THE FABRICATION OF TESS OF THE D'URBERVILLES
AS *FEMME FATALE*

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Abstract: *In a consumerist society the human body becomes a fetish, and sexual fetishism is also expressed in the 19th century literature through the prototype of femme fatale. Most authors, who dealt with this issue, highlight the display of power imposed by the fetishized body on the persons who desire it. Due to the bourgeoisie's hypocrite morality, the 19th century society wanted to conceal sexuality, this being reflected in different forms of prostitution. The female body seen as fetish by male consumers establishes the relation between the buyer and purchaser. Many young girls traded/were forced to trade their bodies and this trade affected all levels of society. We have chosen for our analysis Thomas Hardy's Tess of the d'Urbervilles, having the intention to extend Tess' presentation from the archetypal victim into defining her as a possible femme fatale. Our survey is based on the identification of a certain type of sexuality through a form of sexual focus on an object or a body part. Tess' body becomes a fetish due to Hardy's persistent presentation of her sexuality, the text continually reminding the readers that her beauty and charms are not only tragic, but also fatal. This fatality is disclosed gradually and this process of unveiling enhances her physicality and seduction, but also the ultimate fear that underneath these 'veils' lies something repugnant or disturbing for Victorian society (as her 'bad blood' or her tendency to violence).*

Keywords: *fatal sexuality, degeneracy, erotic fetishes, subversion of male dominance, femme fatale.*

Rezumat: *Într-o societate consumeristă, corpul uman devine un fetiş, iar fetişul sexual este exprimat, în literatura secolului XIX, şi prin prototipul femeii fatale. Mulţi autori, care au abordat acest subiect, subliniază puterea pe care o emană un corp fetişizat asupra oamenilor care-l doresc. Dată fiind moralitatea ipocrită burgheză, societatea secolului XIX era dornică să ascundă sexualitatea, manifestată prin diferite tipuri de prostituţie. Corpul femeii perceput ca un fetiş de către consumatorii masculini stabileşte o anumită relaţie între cumpărător şi vânzător. Multe femei tinere îşi vând sau sunt forţate să-şi vândă corpul, iar acest târg afectează toate clasele sociale. Am ales să analizăm romanul lui Thomas Hardy „Tess of the d'Urbervilles" cu intenţia să extindem analiza lui Tess dintr-o victimă arhetipală într-o posibilă femeie fatală. Studiul nostru se bazează pe identificarea unei anumite părţi a corpului drept un obiect fetişizat. Corpul lui Tess devine un fetiş datorită insistenţei cu care Hardy îi prezintă erotismul. Textul aminteşte mereu că frumuseţea şi farmecul lui Tess sunt fatale atât ei, cât şi celorlalţi. Această latură de fatalitate este dezvăluită gradual accentuând puterea de seducţie a corpului ei. Dar întotdeauna există teama că sexualitatea feminină este atât dezgustătoare, cât şi periculoasă pentru victorieni (în cazul lui Tess, vorbim de anumite tendinţe violente moştenite genetic).*

Cuvinte-cheie: *sexulitate, fatalitate, degenerate, fetişuri erotice, subversiunea puterii masculine, femeia fatală.*

The Victorian Age is generally perceived as an era full of changes, these mainly due to the industrial revolution, which 'revolutionized' not only the industry, the economic market and the labour force, but also brought about a challenge of the usual gendered discourses. Female writers such as the sisters Brontë, Elizabeth Gaskell, were challenging the usual conventions by building female characters with feelings, will and intelligence; these passionate female characters, included by both female and male writers in their writings, sometimes offended the 'respectable' public. Though women's rights and opportunities were flourishing in the Victorian Age, the male writers still delivered contradictory representations of women. The female body had been long idealised, but also objectified and fetishized, and the Victorian culture was not an exception. The social conventions which imposed women how they should dress their body, how they should look, which hairdo they should choose – all these guidelines objectified the female body and confined it. At the same time, the female body was subjected to oppression and marketed like other commodities. Usually the Victorian Age is illustrated as a society full of restrictions and strict social and moral codes, yet if we take into consideration the recent surveys on this epoch we notice that the Victorians did not feel inhibited and their sexual tastes and practices were not suppressed as they were generally described. On the one hand, the reader is exposed to women who seem to have no sexual appetite and sexuality was seen as a way of producing the necessary heirs. On the other hand, women who declared openly their sexual desires or erotic pleasure were publicly ostracized although there were a lot of examples of Victorian pornography and sadomasochistic desires.

Hardy created a wide range of interesting and irresistible female characters that are guided by instincts and can be defined as 'seductive Eves' due to their relative morality and individual temperament; they were either "Undines of earth" or "untamed children of Nature" [4, p. 106] maintaining the general attitude towards women. Tess of the D'Urbervilles is one of Hardy's heroines who is condemned as an adulteress and murderess because of the circumstances and of her natural drives. She is torn between two opposite forces: the social norms and her instincts. Her portrait highlights her sensuality and her mind is seized by both moral and immoral impulses. With her desire of living a life full of sensations, Tess resembles other Hardy's strong heroines. Tess claims several times her right to be considered as an individual, though the trend in Victorianism was to reduce women to simple commodities. The clash between her natural drives and the social norms and most of all her lack of experience make out of Tess an ambivalent character on the question of morality; hence her being categorized as a *femme fatale* because even the writer himself does not want to restore her totally, in fact her sensuality, her voluptuousness has devastating consequences.

1. Is Tess of the d'Urbervilles a *femme fatale*?

Her fatality lies first in her beauty. Although she struggled to elude the 'fixed' images created by men regarding purity and womanhood, although she struggled to escape the pressures and social conventions, Tess is finally 'owned', 'possessed', defeated in her struggles by the men in the novel (Alec, Dairyman Crick, Angel, Farmer Groby). They are all generally smitten with her beauty, thus Tess is never perceived as a domestic woman, she is far from the Victorian "angel in the house" (a concept introduced by Coventry Patmore in 1854 in his poem "Angel in the House" that emphasised the woman's virtues: she should be dutiful, virtuous, meek); it is her beauty that makes Hardy portray her as both a victim of male exploitation and as *femme fatale* exuding an active and desiring sexuality. Hardy's equivocal portrayal makes readers wonder: was she seduced or raped, did her passivity encourage men to possess her? One thing is for sure: her sexuality, beauty proves to be fatal to herself and to those around her.

When trying to construct Tess' identity Ellen Moers [5, p. 98-101] notices that she takes up a wide range of roles: milk-maid, emancipated woman, good-girl type of heroine, doomed descendant of an ancient family, unwed mother, earth goddess, doomed bride, prostitute, murderess. Most importantly, Tess displays both poles of the virgin-whore split: she is both passive (virgin, hunted animal, victim) and active (prostitute, murderess). Tess' sexual polarity held within one body (both virgin and whore simultaneously) is highlighted in almost every erotic passage of the novel. Tess' ambivalence is shown particularly when she has Alec around her and this is speculated by him as her weakness. Seeing the weakness on her part, Alec is continuously trying to seduce Tess: during their first encounter by holding the stem of the strawberry to her mouth he insists on having her take the fruit with her mouth; when they ride to Trantridge he forces her into holding his waist while the cart is descending rapidly the steep hills; her silence also encourages Alec to put his hand around her waist when they ride in the Chase; after having lost her virginity, she herself confesses her weakness to Alec on the way back to her village:

> "If I had gone for love o' you, if I had ever sincerely loved you, if I loved you still, I should not so loathe and hate myself for my weakness as I do now! … My eyes were dazed by you for a little, and that was all" (p. 91).

Even after her seduction, a true Victorian would consider her a 'fallen' woman, but Tess does not consider herself unpardonable and hopes for a new life, for a new start after the child's birth:

> "Was once lost always lost really true of chastity? She would ask herself. She might prove it false if she could veil bygones" (p. 117).

In the scene where she meets Angel in the garden, Tess reminds us of Eve, being placed on the boundaries of the Edenic gardens, she represents

the ultimate 'fallen' woman. At the same time we might perceive her as the predatory *femme fatale* lurking the object of desire (Angel) heading like a feline towards him softly without being heard. She represents the wild, untamed, anarchic sexuality, since she comes from the wild, uncultivated part of the garden and ogles the civilized, educated, superior creature – the man. Women's dark nature[1] is reflected in Tess as well, when she seduces men in the twilight, at dusk or during night when things are unclear and dim. Even the garden scene is set at dusk. Yet her dual personality also includes her description as a "fascinated bird", due to her weakness, her own desires – she is not able to leave the garden, she wants to stalk Angel, thus in this case she is not seduced by a man, she falls on her own trap of desires.

