix protiv- (with its variant protu-) is counter-. Prefix pod- has spatial and figurative meaning.

Table 5.1

iz-/is-			**do-**	**od-**
isfanatizovan	istestiran	izejakuliran	doregistrovan	odsimuliran
isforsiran	istraumiran	izideologiziran	dokapitalizovan	
isfragmentiran	istreniran	iziritiran	dopumpan	
iskomercijalizovan	izbildan	izmanipulisan		
isprogramiran	izblefinan	izmiksan		**na-**
isprostituisan	izdegenerisan	izmistifikovan		nabildovan
isprovociran	izdizajniran	izredigovan		

In spite of the fact that prefixes given in Table 5.1 actually belong to the category of prefixes, it seems that they are not part of prefixation of adjectives. Namely, they have not been added to adjectival bases, but to verbal bases, i.e. they have been derived from imperfective verbs that have gone through the process of prefixation to derive perfective verbs. The pattern would be:

dizajnirati, impr. → izdizajnirati, perf. → izdizajniran

bildovati, impr. → nabildovati, perf. → nabildovan

Klajn (2002) does not classify these prefixes as ones that go with adjectives, and the only reason they are offered here is for the review to be more illustrative.

Secondary Adaptation of Nouns: Once again a distinction should be made between primary and secondary complete transmorphemization. In the process of primary complete transmorphemization of nouns, the bound-morpheme from the giving language is replaced with the bound morpheme (suffix) from the inventory of the receiving language with the same function and meaning (e.g. farm → farm+a; jungle → džugnl+a). Complete transmorphemization of nouns to be considered secondary, domestic suffixes are to be tacked on to adjectival or verb bases to form new nouns (class-changing), or to noun bases (class-maintaining) to form new lexemes with a change in meaning. Numerous suffixes are found productive in this process, illustrated in the tables below.

Table 6 Suffix -nje

-nje			
apsurdizovanje	editovanje	komercijalizovanje	semplovanje
asociranje	erotizovanje	konvertovanje	skeniranje
bejbisitingovanje	fiksanje	kuliranje	skrečovanje
bildovanje	filmovanje	linčovanje	skremblovanje
Čekiranje	guvernerovanje	lobiranje	skriniranje
četovanje	hakovanje	logovanje	skrolovanje
dabovanje	ideologiziranje	miksovanje	sprejanje
daunloudovanje	informisanje	mitingašenje	startovanje
dilovanje	klik-klakanje	recikliranje	surfovanje
dizajniranje	kloniranje	reketiranje	trekovanje
džeziranje	klonovanje	repovanje	

Table 6 shows all the examples of derivatives of neuter gender ending in –nje, the most productive suffix in the corpus forming nouns out of verbs. Looking diachronically, verbal nouns used to be derived by adding suffix –je to passive participle/adjective in Serbian (e.g. apsurdizovan+je → apsurdizovanje). But today we do not feel –je but –nje as a suffix, with infinitive being its derivational correlation. However, out of phonological reasons and due to unpredictable effects of analogy, a clear dividing line cannot be drawn between diachronic

and synchronic type of derivation (Klajn, 2003). Klajn points out that nouns built up in this process are not deverbal nouns, but pure example of verb nouns, corresponding to English gerund. All the derivatives listed in the table are action nominalizations.

Table 7 Other suffixes forming nouns

-nost	**-acija/-zacija**	**-ac**	**-ist**	**-ovac**
adaptibilnost	apsurdizacija	agresivac	akupunkturist	džetsetovac
agresivnost	demistifikacija	alternativac	bridžista	hardkorovac
alarmantnost	demotivacija	anonimac	ekologist(a)	japijevac
alternativnost	dezinformacija	apstraktivac	globalist(a)	mapetovac
anksioznost	dezintoksikacija	arbitrarac	integrist(a)	montipajtonovac
asimiliranost	digitalizacija	aseksualac	intervjuist	natovac
asocijativnost	diversifikacija	biseksualac	kokainist(a)	grinpisovac
avangardnost	dolarizacija	depresivac	kolumnist(a)	vestinghausovac
biseksualnost	elaboracija	egzekutivac	kompjuterist(a)	
decentnost	eskalacija	heroinac	perfekcionist(a)	
delikventnost	globalizacija	hevimetalac	radarista	
devijantnost	kompjuterizacija	hororac	seksist(a)	
filmičnost	kriminalizacija	marginalac	vokalist	
frustriranost	nominacija	mobilac		
glamuroznost	operacionalizacija	oldbojac		
globalnost	profesionalizacija	seksualac		
ideologiziranost	provincijalizacija	specijalac		
integrisanost	regionalizacija			
interaktivnost	robotizacija			
koincidentnost	satelizacija			
komercijalnost	vesternizacija			
kompatibilnost	vijetnamizacija			
kompetitivnost				
kondiciranost				
kredibilnost				
multimedijalnost				
politizovanost				
profitabilnost				
sofisticiranost				
strukturiranost				