However, Tess might also be defined as a *femme fatale* because of her violent tendencies, "violent delights" (p. 87); but the narrative voice insists upon her heredity, upon her being a "victim of biological determinism" [6, p. 173]; Rebecca Stott defends Tess arguing that Tess is not responsible for her violent tendencies since they represent just an unfortunate hereditary feature. Some other critics (Rebecca Stott, John Lucas, Shazia Gulam&Abdus Salam) have agreed that Hardy seems to have taken seriously the 'blood taint' of the d'Urbervilles hoping that he would exonerate Tess – she has in her veins a drop of the degenerate d'Urbervilles blood which leads her to murder. The novel was written two decades after Max Nordau's *Degeneration* and it reiterates the criminological discourse found in the book of the German philosopher: Tess is perceived as a fatal woman, she is just a degenerate with debased and alcoholic parents, a degenerate capable of murder. Max Nordau strongly criticizes Baudelaire and the influence of the French society and lifestyle on the rest of Europe. Hardy seems to try to keep the British morally 'clean'[2], thus Tess carries French blood: Parson Tringham tells John Durbeyfield that his ancestor is one of the twelve French knights who came with William the Conqueror from Normandy to Glamorganshire – Sir Pagan d'Urbervilles. Even from the ancestor's name ('Pagan') the readers are subversively indicated the family's immorality and the tendences of its members to ignore Christian norms or to create their own belief in God. Tess had an illegitimate child, whom she later baptized and buried on her own – all these indicate in front of other peasants or workers that she unconsciously subverts the strict Victorian morality.

Tess' heredity, which explains her degeneracy, is strongly emphasised by the writer after his novel was rejected by British censure in November 1889; hence Hardy's determination to defend Tess from being considered a morally impure woman. Even from the novel's subtitle ("A Pure Woman") Hardy tries to establish that Tess is innocent since she is not responsible for her degenerate bloodline. In this subtitle the writer reckons her as 'pure

woman'. We might say that he compares his female character to a blank page whenever he insists upon white as the colour he uses when depicting Tess; the colour imagery emphasizes Tess' portrayal in a victimized light: "the white muslin figure" (p. 6), "this beautiful feminine tissue, sensitive as gossamer, and practically blank as snow yet" (p. 114). But the blank page (in our case Tess' body) is to undergo a process of writing, this blank page is filled by all the events that follow and by all men who encounter Tess and judge her. Consequently, Tess is forced to leave her innocent past behind (as a 'maiden') and the "immeasurable social chasm" ensures that 'the coarse pattern' will never be removed. A blank page does not write itself, but it is written upon. In the same way, Tess does not choose her experiences, but is constructed by certain events and by other people.

Critics are still at odds when classifying Tess into the category of *femme fatales*. Her violent reactions in certain situations and her passivity in circumstances when she should have a different reaction – all these make Tess a victim of her heredity, of Alec, of socio-economic pressures.

2. Erotic fetishes become stigmata of degeneracy

The body is an important aspect in constructing women's identity; it is one of the primary ways through which women tell others who they are and an aspect by which they are evaluated by others. Discourses on female bodies have always been present in culture, but at the end of the 19th century, these representations are frequent and symbolic. The fascination with the female body shows how women have always been on constant display. However these descriptions do not imply just the aesthetic characterization, they also indicate the women's position in society and their morality. The strict moral and social codes of Victorian England dictated rules on what women should wear and how they should reveal some parts of their body.

Beauty transformed women into commodities and always an object of desire. Thomas Hardy was even accused of parading Tess' sensuality "over and over again with a persistence like that of a horse-dealer egging on some wavering customer to a deal, or a slave-dealer appraising his wares to some full-blooded pasha"[3] [6, p. 184]. In the beginning of the novel Hardy seems to be "the voyeuristic authorial presence" [6, p. 184] when he points out his heroine's charms:

"This morning the eye returns involuntarily to the girl in the pink cotton jacket, she being the most flexuous and finely-drawn figure of them all. But her bonnet is pulled so far over her brow that none of her face is disclosed while she binds, though her complexion may be guessed from a stray twine or two of dark brown hair which extends below the curtain of her bonnet. Perhaps one reason why she seduces casual attention is that she never courts it, though other women often gaze around them… She brings the ends of the sheaf together, and kneels on the

sheaf whilst she ties it, beating back her skirts now and then when lifted by the breeze. A bit of naked arm is visible…" [p. 138].

John Goode [2, p. 117] points out that this passage is a definite invitation to possess this body through the voyeuristic gaze which Tess is trying to avoid. Goode further associates Tess's holding of the corn in an embrace "like that of a lover" with men's holding and fixing her body into their arms. Under these voyeuristic glances Tess becomes an object of consumption – the readers take delight in gazing her just as the male characters take delight in exploiting her sexually or economically. The objectification and fetishization of Tess's body lead to her pursuit, violation and persecution. Her face, considered a "trump card" [p. 93] by her mother, is Tess's only market value that will single her out from all other women who work at the Slopes, rather than her noble ancestry. After being rejected by Angel, Tess struggles to censor the signs of her desirability that enabled men to fetishize her. Tess finds out that being a fetish will only attract "aggressive admiration", thus she brutally conceals her face or her figure, by wearing shabby clothes, hiding her face under a handkerchief, cutting her eyebrows off. Unknowingly, her abrupt attempts of evasion increase the desire in the voyeuristic gaze.

But Hardy depicts his heroine as unconsciously taking delight in her beauty and physical voluptuousness. Her over-brimming sensuality is emphasized by the writer's numerous references to the red colour symbolizing blood, life, but also danger. The whole novel abounds in images with the red colour: from Tess being the only girl (at the beginning of the novel) wearing a red ribbon at the May feast to her murdering Alec in the final scenes: "blood-red ray in the spectrum of her young life", "the red coal of a cigar", "a tin pot of red paint", "red hot pokers", "the red interior of her mouth", "a piece of blood-stained paper", "every wave of her blood", "tall blooming weeds" giving off "offensive smells" and "some of the weeds are a bright red", "crimson drops", then Tess is "virtually trapped and tortured on a piece of red machinery", and a "red house" contains her future rapist, and finally it is another red which contains her final executioner, for the prison where she is hanged is "a large red-brick building". This persistent red colour once again tries to persuade the critics and the readers that Tess is a *femme fatale* since Tony Tanner considers that "the purest woman contains tides of blood (Tess is always blushing), and if the rising of blood is sexual passion and the spilling of blood is death, then we can see that the purest woman is sexual and mortal" [7, p. 182-194]. Her overwhelming sexuality proves to be fatal, not only a sign of life and visible animation/energy.

Men's eyes sweep over her lush young body, thus many parts of her body become symbol of her sexuality and are fetishized by men. Her body receives excessive and obsessive male attention and arouse men's sexual

desires. Her lush sensuality tempts men into comparing or associating her with ripe fruits or flowers. For instance, "Alec forces roses and strawberries on her, pushing a strawberry into her mouth, pressing the roses into her bosom" [p. 38]; her "too tempting mouth" being repeatedly depicted symbolizes the sexuality her body exudes and the desire she excites in men ("To a young man with the least fire in him that little upward lift in the middle of her red top lip was distracting, infatuating, maddening" – p. 178); she also arouses their interest or desire with her enticing large eyes which reflect all colours.

But red is not the only colour considered attractive, Tess' beauty is noticed when she wears white dresses ("the white muslin figure"), her sensuality is often associated with chillness, dampness: her damp, cold skin resembles the new, fresh mushrooms from the fields; her arms are irresistible when they are wet by the rain ("your arms are like wet marble, Tess. Wipe them in the cloth. Now, if you stay quiet, you will not get another drop" – p. 145); her whole body is soft and chill, a sensation felt by both Alec and Angel when they kiss her. The touch of a man gets an immediate sensual response from her body, because she is assured of her charm, consequently Tess oscillates between her instinctual and moral choices.

Later Angel reconsiders his idealized image of Tess as a pure woman after her confession. He does not accept Tess' polarities, her contradictory sexuality; in his understanding women are either pure/virginal or corrupt/debased. All parts of the body which earlier were fetishized by an enchanted lover, turn into stigmata of passion, of degeneracy after the wedding-night confession. Angel begins to compare his 'pure' beloved wife to paintings (that) represent women of middle age, of a date some hundred years ago, whose lineaments once seen can never be forgotten. The long pointed features, narrow eye and smirk of the one, so suggestive of merciless treachery; the bill-hook nose, large teeth, and bold eye of the other, suggesting arrogance to the point of ferocity, haunt the beholder afterwards in his dreams [pp. 283-284].

This is a representation of the female side of the d'Urbervilles ancestry, a female bloodline to which Tess belongs and whose features can be traced in Tess' face:

> "The unpleasantness of the matter was that, in addition to their effect upon Tess, her fine features were unquestionable traceable in those exaggerated forms" [p. 284].

This similarity of traits is deduced as Angel juxtaposes the two images in his mind (the 'pure' Tess and the debased one) after the confession. Unconsciously, men are the ones who force Tess' physical transformation from a pure milk-maid into a corrupted, immoral woman. Both Angel and

Alec dress and adorn her with jewels, consequently they reconstruct her as a different woman. She is no longer the pure "new-sprung child of nature", she has turned into "the belated seedling of an effete aristocracy". When he is about to enter her room after the confession, once again the physiognomy influences the man into constructing the woman's identity. Angel takes a look at the portrait on the wall, which reminds him of her bad bloodline, and distorts his feelings for her. Tess "looked absolutely pure Nature, in her fantastic trickery, had set such a seal of maidenhood upon Tess's countenance" [p. 307].

Towards the end of the novel Tess' body seems to suffer further changes; this time she undergoes the process of disembodiment when she accepts Alec's offer of becoming his mistress. She barters her body, allowing its fetishization, but her will, her feelings are not purchasable; Angel remarks how "his original Tess had spiritually ceased to recognise the body before him as hers – allowing it to drift, like a corpse upon the current, in a direction dissociated from its living will" [p. 467]. Her soul moved into a different direction, cut off from her body: "Our souls can be made to go outside our bodies when we are alive". Not being able to protect her body from being objectified, abused, and constantly put into the males' aggressive attention, Tess decides to relinquish her body entirely. She accepts to be totally compromised, to destroy her body for economic reasons. Once again the desired body bears the marks of decline, the erotic fetishes become stigmata of degeneracy.

3. Subversion of Male Dominance

Tess becomes active when she stalks Angel in the garden, turning from a hunted woman into a huntress stalking her prey. Since Angel does not notice her in this scene, her gaze dominates him. In this respect, Tess slides into a different position: no longer being an object of desire under the male voyeuristic glances, Tess transforms herself into a voyeur. She is no longer a victim, she herself becomes an aggressor. Tess' passive-active representation is associated with the animal imagery. In the beginning, as she is trapped, hunted and caged, she is associated with the bird imagery: she works as a maid taking care of Mrs. D'Urbervilles' poultry, then she is hunted by Alec and falls into his trap just as birds do; when she fantasizes about Angel in the garden she is depicted as a "fascinated bird". Still all these analogies are subverted by her cat-like qualities; her stalking of Angel reveals her predatory attitude resembling a hunter. Then when she stares at a passing train she also reveals the "suspended attitude of a friendly leopard at pause" [p. 251]. Her subversive nature might also be disclosed when Angel finds a sleepy Tess stretching herself:

> "She was yawning, and he saw the red interior of her mouth as if it had been a snake's" [p. 231].

In the wedding-night the confession has as effects Angel's "concentrated purpose of revenge on the other sex" [p. 312]. Tess' confession functions as

the lifting of veils from men's eyes. Elaine Showalter stresses upon this process of unveiling rather than transformation, an unveiling which enables the man to confront the full horror of the *femme fatale*, a horror which has previously been concealed from him by the "fantastic trickery" of Nature. But even now, just as Salome who drove men crazy when she displayed her sexuality by unveiling her body while performing a dance, Tess makes Angel go mad after he finds out about her 'fallen' past:

"[…] he was becoming ill with thinking; eaten out with thinking; withered by thinking; scourged out of his former pulsating flexuous domesticity" [p. 313].

Like any other *femme fatale*, Tess succeeds in transforming Angel from a joyful, self-righteous young man into a "ghost", a "yellow skeleton" cured of moral Puritanism. Tess proves to be fatal to Angel's moral principles and brings about a radical reconsideration of his philosophical ideas.

Tess' passive gaze (resembling the gaze specific to *femmes fatales* with their half-closed eyes) can strongly affect and can even silence men: Alec d'Urbervilles' "pious rhetoric", presenting himself as newly evangelised while preaching in a barn, is abruptly interrupted by Tess' appearance:

"The effect upon her old lover was electric, far stronger than the effect of his presence upon her. His fire, the tumultuous ring of his eloquence, seemed to go out of him. His lip struggled and trembled under the words that lay upon it; but deliver them it could not as long as she faced him… This paralysis lasted, however, but a short time; for Tess's energy returned with the atrophy of his, and she walked away as fast as she was able past the barn and onward" [p. 384].

We witness how a woman who was constantly silenced and dominated by men, succeeds in silencing and paralyzing men either through her words (the way she paralyses Angel with her confession) or through a direct gaze (when her eyes meets Alec's). It is important to notice that Tess does not challenge the men's force rationally, but through the ways they remark her: her face, her body. If at the beginning Tess is forced to veil her face against the "aggressive admiration", later the veil serves as a means of protection for men against her 'Medusa-like' gaze:

'Don't look at me like that!' he said abruptly. Tess, who had been quite unconscious of her action and mien, instantly withdrew the large dark gaze of her eyes,…

'No, no, Don't beg my pardon. But since you wear a veil to hide your good looks, why don't you keep it down?' She pulled down the veil saying hastily, 'It was mostly to keep off the wind.'
'It might seem harsh of me to dictate like this', he went on, 'but it is better that I should not look too often on you. It might be dangerous' [p. 388].

Like other *femmes fatales*, Tess must be veiled in order to conceal her dangerous beauty, a beauty which acts like a curse upon a man since

"Beauty is like lightning, it destroys" [p. 237]. The writer underlines the fact that it is the man who needs to protect himself from his desires.

Yet Tess acquires a voice. Alec notices that she has acquired a fluency in her speech while his discourse was affected with atrophy:

> "I must go away and get strength … How is it that you speak so fluently now?" [p. 389].

The over-consuming work on the fields of Flintcomb Ash strips Tess of her vitality and colour, but forces her to use her voice, which later cannot be bought by Alec. When Tess refuses to be an object of desire, she becomes more articulate: she silences Alec, she writes angry letters to Angel, she asserts openly and bitterly her oppression.

Furthermore, we have to observe the fact that Tess succeeds in dominating men only after they get a full glimpse of her personality. When men try to seduce Tess, she is seldom depicted in full light, she is often seen in the twilight of dawn or dusk (Angel gets a utopian image of her at Talbothays while he gazes at her in the twilight; he meets her in "that strange and solemn interval, the twilight of the morning"). Her figure with blurred contours helps Tess in concealing certain aspects from the male gaze, which is constantly on her. The dim light also helps Tess in freeing herself from the constraints of society and intensifies her beauty. Men fall into Tess' charm, because in the dim light the shadows hide the fissure between morality and degeneracy, in this dim light Tess' polarities are neutralised, dissolved. Men are lured by her because they do not see her in full light, Angel notices only the virgin, not the fallen woman who stands by him: in the "mixed, singular, luminous gloom" "he little thought that the Magdalen might be at his side". Just as Alec, Angel can see only her body, only her appearance, he never goes under the superficial surface. After men get to know Tess, a brutal image of her dominates them: in the fields of Flintcomb Ash, in mid-winter, when she performs hard jobs for a woman, when her body is fully covered, no longer exuding sexuality and voluptuousness, Tess succeeds in draining Alec's energy.

Later, at the end of the novel, the roles of the characters are reversed. Tess's earlier rape is punished with Alec's flowing blood which sips through bed linen, carpets and ceiling ("a lot of blood has run down upon the floor"). Finally, the man is "pale, fixed, dead" no longer capable of dominating her. But when Tess frees herself from being hunted, abused, voyeuristically gazed, she also fixes her in the role of a fallen woman; eliminating one of her suppressers, Tess triggers the witch-hunt which requires the sacrifice of her blood as a proof of moral hypocrisy. The ones who tried to censor her, to restrict her sexuality, to refrain her personality, satisfy a public need for censorship, for hypocrisy, for a sacrificial scapegoat. Thus her execution reveals that she must be removed both as a murderess and as an object of

desire. The whole novel reveals Hardy's conviction that "the doll of English fiction must be demolished". Tess reflects the Victorian women's abuse and oppression when she is forced to conceal her sexuality in order not to offend the puritan readers, she is forced to detach her inner self from her body by letting it be exposed to prostitution. Although Tess challenges the boundaries of Victorian moral codes, yet she manages to escape archetypal image designed for women: she is no longer an 'angel in the house', a 'doll' or a 'puppet'. She celebrates Otherness, accepting the association with animals, her mutilation and finally her reconstruction. In this way she escapes the social and literary constraints by refusing to absorb any false codes.

Notes

1. Freud states several times that women's sexuality is a dark continent.

2. Thomas Hardy witnessed the censure imposed on Zola's works when he wrote and published his *Tess of the d'Urbervilles*. The British censorship considered Zola as another French 'invader' – still hating the French for the Norman invasion. Zola's publisher in Britain was tried and imprisoned for letting degenerate and immoral books be a negative influence on the British readers. French naturalism was in those times depicted as morally corrupting the British authors, thus the censure was meant to keep the fiction 'clean'.

3. Mowbray Morris objected to Tess's sensuality in his review of the novel from 1892, a novel which he had previously refused to publish as editor of *MacMillan's Magazine* (*apud* Rebecca Stott, p. 184).