Table 7 contains suffixes **–nost** and **–acija**, both used to derive abstract nouns of feminine gender. Suffix –nost, as an extended variant of suffix -ost is used with adjectival bases ending in –n(i), with the meaning ‘state,

quality, condition of…'. Foreign suffix –acija is used with verb bases ending in –isati, -ovati, and -irati to produce action nominalizations.

The other two suffixes included in the table are **–ac** and **–ist**, deriving nouns of masculine gender. Suffix –ac can be attached to a noun (*hevimetalac, heroinac*), verb *(arbitrarac, egzekutivac*) and adjectival base (*agresivac, anonimac*). It has a number of distinguishable relative meanings, but they all seem to be limited to male persons. Tacked on to adjectival base, it denotes a person having a certain quality. Noun derivatives have the meaning in relation to the notion expressed in the base, usually denoting a person belonging to some group, movement or profession. Verb derivatives have the meaning 'a person who does sth' (i.e. agentive nominalization). Complex suffix **-ovac** with its allomorphs –evac and –jevac is tacked on to a noun base. Speaking of meaning, derivatives are motivated by the noun in the base. Most examples given in the table are derived from names, denoting a follower of a movement.

Suffix **–ist(a)** is very productive international suffix. It is attached both to noun and adjectival bases, in most cases denoting a person who has active relation to the notion expressed in the base of the derivative (follower, member, profession).

Table 8 Suffixes forming nouns: -izam, -stvo, -aš, -ar.

-izam	**-stvo**	**-aš**	**-ar**
biseksualizam	donatorstvo	filmaš	bioenergetičar
vorkaholizam	inovatorstvo	kompjuteraš	informatičar
mačizam	kompromiterstvo	reketaš	katastrofičar
perfekcionizam	liderstvo	infarktaš	makrobiotičar
eskapizam	sponzorstvo	kompleksaš	ekologičar
avangardizam	menadžerstvo	mitingaš	kokakoličar
apstraktizam	tinejdžerstvo	pingpongaš	robotičar
bodibilderizam	autsajderstvo	raketaš	ruksakar
kokainizam	erotomanstvo	sankcionaš	stripar
konzumizam	aferaštvo	softveraš	filmičar
konzumerizam	soumenstvo	hardveraš	

hipicizam		skuteraš	
seksizam			
trijumfalizam			

Like suffix –ist, suffix **–izam** is of foreign origin. There is a question whether suffix **–izam** should be treated as a suffix productive in Serbian independently forming new nouns or as a foreign suffix borrowed from English together with the base. In the first case all the examples can be classified under secondary adaptation. In the second, some anglicisms have undergone only primary adaptation (*seksizam, trijumfalizam, eskapizam*…), adapting suffix productive in English –ism by replacing it with the same, phonologically different suffix –izam. Pure examples of secondary adaptation are derivatives like *avangardizam, bodibilderizam, hipicizam*. In any case, it is tacked on to noun and adjectival basis to form abstract nouns of masculine gender, denoting a real or pseudo-principle or a system of principals.

Suffix –stvo, with its allomorph –štvo is very productive Slovenian suffix added to variety of bases in Serbian (Klajn, 2003:185). In the case of secondary adaptation of anglicisams it is attached chiefly to personal nouns (agentive nominalizations), forming abstract nouns of neuter gender. To classify its meanings specifically would be very complicated. In general, it denotes an action, state or condition related to the sense of the base. Suffixes **–aš** and **–ar** correspond to English suffixes –er and -ist. They are attached to abstract and concrete nouns to derive personal nouns of masculine gender, in most cases denoting male agents.

Table 9. Suffixes deriving nouns: -ka, -ica, -kinja, -ke.