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LANGUAGE, CONTEXT, TRANSLATION

WHY PROSODY AWARENESS TRAINING IS NECESSARY IN TRAINING FUTURE INTERPRETERS

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Abstract: *Establishing comprehensive rules and guidelines for speech production and teaching of prosody is difficult compared with the specific second language learner problem in pronunciation which can be easily corrected in second language learning classes. The nature of prosodic features is inherently complicated and because of the complexity of prosodic feature errors, no specific teaching methodology deals with them appropriately and most of the teaching methods are focused on segmental aspects in second language learner's pronunciation problems. Despite the helpfulness of computer-aided analysis of voice characteristics, there should be cooperation with experts in voice and signal processing in getting conclusions about these aspects. Teaching prosody should be of utmost importance in the interpreter training curriculum. Additionally, in this respect, appropriate materials and data should be chosen carefully according to the learners of mother tongue and the data analysis should be done by professionals to see the gaps in teaching and in students' learning processes. The choice of methodology in teaching prosody can be an important aspect as well. It should target individual differences among learners in different contexts.*

Keywords: *prosody, awareness training, curriculum, interpreting, Farsi sound system.*

Rezumat: *Formularea unor reguli clare ale vorbirii orale şi ale predării prosodiei limbii a doua este o sarcină care poate fi rezolvată cu succes doar în cadrul orelor de limbă. Fenomenele prosodice sunt, prin natura lor, lucruri complicate, care necesită o metodologie aparte de predare, bazată, în bună parte, pe segmentarea vorbirii. În pofida avantajelor analizei automatizate a caracteristicilor vocii umane, se impune şi colaborarea cu specialiştii în domeniul acusticii. Predarea prosodiei ocupă un rol central în curriculumul specialităţii „Traducere". În acest caz, un rol important le revine şi datelor obţinute, care se cer analizate de specialişti, în vederea evidenţierii neajunsurilor predării şi învăţării disciplinei cu pricina.*

Cuvinte-cheie: *prosodie, formare iniţială, curriculum, interpretare, sistem de sunete în Farsi.*

1. Introduction

V. J. van Heuven [13], among others, pointed out that all the features of speech which cannot be understood through direct linear sequence of segments is referred to as prosody. The linguistic function of prosody are: (a) to show the domains in time in paragraphs, sentences and phrases, (b) to present information in a domain in statement/terminal boundary or question/non-terminal boundary, and (c) to mark off certain constituents within these domains (accentuation). Prosody literally means 'accompaniment'. This perspective illustrates that segmental structure categorize the verbal content of the message (the words), on the other hand, prosody gives the music to the utterances, e.g. the melody and rhythm [*ibidem*]. C. Gussenhoven [8] suggests an alternative formulation, i.e. that prosody comprises all features of speech which are not directly related to the

articulation of the vowels and consonants in an expression, a negative definition which is echoed by traditional term suprasegmentals. B. Ahren [2] claims that prosody is the fundamental aspect of speech. First, prosody is used to mark off the acoustic continuum of the utterance and second, it is used to accentuate certain aspects in speech which the speaker emphasizes. Therefore, prosodic features are the necessary points for the listener to process the incoming speech (cf. [5]). Prosody can be a representative of mental-cognitive processes of the speaker when he produces speech (cf. [7]). L. Mary and B. Yegnanarayana [19] also asserted the identity of speech which is presented by prosodic features such as rhythm, stress and intonation can provide important information about the utterance. Based on perception studies on human language identification, we can perceive that prosodic information such as pitch and intensity are used for language identification on conditions that sound units and phonotactics degrades [20], [16]. U. Gut, J. Trouvain and W. J. Barry [10], paying attention to teaching prosody, claimed that the goal of instructors in different academic settings is to make the second language learners perceive and produce the prosodic features of the second language adequately. Considering the needs of the second language learners, it can be targeted to comprehensible communicative abilities or near-native like language competence. Instructors take advantage of different methodologies such as teaching theoretical aspects of prosody, consciousness raising of language structure, production exercises and perceptual training. Considering students needs and expectations in different academic settings, different methodologies can be employed. Instructors have acquired different theoretical aspects and methodologies in their training courses and through experience they always try to modify their methodologies. U. Gut, J. Trouvain and W. J. Barry [10, p. 5] refer to the very important current problem in prosody awareness training in practice and what goes on in theories by researchers. They claimed that teachers practice the theories in the classes and researchers produce theories and their experience would be different. An exchange of ideas between two parties, the practitioners and theory makers, is fundamentally necessary and there is no formal settings for various professional groups who are concerned with second language prosody to exchange their perspectives.

Therefore, I assume that the same problem exists in the interpreting curriculum in Iran. Instructors in most of the cases are not aware of how prosody helps in message perception and they do not pay attention to it in their working syllabus and, in cases, when some of them have noticed the importance of prosodic feature awareness training, they are not competent and skillful enough to train their learners to apply prosodic feature awareness strategies in the classrooms. Thus, this issue needs more

investigation in different academic settings in order to pave the way for training qualified future interpreters.

2. Prosody awareness training and the quality of interpreting

M. Jilka [15], writing on the difficulty and problems associated with teaching prosody and training learners awareness, pointed out that establishing comprehensive rules and guidelines for speech production and teaching of prosody is difficult compared with the specific second language learner problem in pronunciation which can be easily corrected in the second language learning classes. M. Jilka also says that nature of prosodic features is inherently complicated and because of the complexity of prosodic feature errors, no specific teaching methodology deals with them appropriately and most of the teaching methods are focused on segmental aspects in second language learners pronunciation problems. Research and data analysis of prosodic feature awareness has its own problems/difficulties. In this regard, U. Gut [9], for instance, claimed that the second language prosody research in most of the cases deals with specific intonational structure of non-native prosody. All the prosodic domains and their relationship is not so far studied comprehensively. Generally investigations do not relate their results to non-linguistic factors which have impact on acquisition of prosody in second language. The impact of the second language learners' native language on their second language prosody has been the only explanatory point in second language learning. B. Ahren [2, p. 10] in order to solve some of the instructors' problems in prosodic feature awareness stated that the technology should be called upon to solve the problems associated with this aspect. She claimed that through computer-aided analysis of voice characteristics and prosody we can get more information on the relationship of prosodic domains. She also stated that despite the helpfulness of computer-aided analysis of voice characteristics, there should be cooperation with experts in voice and signal processing in getting conclusions about these aspects. In another study on the effect of computer assisted-prosody training, D. M. Hardison [12], claimed that the most important impact of computer-assisted training would be in the acquisition of the second language prosody and in segmental accuracy of the second language learners' speech. Moreover, she stated that whenever the second language learners are exposed to prosodic cues in their training frequently it facilitated the recall of lexical content of sentences easily. This finding is in line with the exemplar-based learning models in which all the attended perceptual details of different issues are stored as traces in memory. In this study, the easiest point to recall were the prosodic and lexical content which attracted most the learner' attention. U. Hirschfeld and J. Trouvain [14] looked at the methodology of teaching prosody to learners and asserted that there should be lots of studies in order to develop

suitable methods for teaching prosody to second language learners. It demands the recognition of phonetic, prosodic deviations, applying exercises in training programs and developing a sound assessment procedure for the mastery of prosodic features designed for second language learners. Moreover, they stated that a systematic training awareness of prosodic features results in higher degree of intelligibility in the foreign language which was illustrated by the teaching practice in different academic settings.

C. Gussenhoven [8] investigated the role of the phonological prominence of utterances in the perception of emphasis in structures which should be perceived by learners in message perception and he pointed out that different factors have an impact on listeners' impression of the significance of utterances which, consequently, would influence the listeners' judgments of the importance of words or syllables in them.

U. Hirschfeld and J. Trouvain [14] pay attention to teaching and materials which instructors should employ in teaching prosody. They pointed out that in the materials which are used in teaching prosodic phenomena for second language learners, the choice of exercises are not done appropriately. The materials do not meet the specific needs of the students in providing awareness of prosodic cues. They believe that the materials should differ according to the learners' first language, the proficiency in second language, the age of the learners and the learning goals of learners. Moreover, the issue of instructors' proficiency with respect to prosodic features would be another important aspect. In this regard, U. Hirschfeld and J. Trouvain [14] pointed out that teacher training programs do not pay attention to the mediation of phonetic and pedagogical basics in training teachers. The result of this insufficient attention to train teachers satisfactorily would be that teachers are not qualified enough in teaching phonetic aspects, especially, in teaching prosodic phenomena of second language for the second language learners.

Therefore, teaching prosody should be of the utmost importance in the interpreter training curriculum. Also, in this respect, appropriate materials and data should be chosen carefully according to the learners' mother tongue and the analysis of the data should be done by professionals to see the gaps in teaching and the students' learning processes. The choice of methodology in teaching prosody can be an important aspect as well. It should target individual differences among learners in different contexts. Moreover, the instructors themselves should be proficient enough to implement the materials and be trained in teaching prosodic features to the interpreter trainees.

3. Farsi syllable structure

Farsi syllables cannot begin with vowels, while vowels can initiate syllables in English. Initial consonant clusters are not possible in Farsi whereas consonant clusters are used both in initial and final syllables in

English. Furthermore, clusters contain no more than two consonants in Farsi (Esxaples), but more than three are permissible in English. We can conclude that syllable structure of Farsi should be presented as CV(C)(C). This schema allows three legal syllable types in Farsi (Source: P), i.e. CV, CVC and CVCC, whereas at least 18 different types of syllable are permissible in English. S. Shademan [23, p. 1] observes that an initial consonant cluster in an English word is broken up by vowel epenthesis by Farsi learners of English if the cluster is illegal in their native language. The Contrastive Analysis Hypothesis predicts that this area of differences can cause problems in perception, namely, parsing and segmenting an English auditory input, and in the production of speech for Farsi second language learners of English.

S. Shademan pointed out that [23] when consonant features are in line with vocalic features of spreading, then the inserted vowel would share their features. But, in cases that consonant features are not in line with the features being spread, the default vowel /e/ will be inserted. M. Hall [11] mentioned that Farsi speakers when they learn English they generally use sC (s+Consonant) clusters which have epenthetic /e/ (epenthesis is the addition of one or more sounds to a word, especially to the interior of a word). Therefore, the epenthetic vowel is put before the /s/, which can be problematic for Farsi speakers of English. Some examples are given below:

ski → [eski]
small → [esmal]
student → [estudent]
spell → [espel]
street → [estirit]

On the other hand, in non-sC clusters, the second member of the cluster is either /l/ or /r/. In these cases, if the cluster is followed by a high vowel, then there is copy epenthesis. For example:

freezer → [firizer]
clean → [kilin]
group → [gurup]

4. Stress in Farsi

In Farsi, the final syllables of nouns, adjectives, most adverbs and unprefixed verbs are weighted by assigning of stress [1], [6], [17], [22]. Prefixed verbs take stress on the prefix. Kahnamuyipour (2003) argued that in Farsi, the morphological difference between nouns and verbs makes them have different rules in stress placement and follow different prosodic domains. Prefixes are separate phonological words in his analysis, and a phrase-level stress rule puts the stress on the final syllable of the initial phonological word in a phonological phrase. Some researchers (e.g. [18], [22]), in an experimental study of prosodic features and intonation in

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modern Farsi, add that syllable patterns in Farsi generally follow these patterns, CV, CVC, or CVCC. It shows that in Farsi there is always an onset in the syllable structure. It is different with an English syllable pattern which can have only a rhyme, with a nucleus and a coda. Syllabification would be easy in Farsi to do since the phonological restriction in this language does not permit the occurrence of two vowels in one syllable. Therefore, by counting the number of vowels, the number of syllables can be categorized.

Moreover, B. Mahjani [18] also asserted that the Farsi lexical stress system is a weigh-insensitive language [24]; since the stress goes to a fixed syllable in most of cases (the last syllable). It is not like English which has the pattern of a weight-sensitive stress system where some syllable patterns get a stress according to their higher weight.

Farsi is a stress-accent language [22]. This means that in Farsi the meaning of words can not be changed by pitch variations. Pitch vaiations change an utterance from a statement to a question or it can give emphasis for pragmatic function of utterances [*idem*].

The intonational structure of Farsi has been interpreted as involving three levels of prosodic hierarchy, viz. the accentual phrase, the intermediate phrase and the intonational phrase. Pitch accents are associated with stressed syllables [1]. Stress patterning in Farsi is manifested in simplex words, complex words, compound phrases, clauses and sentences [3], which will be elaborated in the following section.

4. 1. Stress on simplex words

A simplex word pronounced in isolation has a stress on the final syllable. A simplex word consists of one to five syllables [3]:

sabr - 'patience'
estaxr - 'pool'
ha.feze - 'memory'
mo.jãssame - 'statue'
mo.to.vas.sete - 'intermediate'

4. 2. Stress on complex words

Simplex words, when inflected, still have stress on the final syllable of the stem [3]. The stress rules are blind to the affix:

deraxt + ha =   de.raxtha - 'trees'
mariz + an = ma.rizan - 'the sick'
ne.vi.sande + gan =   ne.vi.san.degan - 'writers'

4.3. Stress on compound words

The second (or last) member of a compound carries the main stress (is the prosodic head at the compound level). Words making up the compound are stressed by the main rule of Farsi (i.e. fixed final stress):

gol + x̠ane = gol.x̠ane - 'greenhouse'
ba̠tri + saz = bat.risaz - 'battery maker'

4. 5. Connective compounds

Connective compound words do not differ from regular compounds in carrying the main stress. Some examples are provided below [3].

kar + o + ka̠rgar = ka.ro.ka̠rgar - 'work and worker'
shab + i + xun = sha.b̠ixun - 'surprise attack'
bar + a + bar = ba.r̠abar - 'side by side'

Therefore, the following conclusions can be derived from the above mentioned examples that (a) stress is on final syllables in nouns, adjectives, most adverbs and non-prefixed verbs, (b) Farsi is a weight-insensitive language, (c) the pattern of stress cannot be affected by the number of syllables [3].

In different languages of the world, the word size is different (McCarthy & Prince 1995, *apud* [3]). A lot of words in Farsi (e.g. /□□□/ - 'place') consist of one syllable. Yet, such words have to be obligatorily parsed and footed. Thus, degenerate feet can be assumed for this language [3]. To do a detailed analysis of stress patterns in Farsi is beyond the scope of this dissertation. It suffices to say that complexes and compounds receive stress on the right most syllable, while, in verbs, the stress goes from the right most syllable to the left most one if a prefix be added to the simple verbs [*idem*].

5. English and Farsi sound systems

Languages can be classified as stress-timed or syllable-timed (Pike 1945, *apud* [4]). In stressed-timed languages like English words can be reduced. Languages take different measures so that stress would occur at equal intervals [4]. For instance, a great deal of phonetic reduction can be observed in English unstressed syllables [*idem*]. This is true, especially, in the case of function words. A phonological rule, namely, "monosyllabic destressing" is applied to satisfy "rhythmic restricting" (Selkirk 1984, *apud* [4, p. 340]). In monosyllabic function words, which have weak stress vowels and certain consonants, would be deleted in fast speech [4]. This phenomenon can be illustrated in the sentence, *What do you want to eat*? The monosyllabic function words of *do* and *you* would be deleted because there would be vowel reduction in them. Therefore, the consonants assimilate with the final consonant of the word *what* and the result would be a palatalized allophone [*ibidem*].

Recently there have been some studies focusing on English and Farsi sound systems and in most of the cases these investigations are related to segmental aspects. In this respect, M. Hall [11] stated that Farsi is syllable-timed language which was pointed out by G. Windfuhr [24], which means that the number of syllables in a sentence can be representative of the time

for saying the sentences and syllables are separated at regular interval of times. The possible syllable structure of English can be illustrated as (C)(C)(C)V(C)(C)(C)(C). Therefore, English allows up to three consonant clusters initially and four consonants clusters at the end of the word. This aspect can be seen in the word *scrambles*.

6. **Conclusions**

Therefore, it can be stated that the curriculum of interpreting needs modification and – depending on the different types of languages involved – the prosodic feature awareness training should be included in the curriculum of training future interpreters. THus, it demands that instructors, who are the models in most of the cases for the interpreter trainees, be conscious and proficient enough in the perception and production of prosodic features of the language(s) that they are working with. The materials which are produced for interpreter training should include prosody teaching and tasks which can make learners raise their consciousness of this aspect. The aforementioned points can be of great help to instructors, practitioners, material produces, researchers in the field of interpreting and for future interpreters to improve the quality of their work. Moreover, instructors should bear in mind that they should discuss this aspect with researchers so that to put into practice the results of their studies and they should not look at themselves just as practitioners.

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LANGUAGES AND LITERATURES
TEACHING AND LEARNING

ON SOME DRAMA TECHNIQUES FOR INTERCULTURAL EDUCATION IN EFL CLASSROOM

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Abstract: *The article focuses on the educational purpose of foreign language teaching in a culturally diverse world and it aims at finding out how to teach a foreign language from an intercultural perspective. The article describes how language teachers may provide students with insights into the target society. The paper suggests several effective drama techniques in EFL classroom to develop intercultural competence.*

Keywords: *culture, culture shock, intercultural communication, intercultural communication barriers, intercultural education, role-play activities, real-life situations, stereotype, prejudice.*

Rezumat: *Articolul pune accent pe scopul educativ al predării limbilor străine într-o lume cultural diversă şi urmează scopul de a găsi soluţii efective de a preda o limbă străină din perspectivă interculturală. Articolul descrie modul în care profesorii de limbi străine pot utiliza tehnicile dramatice care stimulează exprimarea orală prin intermediul unor schimburi verbale reale. Lucrarea propune cîteva tehnici dramatice eficace pentru dezvoltarea competenţei interculturale la orele de limba engleză.*

Cuvinte-cheie: *cultura, şocul cultural, comunicarea interculturală, bariere ale comunicării interculturale, educaţia interculturală, joc pe rol, situaţii reale, stereotipuri, prejudecăţi.*

Introduction

> "Intolerances breed each other. One side does not accept its minority status, the other side is not satisfied with its majority status, and it wants complete domination. Both sides madly fear each other. Both sides want an illusionary purification. The common denominator of such positions is the primitive belief that those like us are inherently good, and those like them are inherently bad. Nothing can be built in this way. Mutual understanding and acceptance must prevail peacefully" (M. Mudure, *Coveting Multiculturalism*).

In a recent issue of IIE Networker, publicated by the Institute of International Education, D. Deardorff [7] offers advice on how to make our lives and those of others as successful and enriching as possible. In her research, Deardorff highlighted the idea that if teachers and professors are interculturally competent, they can help their students to develop their own competence in this realm and facilitate students' global preparedness, mentioning that such professors should understand the complexity of intercultural competence; they can teach them from a wide variety of cultural backgrounds and provide feedback to students in their intercultural journeys.

The author also mentioned that to form interculturally competent students, we, the teachers, need to be mindful of intercultural knowledge and awareness, intercultural skills and attitudes. Deardorff considers that that the components of intercultural competence develop by degree, and having components at *the lower levels* of competency enhances the upper levels. From her point of view, the elements at the lower levels of competency include: requisite attitudes (respect, openness, and curiosity), knowledge and comprehension (cultural self-awareness, deep understanding of culture, and sociolinguistic awareness), and skills (listening, analysing, etc.). The elements at *the upper levels* of competency include internal and external outcomes. Internal outcomes involve an "… internal shift in one's frame of reference," whereas external outcomes "behaving and communicating appropriately and effectively in intercultural situations" [8, p. 196].