-ka			**-ica**	**-kinja**
alijenka	longplejka*	intervjuerka	čirlidersica	avangardistkinja
bejbisiterka	nuklearka*	rokerka	ikonica	favoritkinja
bilderka	pankerka	astmatičarka	kolumnistica	snajperistkinja
biznismenka	snajperka*	senatorka	minica	

bodibilderka	tinejdžerka	strendžerka	misica	
darkerka	vorkoholičarka	manipulatorka	mitingašica	**-ke**
dilerka	japijevka	sprinterka	psihijatrica	martinke
dizajnerka	reperka	svingerka	serijica	mokasinke
džogerka	musketarka	šoumenka	singlica	rolerke
frontmenka	realizatorka	trendseterka	šoumenica	
kongresmenka	dijetalka*	aligatorka	turistica	
kulerka	profiterka	ambasadorka	tvigica	

In majority of cases, prefixes –ka, -ica and –kinja form feminine nouns parallel to masculine personal nouns. The most productive suffix in this category is **–ka**, being simply tacked on to the masculine counterpart (noun base) to derive a female agent or to adjectival base to derive female person having qualities expressed the base. The exceptions are *nuklearka, longplejka, dijetalka*, concrete nouns of feminine gender. Suffix **–ica** has very wide range of derivatives. In some cases, it derives female persons as counterparts of male persons (*kolumnistica, turistica, misica*), in others it can derive diminutives (*ikonica, serijica*). It can also be tacked on to adjectival base to derive personal or concrete nouns of feminine gender *(minica, tvigica, singlica*). Suffix **–kinja** is used exclusively with noun bases to form female personal nouns as counterparts of male nouns. Suffix **–ke** is actually suffix –ka in nominative plural, but it is given as a separate suffix, since it is productive in forming derivatives of very narrow meaning, i.e. type of shoes.

Apart from –ica in some cases, there is another suffix which is very productive in forming diminutives of anglicisms: suffix -ić with its allomorph **–**čić. Table 14 offers all the examples of this type of suffixation in the corpus. Some of the derivatives are not classic diminutives derived from noun bases, but from adjectival bases (minić, pornić, softić).

Table 10 Suffix -ić

-ić/-čić						
bikinić	filmić	hitić	intervjujčić	ponić	stripić	softić
djutić	fudbalerčić	infarktić	minić	pornić	prezervativić	statutčić

Table 11

-ak	**-ija**	**-aj**	**-ša**	**-aža**
perverznjak	Hamburgerija	pankeraj	birnetuša	reciklaža
pornjak	Piraterija	sponzoraj		montaža

Table 12

-nik	**-ač**	**-če**	**-ačina**	**-ice**	**-ijada**
angažovanik	ilustrovač	buldožerče	seksačina	bokserice	stripijada
				tenisice	

Tables 11 and 12 offer other suffixes found in the sources. They are of various patterns of derivation and with variety of meanings, but with very few derivatives, in most cases only one. In other words, although being present in the process of secondary adaptation of nouns, these prefixes are of extremely limited productivity. Some of them are stylistically marked (-ak, -aj, -ša, -ačina). It should be mentioned that neither Mrazović (1990) nor Klajn (2003) recognize –aža as a suffix deriving nouns. However, Babić (1986) classifies it as a suffix added to foreign bases producing deverbal nouns.

As in the case of adjectives, prefixes are attached to noun bases to form new nouns with a difference in meaning. The process is class-maintaining and involves native as well as foreign prefixes. The second column of the tables

illustrating prefixation offers their meanings, and sometimes, their correspondent prefixes in English.

Table 13 Prefixation with the most productive prefix deriving nouns: ne- and prefixes pred-, pre- and pod-.

ne-		**pred-/pret-**	**pre-**	**pod-/pot-**
negation and contrast		*position, hierarchy: 'pre'*	*degree: 'over'*	*position, hierarchy: 'sub'*
nekomunikativnost	neiskompleksiranost	pretplaniranje	prebukiranost	podsistem
nekonvencionalnost	nekomercijalnost	pretprogramiranje	predoziranost	poddisciplina
neadaptivnost	nemiting	pretprodukcija	preregistracija	podsklop
neargumentovanost	neisforsiranost	pretpromocija	preklasifikacija	potkategorija
nebestseler	nekomercijalnost	pretfinansiranje	preegzistencija	potkontekst
nedistanciranost	nekompetitivnost	predvarijacija	preorganizacija	potprogram
needukovanost	nekomuniciranje	predgrupa	prestruktuiranje	
neemancipovanost	nekooperativnsot	predeksplozija		
neemigrant	neprofesionalizam			
neemitovanje	neprofesionalnost		**vele-**	
neemotivnost	neselektivnost		*amoount*	
neinicijativnost	nefleksibilnost		velekorupcija	
neinstitucija	nerafiniranost		veleprofit	
neintervenisanje	neprogramer			