There is a whole range of role-play activities that can enhance the intercultural competence of our language students: from the simple to the complex, from the structured to the unstructured; some role-play activities consist of socio-dramas, sketches; others stick to story dramatization, mock interviews, business meetings and even debates. Working on the topic of our research in developing intercultural competence by dramatizing real-life situations in EFL classroom we apply to non-academic thesis "Education Pack" (published by *European Youth Center* in 1995) where we have found new ideas and activities that can be adopted and used in EFL classrooms. Its theoretical and practical parts provide not only a general overview of the current situation in the European countries, but argue to introduce intercultural education in educational language programmers. The activities suggested by the authors are very adaptable to the current situation which exists in a specific country, region or town on issues of equality, racism, xenophobia, anti-semitism and intolerance.

Besides the linguistic specificities, the cultural and social differences of every group of language students, we, the teachers, can adapt the ideas in this pack to our own real-life situations. The success of the educational approach relies on the use of the students' own experiences, feelings, attitudes, skills and knowledge during dramatising suggested situations and finding solutions. The suggested activity should have such a step as "*discussion*" that we consider central to the educational process; after the activity we have to make a *debriefing* and an *evaluation*. Evaluation and reviewing are essential parts in the learning process because students have to talk over what they have learnt and how it relates to their own lives, their community and the wider world. We can also use body language, drawings, sculpting etc.

The factors that contribute to the barriers of intercultural competence in FL learning are *culture shock, stereotypes* and *prejudices,* and *intolerance*.

Culture shock is the difficulty people have adjusting to a new culture that differs markedly from their own. Living in a new culture can cause strong emotions or feelings. According to C. Dodd, culture shock refers to "the transition period and the accompanying feelings of stress and anxiety a person experiences during the early period upon entering a new culture" [9, p. 211]. Many students try to apply for different exchange programs nowadays such as *FLEX, ERASMUS MONDUS, DAAD, ERASMUS PLUS* etc. If they are lucky they can continue their studies abroad in a foreign country. The reality can sometimes provoke "a cultural shock". Fear of the foreign can result in two different and contradictory reactions: *xenophobia* (the aversion to persons who represent the foreign) and *exoticism* (love and adoration of the foreign). The new culture is strange to us, as a rule. We may feel happy, then sad. We may feel excited, then homesick, confused or afraid.

The main reason of a culture shock is the difference between cultures. Every culture has a set of symbols and images, as well as behaviours by which we can automatically act in different situations. When we are in a new culture, a familiar attitude control system becomes inadequate because it is based on quite different views of the world, other norms and values, stereotypes of behaviour and perception. Normally, being in our own culture, one does not realize that there is the hidden part of the "cultural iceberg." We are aware of the existence of this hidden system that controls our behaviour and norms; and values only when we come in contact with a different culture. The result of this process is a psychological and often a physical discomfort, i.e. *cultural shock*. Some scholars (Oberg, Adler, Bennet, etc.) focus on the general symptoms of experiencing this phenomenon: *feelings of helplessness, irritability, fear of being cheated or injured, desire of home and friends, psychological stress reaction, anxiety, frustration, loneliness, defensive communication*.

How can we prepare our students to merge successfully in other cultures? The university course of "Intercultural communication" was elaborated for the students with duble speciality (English-German, English-French, English-Spanish, English-Romanian) and is designed to help students understand how to communicate with culturally diverse people, to examine own cultural identities and students' interactions with others during intercultural incidents in real life situations. At the end of this course the students will be able to identify intercultural communication processes, to analyze intercultural communication in a variety of contexts, to compare the role of historical, political, and religious factors in creating cultural stereotypes, perceptions, fears, desires, and misunderstandings between groups and to demonstrate effective intercultural communication skills. At our laboratory lessons we used different drama and role-play activities to fulfill our aims.

Drama activities for EFL classroom
Activity 1

The first activity that we suggest is "Dreams" (adapted from Education Pack, 1995) and it should generate solidarity and empathy and to create a positive atmosphere in the group, encourage co-operation and get to know each other better. In small groups of 5-6 persons, the students should spend the first five minutes reflecting on their own, how they would like things to be the future - in terms of family, job, hobbies, housing, personal development, civil rights, etc. Then we ask the students to share their dreams and aspirations saying what they are giving reasons. They should write down, or preferably draw, any common features on a flip chart (e.g. *having a job, travelling, having children, their own house*, etc.). Then we ask each group to present their drawings or conclusions to the rest of the groups in the classroom. In the part of *debriefing* and *evaluation* the teacher asks students to share the feelings they experienced while doing this activity and then to say what they enjoyed about the exercise using the following questions:

- *Was there anything that surprised you?*
- *Do you think that everybody should have the right to pursue his/her own aspirations?*
- *Do you feel that some people may have more chances than others?*
- *How can you support each other in practical ways to overcome the barriers and make your dreams come true?*

This activity can be a good stimulus to the group and to individuals providing they manage to be specific about their dreams and to identify practical things which they can do together.

Activity 2

In order to break down intercultural communication barriers and to encourage students to express their opinion, to challenge students' views and opinions on xenophobia and intolerance, the teacher can use the activity "Please stand up if/ or Make a step forward if…". The teacher reads out statements and then those participants who agree with the statement should move or stand up. The teacher should draw out the links with everyday reality and the students should explain to others when they have experienced the situation described in the statement. The teacher can ask two or three students to dramatise the situation on their choice. The following statements can be used in the discussion:

Please stand up silently if…:

- You were ever criticized because of your clothes or appearance;
- You have ever heard people say put-downs or jokes about women, people of colour, people of various religions, and people with disabilities;
- You've spread rumors or gossiped about someone else;

- You or someone you know was physically or emotionally hurt and you were too uncomfortable or afraid to say something;
- You have ever felt uncomfortable in a situation because you were the only member of your ethnic group;
- You were ever forced to fight or otherwise defend yourself against another student;
- Your ancestors were forced to leave their home and move somewhere else.

Evaluation and debriefing can be based on the following questions:

- *How did you feel during the exercise?*
- *Are there any comparisons between what people did and said during this exercise and reality?*
- *Are the statements valid?*
- *Was the exercise useful?*

Activity 3

To explore the variety of groups to which we belong to and to explore our attitudes to people in these groups, we can use the activity "Find a monster" in EFL classroom. The students choose two group-mates to be the monsters. The teacher asks one half of the group to go to the top of the room and the other half to go to the bottom. The monsters stand in the middle. The teacher reads out the first set of groups from the list below, for example *vegetarian/meat-eater*. Students belonging to the first group in the set (*vegetarian*)should go to the top of the room and participants belonging to the second group in the set (*meat-eaters*) should go to the bottomof the room. Students have to go to one end or the other. As they change places the each monster catches someone. Those caught become the new monsters and the old monster goes to whichever side they belong to. The teacher asks the groups to call out any feelings they have towards the other group. Repeat for each of the sets of groups. Some participants may find the comments made by others regarding particular groups upsetting.
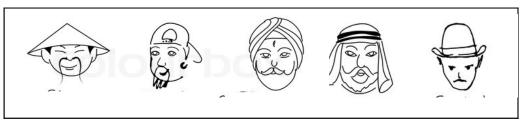
> *Groups*
> vegetarian/meat-eater
> sports fan/not into sport
> Chinese food lover/Chinese food hater
> cat lover/cat hater
> live in rural area/live in city
> smoker/non-smoker

Ensure that debriefing after the activity provides anopportunity for these participants to share any reactions they have to these comments and that it addresses any anger or frustration that the game may provoke. We suggest the following questions for debriefing - *Which of the groups are you pleased to*

be in? Are there any groups you are not pleased to be in? Did you like/ dislike any of the comments you heard? Were there any sets of groups that you didn't feel happy being on one side or another?

Activity 4

Learning from the media and communicating with people of some European countries, we pick up a lot of stereotypes about other nations. In every country there are plenty of stereotypes about residents, some may be true but most of them are untrue and very wrongful. For instance, the most common image people have of a typical Englishman is a man wearing a bowler hat, a pin striped suit, a newspaper under the arm and carrying a long unopened umbrella. To discuss culture and have students deconstruct their own culture, to practise social English and small talk, to give students a practice in role playing and reduce the phenomenon of "culture shock" we suggest the following activity called "Stereotype Hats". We ask the students to take a hat (from some hats prepared beforehand of different cultures):

Then we ask them to read what is written and drawn on the hat (it can be written the name of a culture "Russian" or "French", or "Indian" etc.). Then we ask the students not tell the other role players what is written on the hat and to make up their speech (include customs, traditions, speech habits, national food etc) in 5-6 sentences while the others should guess what country you are from. In the *debriefing* part, we can ask the students: *How does a person in the hat feel? Where did stereotypes start? Why do people hold the stereotypes? How does this stereotype affect people who share a cultural background?*

A *stereotype* is an exaggerated belief, image or distorted truth about a person or group of people [15]. They are based on images in mass, media, or reputations that are passed on by parents, peers and many other members of society. Most of stereotypes are negative and are aimed at classifying people based on generalizations (e.g. *All white Americans are obese, lazy, and dim-witted*) but they also can be positive (eg. *All Asians are good at maths*). A *prejudice* is an opinion, prejudgment or attitude about a group or its individual members. It is an unfavorable opinion or feeling formed beforehand or without knowledge, thought, or reason. It is an unfavorable opinion formed against a person or group based on a stereotype. The prejudgment may be based on an *emotional experience* people have had with a

similar person, a sort of their own personal stereotype (e.g. *Elderly people are frail and boring. All gypsies are thieves*). When we are prejudiced, we violate three standards: *reason, justice, and tolerance*. We are unreasonable if we judge others negatively without evidence or in spite of positive evidence or use stereotypes without allowing for individual differences. We are intolerant if we reject or dislike people because they are different, e.g. of a different religion, different socioeconomic status, or have a different set of values.

Activity 5

The activity "Nationalities and their stereotypes" is adapted from G. Counihan [6] and aims at examining the stereotypes held by students in the class; to explore how and why they originated; to recognize that they are often invalid and lead to misunderstanding. The teacher asks the students individually and spontaneously to write down on a piece of paper the typical characteristics of a set of nationalities. (We have to keep in mind that the exercise is a matter of personal opinion). For example, *The French are proud ...; The Irish are talkative ... ; The Italians are loud ... ; The Spanish are passionate ... ; The Dutch ... ; The Germans ... ; The Swiss ... ; The Japanese ….; The Indians are ...* etc. Then the teacher gets them to reveal their choices and see how many students got similar descriptions. Then they together can debate the correctness or the truth of the choices. Then the teacher shows them a list of the stereotypical characteristics of a "typical Englishman". Then the students write the corresponding stereotypes alongside the English ones under the heading "You" about themselves (For example, *in the Basque country the typical person would wear bright clothing, and does not have a garden; they have plants instead*). Then all the students compare the "facts":

	English	*Basque*	*You*
Works	In a bank	Factory	
Lives	In a house	In a flat	
Hobby	Gardening	Watch TV, hill-walking	
Carries	An umbrella	-	
Drinks	Tea	Coffee	
Wears	Dark suit/clothesand a bowler hat	Colourful	
Behaviour/ Emotions	Reserved/Cold	Gregarious/Can be serious	

Activity 6

Based on the definition of tolerance and the description of the up-to-day situation in our society, we can identify "intolerance" as the quality of personality, characterized by negative and hostile attitude to the characteristics of the culture of a social group in general or to individual

members of these groups. We can say that intolerance is a lack of respect for practices or beliefs other than one's own. It can even mean that people are excluded or rejected because of their religious beliefs, or even their clothes and hairstyle.The role-activity "In our block" (adapted from "Educational Pack", 1995) tries to analise conflicts between people from different cultures and the solutions of how these conflicts can be solved in a positive way. This activity is analyses the situation of conflict and the way students deal with it, depending on the origin of their social and cultural background. The students should role-play a situation that could happen in anyone's daily life. The teacher reads or gives everyone the following text:

In our block
There is an apartment block near where you live. One of the apartments is rented to a group of foreign students who often have visitors from home staying and who also frequently organise parties. Some neighbours, especially those living in the apartments closest to the students, are annoyed and complain that the students and their friends make lots of noise, don't let them sleep and don't take care of the building. The neighbours have called a meeting to try to solve this problem.

The teacher gives the personal cards with roles to the students:

Young foreigner
You speak and understand the language of the host country very well but do not understand why your neighbours are upset. In your opinion, both you and your student friends behave perfectly normally. You will not leave the apartment under any circumstance.

Leader of the residents committee
Your apartment is far away from the one the foreign students live in. Personally they cause you no bother. But you do not like foreigners and you don't want them living in your building.

Young woman (25-30 years old)
You live alone and are afraid of the young students because they seem very strange and different from you.

Young person
You are also a student. You do not have any clear opinion about the problem but you would like to move into the apartment where the foreign students live.

Refugee
You are also a foreigner, although from a different country than the students. You and your family do not have much to do with other people in the block. You have never had any problems with anyone despite the fact that you feel rather isolated.

Elderly couple (this role should be played by two people)
You are both aware of the problems that force many people to leave their home country and try another life elsewhere. You support an organisation which provides aid to developing countries.

Unemployed neighbour
You strongly disagree with policies that allow foreigners to come to live and work in your country. You think that foreigners should only be allowed in as tourists.

The owner of the building
The young foreigners always paid their rent punctually and you don't want to lose the income from that apartment. But you don't like foreign people very much and

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you see this conflict as a possible opportunity to raise the rent for the foreign students. On the other hand, you also have the possibility of renting them another apartment on the outskirts of town.

Some students will be volunteers and will play the roles of the neighbours and other will act as observers. The teacher shares out the role cards between the volunteers and gives each observer a copy of the "Observers notes". The players have to come up with a solution to the problem then start the role-play. The observers should note if the players respect each other's turn to speak or they should note if anyone tries to take a lead and to facilitate the meeting; what kinds of arguments players used; they should note if there were any change in the attitude and behaviour of the players after they received the "clues for finding a solution".

Debriefing and evaluation can be done in the following way – the actors (volunteers) and observers get together in a large group for discussion, which should be divided into two parts: talking about what happened in the role-play and answering questions for actors and for the observers.

Questions to the actors:
1. How did you (the actors) feel about it?
2. Was it difficult to get into the role you were given?
3. What did you find hardest and what easiest in this task?
4. Was it easier to find arguments for or against the students?
5. Was the problem resolved and was everyone happy with the outcome?

Questions to the observers:
1. What did you (the observers) record and what were your impressions of what happened during the role-play?
2. Does anyone try to take a lead and to facilitate the meeting?
3. What kinds of arguments did players use?

Questions to everybody:
1. Did the role-play reflect any reality in daily life?
2. What were the similarities and what were the differences?
3. Did anything seem to be exaggerated?
4. Which of the characters most faithfully reflected common attitudes in our society?
5. When we face a conflict involving people from different cultural backgrounds do we look for a solution that may satisfy everybody, or do we rather try to impose our point of view and neglect those who think or feel differently from ourselves?
6. To what extent is the conflict actually related to differences in culture rather than to other things such as personal or economic interests?
7. Has anyone any experience of this sort of conflict? What were the circumstances?

Finding solutions to the suggested situation and making decisions are difficult processes because students need to have good communication language skills, be sensitive to the needs of others and show imagination and trust so that they can explore the issues honestly. It is easier when students argue about their interests and try to find some common ground or consensus for mutual gain so that each person has some of their needs met and a stake in the outcome.

Activity 7

As tales and fables are considered the main educational tools with a great intercultural power (L. Black, S. Krashen, J. Zipes) they can be used to build up the learners' intercultural awareness/competence. Once an eminent Italian author of children's literature Gianni Rodari said that "it is possible to enter the house through the front door, but entering through the window is more fun" [1] and we consider that this idea sums up the effects of using tales and fables in intercultural EFL classroom, which can teach students to remember morals, values and beliefs and create a more stimulating approach to intercultural learning. Tales are considered one of the most interesting and revealing expressions of culture. Anchored in history, verbally transmitted, they are also the carriers of the main values of a culture and values for life - cooperation, diversity, freedom, happiness, hope, honesty, humility, love, peace, respect, responsibility, simplicity, tolerance and unity. Thus, imagery has the power to simultaneously cross cultures and join peoples revealing their identities. Intercultural EFL learning by dramatising tales or fables gives students a chance not only to enrich vocabulary, but also to enrich their knowledge understanding better the socio-cultural reality of the world. The famous scholar E. T. Hall [11] states that the techniques and content of folktales "involve a study of human culture and encompasses universal themes of tradition, celebration, wisdom, creation, aesthetic appreciation, and community" (p. 12).

Dramatisation of international fairy tales or fables provides different approaches and learning styles and reinforces material delivered in other formats. The activity we suggest next is called "The Strawberry" [18, p. 127]. It is a "Zen Tale" from Japan (attributed to Buddha) and deals with appreciating the moment in life. The task for students can be the following – to read the Japanese tale and say why the strawberry was so sweet for the man.

The Strawberry

There was once a man who was being chased by a ferocious tiger across a field. At the edge of the field there was a cliff. In order to escape the jaws of the tiger, the man caught hold of a vine and swung himself over the edge of the cliff. Dangling down, he saw, to his dismay, there were more tigers on the ground below him! And, furthermore, two little mice were gnawing on the vine to which he clung. He knew that at any moment he would fall to certain death. That's when he noticed a wild strawberry growing on the cliff wall. Clutching the vine with one hand, he plucked the strawberry with the

other and put it in his mouth.
He never before realized how sweet a strawberry could taste.

Questions for debriefing can be the following:
1. Whom was the man chased by?
2. What was at the edge of the field?
3. What did the man do in order to escape?
4. Were there more or less tigers on the ground?
5. Who was gnawing on the vine?
6. What was growing on the cliff wall?
7. What did the man do with the strawberry?
8. Do we always appreciate the things we have?
9. Do you appreciate the help your parents give you?

Working with another story "The blind wild boar" (This tale comes from Tigrea, Ethiopia, Africa; adapted from *Education Pack*, 1995), we can make our students explore the perceptions (and stereotypes) they may have about different cultures. The aims of the activity are to arouse curiosity about tales from other cultures and peoples, challenge stereotypes and prejudice about other cultures' values, puzzle participants and introduce a good atmosphere in the classroom. The teacher hands each student a copy of the tale and gives them 15 or 20 minutes to read it. The teacher asks each student to try to guess where the tale comes from.

The blind wild boar
Once upon a time there was a hunter who went out into the bush with his rifle. There, he caught sight of two wild boars walking one behind the other. The hunter took aim and shot at the second boar but something that astonished him happened: The leader ran away, while the other one did not seem to know what to do. It was left standing with something that looked like a dry twig in its mouth.