Table 14 Other native prefixes

bez-/bes-	**nad-/nat-**	**iz-/is-**	**do-**
negation and contrast	*position, hierarcy*		
beskompromisnost	nadindividualnost	iskompromitovanost	Dokvali-fikacija
beskontakt	nadinstanca	istestiranost	domobilizacija
beskonfliktnost	natkompenzacija	isplaniranost	dokapitalizacija
besperspektivac	natkomponenta		
besperspektivnost			

su-	**van**	**na-**	**dvo-**
parthership	*place*		*number*
suinvestitor	vaninstitucionalnost	nabildovanost	dvokomponentnost
suorganizator	vanpersonalitet		

Table 14 illustrates all other native prefixes present in the corpus. All can be attached to nouns that have undergone primary and secondary transmorphemization. In the case of complete primary or secondary transmorphemized bases, the process involves suffixation, as well. As in the prefixation of adjectives, the prefixes iz-/is-, od-, do- and na- have not been added to noun bases to form new nouns, but to verbal bases, imperfective verbs that have gone through the process of prefixation to derive perfective verbs. The nouns with these prefixes have been derived out of such verbs.

Secondary Adaptation of Verbs: In most cases, secondary adaptation of verbs deals only with prefixation, since suffixation has been carried out in the process of primary adaptation. However, same examples of suffixation in the corpus are found that can be treated as secondary adaptation, involving class-changing derivation.

There are several examples of suffixation where a noun acted as base for suffixation to give verbs, not existing in English language as verbs: *dolarizovati, stripovati, tabuisati, pingpongovati*. Apart from this, there is another, more prolific pattern of derivation producing verbs. It appears when English gerund, already adopted at primary level as a noun acts as a base for deriving verbs. Derivatives established according to this pattern (noun base (anglicism ending in –ing + Serbian infinitive suffix)found in the corpus are the following:

dopingovati, dzogingovati, liftingovati, mitingovati, presingovati, rejtingovati, sopingovati.

When we speak of prefixation, in majority of cases the pattern is the one in which an imperfective verb goes through a process of prefixation to give perfective verbs. The examples of all the prefixes found productive are given in Table 15.

Table15

Suffixes	**Derivatives**
do- *additional action*	doakumulirati, dofinansirati, dokapitalizovati
iz-	izbrifirati, izdizajnirati, iziritirati, izmanipulisati, izmistifikovati, izlobirati, ishalucinirati, isprogramirati, istestirati, istraumatizovati, iskenirati, isfinansirati, isfrustrirati, izblefirati, izbojkotovati, izgenerisati, izdegenerisati, izintervjuisati, izmiksati, izrelativizirati, izseksati, izsimulirati, isparkirati, isprintati, isfinansirati, isprojektovati
od- *reiteration*	odreagovati, odblokirati, odboksovati, odstatirati, odskijati, odbojkovati
pre-	prebukirati, predozirati, preparkirati, preregistrovati, prestruktuirati, prestrukturisati, preforsirati, prearanžirati, prekodirati, preformatirati, preformatirati
za-	zafinišiti
na-	nasprejati, nabildovati,

Dealing with verbs, it is worth noting that there are examples of transforming English verbs into reflexive verbs, which can also be assumed to be a process of secondary adaptation of anglicisms: *overdozirati se, parkirati se, printovati se, registrovati se*.

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THE INFLUENCE OF INFORMATIONAL TECHNOLOGIES, IN THE FIRST PLACE INTERNET, ON "SMALL" LANGUAGES

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Abstract: *In spite of the fact that they, among other things, propagate multiculturalism and multilingualism, hiding the real reasons for their existence, globalization and other prevailing contemporary tendencies, find ideal grounds in informational technologies. The development of informational technologies in a simple way and deceptively has been offering the image of all people equality. On the one hand, English language used to be the basis of all informational technology, as well as internet itself, penetrating each and every other world language, while, on the other hand, many further steps have been made, in the sense that a great deal of sites has been translated into local languages, or has started to offer a certain number of options in local languages. The paper deals with concrete cases of internet sites which have been localized, trying to estimate to what an extent they really and truly contain local languages, not anglicisms.*

Keywords: *informational technologies, internet, web site, localization.*

With the appearance of home computers (Commodore, Atari, Spectrum) during the 70-ies of the last century, the final stage of the informational development began, known as the informational era. The development of personal computers, mobile phones, satellite communication and, finally, the Internet has brought us to the nowadays frequently used term “global

village". Such an expression should point to the fact that the insurmountable boundaries have been overcome, that we are all the same, that we all have all pieces of information and the whole knowledge available, i.e. that all people on the planet are equal.

Unfortunately, these statements are far from the truth and the factual state, material grounds being the main obstacle for the idea to come true, and it will remain so for a long time before the term "global village" becomes our reality. However, even if we neglected the real state of things, we would find ourselves before various barriers, as language, culture, religion, way of life etc. Language being listed in the first place, as the basic prerequisite for any communication, we come to the situation in which "small" languages start gradually to lose their identity.

The first and basic versions of operational systems used since the II world war to the middle of the 80-ies of the 20th century relied almost exclusively on the usage of English language. Rare attempts to use some other language were condemned to failure due to vary narrow range of users, who were in the same time trained and educated to use operational systems in English language. Small markets, high price of translation of operational system almost completely discouraged any participation is such projects.

The first personal computers being construed, the success in the application of small computers designed in such a way and the appearance of Microsoft operational system called DOS (Disc Operating System) has led to the changed informational image of the world. Computers with their relatively low prices have become available to a great number of users. Applicative programs in the first place purposed for home usage – typing, home finances, simple mathematical operations

and finally games, represent a new market of informational industry, which is only at its outset. Almost as a prophet, Bill Gates at the head of Microsoft (in the 80ies of the 20th century) realised that computers and informational technology would spread as a disease all around the world. What was neglected in any other industry, i.e. the influence of the buyer on the look and functionality of the product, was something like a direction for the development of Microsoft. Carefully listening to a buyer, i.e. a user, and in a way awarding his or her critics and pieces of advice, this firm has been accordingly designing its products. As an initially poor and lacking operational system, MS DOS has gone through more versions developing mostly through adding new user programs and recognizing new devices, which have been changing, i.e. appearing even faster. However, within the mentioned operating system very soon a basis for "localization" has been developed, i.e. the adjustment of operating system to the characteristics of a given country. At the very beginning it was possible to set date and time, according to particular geographic area, but very soon (although viewed from aside, even maybe too late for some relatively small groups of users), a possibility appeared to show and use letters characteristic for numerous alphabets, i.e. languages. In Serbian language, for example, it was possible to display characteristic Latin letters like ČĆŠĐŽ, but, on the other hand, MS DOS has never, in its initial version, i.e. versions made it possible to use Cyrillic letters on computer. Furthermore, the users have often not been able to do these adjustments, due to inefficient informational literacy and the lack of needed staff who would deal with the issue more seriously.

The fact that "localization" has not been carried out because of the above mentioned reasons has

influenced the appearance of writing of a whole set of words in a completely new way. On the one hand, the letter Š was written as S or Č as C, while the letter Ć was also written as C, leading to disappearance of the difference between the letters, i.e. the phonemes (in the case of Serbian language there are 30 graphemes and 30 phonemes), Č and Ć. In the same time, there is a large number of words which written in this way have completely different, but meaningful meaning. Consequently this can very often lead to confusions. There is another interesting phenomenon – the letter Š is written SS, Ž – ZZ, and Č and Ć as CC. This procedure of doubling letters reminds of the way it is written in Anglo-Saxon and German languages. Such a way of writing has even today remained in the usage of mobile phones in which Serbian language has lost itself in the process of "localization", but here the reasons should be searched for in a way in which mobile phones found their way to our market (most often – illegally).

TABLE

On the other hand, the situation in which there are not precisely defined standards has led to the appearance of the whole variety of ways to use the characters which are rarely or not at all used in a language as a replacement for local characters. The most well known code pages which in certain ways (most often those regarding software, rarely hardware) have overcome the insufficiencies of operational systems are Yuscii, UniChair, as well as the code pages of the magazine *Računari* and *Moj mikro* etc. The characters { }~ @ etc were used by the means of software to give on the screen or printer the suitable display of local signs, i.e. letters.

Microsoft and manufacturers of computer equipment were in a way forced to "set" standards and

form code pages (Serbian language and those similar to it use the code page marked by the number 852). The code pages have soon become accepted by certain groups of users, while a great number of users has kept to their freely defined way of display of local characters (in Serbia concretely, i.e. Yugoslavia, the code pages Yuscii, UniChair, as well as the code pages of the magazine *Računari* and *Moj mikro* etc).

Finally, with the appearance of graphical operating system Windows, more precisely the version Windows 98SE, Microsoft faced far more favourable situation and internationally defined standards (Serbian and similar languages use code page 1250). This situation has pushed aside all the remaining standards and has become dominant and final.

Having introduced some kind of order in the display of letters, Microsoft has turned to words, i.e. sentences and texts. The recent version of operating system Windows marked XP has been almost completely translated into Serbian, and there is a Cyrillic version, as well. Program package Office XP has also been translated and adjusted to Serbian language and in the same time the tools for grammar and spelling have also been built in. This very move, which was to be a step towards legalisation of software in Serbia and which was assessed as a gesture of good will by Microsoft, has failed to fulfil the expectations, mostly because the state has not introduced legislations regarding the protection of authorship rights. However, we did not have the expected success to a much greater extent due to the fact that the users have already become used to the original (English) versions.

The procedure of translation of operating systems and applicative programs has demanded the use of the existing vocabulary, but it also implied its

supplementation, which has come down to borrowing. More precisely, we are talking about a process which was long ago over, due to the lack of Serbian adequate words. Very often inadequate use of Serbian words has let to borrowing of foreign words as those much more appropriate for intercommunication man to man, man to computer and computer to man. English language, which has already been marked as a dominant at the ousted of informational technology development, once again appears as the best answer for all the above mentioned dilemmas. But here we come to a significant difference between the two periods – while in the beginning of informational era it involved very few people, today the use of computers is broadly spread, leading to much greater and more aggressive influence of English language. "Small" languages have consequently become and remained neglected.

The outstanding growth and development of informational technologies has caught many social spheres off guard and unable to adjust and accept the changes inevitably taking place in the end of the previous and the beginning of the new, 21st century. The Internet, whose history goes "far back" in informational sense, is realistically viewed, a completely new social and phenomenological phenomenon. In the basis of the Internet development lies fast technical growth, while, on the other hand, the basic idea on the exchange and availability of knowledge, which is in the basis of the world web, relies almost completely on the need for universal way of communication and understanding. If we waited for the contents which almost instantly appear on the Internet pages to be translated into another language, whey would lose their topical interest. Therefore they almost always appear in English language, which became dominant on the "net". More

constant contents which have been translated are connected by hyper links and point to similar or more detailed information, which again very often are not translated, but require English language command.

Like in a vicious circle, many owners of the most famous browsers (Google, Yahoo) always at first pages of their sites offer a large number of "localized" options, but each next step in surfing simply brings us back at the beginning – the user should have a sound English language command. Numerous commercial sites also at their first pages offer the choice of a country, i.e. a language, but after first screens, which might contain most basic information on the subject, the local language is lost by going deeply in more detailed contents.

The mentioned phenomena lead to increasingly greater need for learning English language in schooling process (throughout primary and secondary school, a sometimes even at pre-school age). This, of course is not negative. However, on the other side, we often face disinterestedness and lack of motivation for other foreign languages (German, Russian, and French) which used to be equally learnt in our schools. Furthermore, the excessive presence of English language in some parts of our country may cause aversion towards all that is English, or, to be more precise, American.

Finally, the missing segment is a fact that during informational revolution it might have been possible to make programs – translators, which would smoothly and quickly do the job of translation for us. It is a fact that there were many such attempts, but there were no results – the language versatility, its wealth and impossibility to introduce strict rules and patterns in any language, while we all know that informational technology is based on strict and precise patterns, have let to the failure of such projects. It might be that this very fact was and will be

decisive in the preservation of "small" languages, as a way and means to preserve all the features and marks of local languages, as well as the spirit of "small" nations, not allowing it to become a pattern which is to be "installed" on a computer in an automated process.

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NOTES:

[i] in order to emphasise the common grounds in the study of 'mood' and 'modality' in English and Romanian, very difficult to acknowledge in the traditional grammar of the Romanian language, this study considered the chapters on *Personal Moods* (I, pp. 358-394), *Non-personal Verbal Forms* (I, pp. 453-543) but also the chapter on *Modalization* (II, pp. 673-697) of the *Gramatica Limbii Române* (Ed. Academiei Române, Bucuresti, 2005.)

[ii] for example in F.R. Palmer, *Mood and Modality,* Cambridge University Press, Second Edition, 2001, pp. 7-11.

[iii] see *GLR I,* p. 483.

[iv] *Ibid.,* p. 359.

[v] F.R. Palmer, *op. cit.,* p. 21.

[vi] *GLR II,* p. 673.

[vii] in *The Philosophy of Grammar*, London, Allen and Unwin, p. 313.
[viii] *GLR I,* p. 360.
[ix] *Ibid*., p.361.

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