The hunter carefully approached, because he thought the wild boar would attack him. He soon noticed that it stood where it had stopped, without following his friend. Curious, the hunter came closer to have a better look. Then he saw, that what had looked like a dry twig, was the tail of the wild boar that had run away. Now the hunter understood that the wild boar was blind, and that his bullet had hit the leader's tail and had cut it off. He caught the blind wild boar and took it home and all the while it still carried the cut off tail in its mouth.

In his house, the hunter fed the wild boar and took care of it in the best way possible. It is funny. Even the animals show consideration for their fellow creatures. Should not we, people who have been gifted with intelligence, take care of our parents, siblings and friends who happen to be in need of help?

The activity works best if students are able to go beyond the strict practical circumstances (like the climate, or whether a certain animal exists

in a given region) and look also into the values (or the morals) transmitted by the tale. In the part of *debriefing and evaluation* the teacher, working with tales or fables, should tell students to think about the main idea of the story, the main characters, the important events and the end of the story. Students should know the story and characters well enough to improvise action or a dialogue. The dramatisation can be recast with different students playing different parts each time it is played so that everyone has an opportunity to step into the roles. Many stories have characters and elements that can be played by several students so that all can participate in a story dramatisation. Stories with a clear story line, strong characters, repeated dialogue, and especially a character or element that many students can play at the same time, so that all students can be involved in story dramatisation, are ideal. Heinig [*apud* 17] suggests the following steps that lead to dramatizing a story: a) reading and discussing the story (while reading students note the setting, characters, and sequence of events or plot, as well as the most exciting parts, the climax, the way the story ended (i.e., the resolution), mood and theme, and important phrases and characteristic things characters say); b) making a story chart (the teacher can record students' ideas about each of these on chart paperfor younger students and to model planning a story dramatization, and older students may do this independently in groups); c) making a story map (where students place the settings needed for the story); d) taking volunteers for the first cast (all students can be engaged in each dramatization by using stories that have a type of character that can be played by many students); e) playing the scene (a narrator can be added to read parts of the story); f) debriefing and discussing.

Activity 8

The next activity is based on Kit's ideas [14] and aims at exploring how our perceptions of minority groups affect our behaviour towards them and at examining how it impacts young people's individual identities. The teacher divides students into six groups and gives each group one set of role cards and ensures that each person in the group has a card. Students have five minutes to get into their role and explain their role to others in their group. The groups can be as minority/majority ethnic group, traveler group, group with disabilities, refugee group etc.

Here are sample role-cards:

Enny
I am fifteen and have been deaf since birth. I am fluent in sign language. I am active in my local youth club and enjoy reading and watching videos.
Mirabella
I came to Ireland four years ago. I'd like to make friends my own age, but Irish people aren't very friendly. At home we speak Romanian. I don't see myself staying in Ireland for too long. My English is not so good so I have tobe put in a lower class at school.
Sally

I was born in Galway and I'm in the fourth year at school. I want to be an engineer. I like all outdoor pursuits, particularly water sports. In my youth group we go on hikes and do canoeing. My mother is from Sierra Leone and I am black.

The teacher tells three groups that they are the hosts and the other three groupsthat they are the visitors and pair up the groups. Then the teacher gives the groups five minutes more to prepare for the visits and then asks them to think about the group they are going to meet, where the meeting will take place and whether the group they are going to meet will have any special needs. Later the teacher asks the groups to act out the visits, and then asks each group to discuss what happened on the visit, how they were treated by the othergroup, how they responded to that treatment and how it made them feel. At part of *debriefing* the teacher brings all the groups together and asks the participants to share their experience:
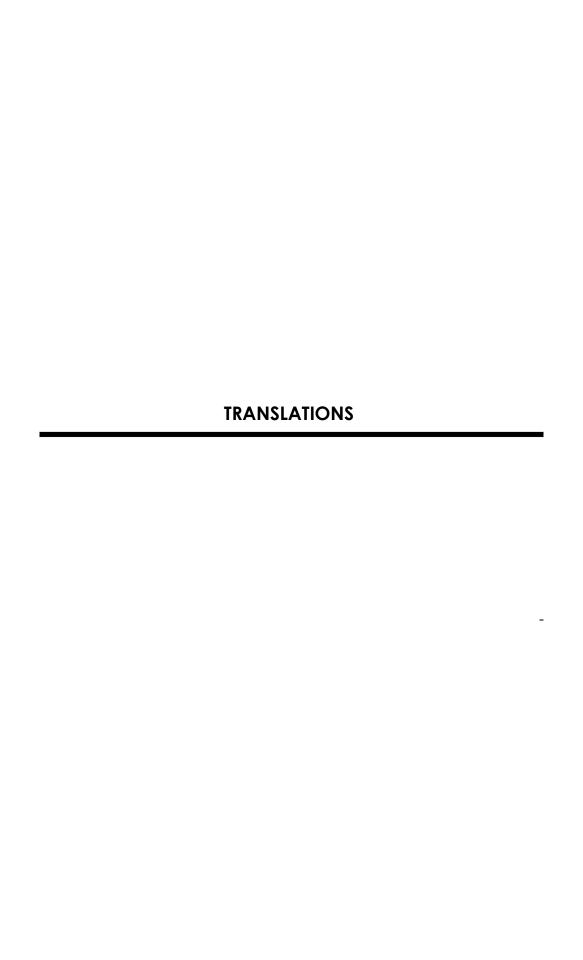
- Does this happen in real life?
- Is it particular only to Ireland /or does it happen elsewhere in the world?
- How are our actions affected by these attitudes?
- What effect does it have on the people we meet?
- Where do we learn these attitudes?

Conclusions

Generaly speaking, it is a moral and ethical question to us, language teachers, to use the opportunities for intercultural education in teaching English as a foreign language in high schools or another educational institution. We consider that cultural information should be presented in the form of role-play activities, creative dialogues, mini-plays, dramatizing real-life situations at the lessons. By all means, as drama is an appealing teaching strategy which promotes cooperation, collaboration, self-control and goal-oriented learning, as well as emotional intelligence skills, it bridges the gap betweenthe classroom and real life situations by providing insights into how to overcome intercultural misunderstandings or other difficult situations. As shown in examples above, drama in the EFL classroom is ultimately indispensable because it gives students the chance to use their own personalities, to act in someone's role, to deal with problems and to find the right solution. In such a way, drama or drama techniques put language into context, and by giving students experience of success in real-life situations, they arm the learners with confidence for tackling the world outside the classroom. Moreover, the activities suggested in this article keep students more interested and more motivated in EFL learning, create their positive attitudes towards people with a different cultural background, develop their intercultural awareness and competence, and their academic success - language four skills. At the same time, students need to be introduced to certain clues or background information about the culture of "others" to add them to their own cultural repertoire because only in this way language learners will develop sympathy and appreciation for diverse cultures.

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TRANSLATIONS

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M. Eminescu, *Luceafărul*
(continuare)

M. Eminescu, *Hesperus*
(continued)

Trecu o zi, trecură trei
Şi iarăşi, noaptea vine
Luceafărul deasupra ei
Cu razele senine

Three days have wasted and at night
Hesperus on high appears.
Her chamber girds with subtle light
From the serenity of spheres

Ea trebui de el în somn
Aminte să-şi aducă
Şi dor de-al valurilor Domn
De inimă'o apucă

Again her heart goes out to him
Her mind though in slumber keeps
And in her sleep she broods a whim,
Then quoth she with trembling lips:

Cobori în jos, Luceafăr blând
Alunecând pe-o rază
Pătrunde'n casă şi în gând
Şi viaţa-mi luminează

Slide Hesperus I do invoke,
Trail down on your tender ray
My mind and abode cloak -
Sooth with your light my lot of clay".

Cum el din cer o auzi,
Se stinse de durere,
Iar ceru'ncepe a roti
În locul unde piere

Distempered, he disrupts his dwell,
Quenches his fire and is gone -
And skies rotate and spin and swirl
On the spot where he has shone.

În aer rumene văpăi
Se'ntind pe lumea 'ntreagă
Şi din a haosului văi
Un mândru chip se 'ncheagă

So, cosmos gone - billows of flames
Comb the overthrown skies.
And chaos dazzling form enframes
That comes before her eyes.

Pe negre viţele-I de păr
Coroana-i arde pare,
Venea plutind în adevăr
Scăldat în foc de soare

His crown shines on his black hair,
Volley of rays does arrow
And stands in truth and glory there,
Like sunrise in the morrow.

Din negru giulgi se desfăşor
Marmoreele braţe
El vine trist şi gânditor
Şi palid e la faţă

Clad in a sable black array -
His bare arms - of marble grace;
He comes in sad and pensive sway
And ghastly pallid is his face.

Dar ochii mari şi minunaţi
Lucesc adânc himeric
Ca două patimi fără saţ
Şi pline de'ntuneric

His large and gleaming eyes allure
Like embers in extinct fire,
And so insatiate and obscure
Are their many a desire.

Din sfera mea venii cu greu
Ca să te-ascult şi acuma
Şi soarele e tatăl meu
Iar noaptea-mi este muma

Trough galaxies I wrought my way
For Day Orb is my farther
Now hollow law have to obey
For darkness is my mother.

O vin' odorul meu nespus	I do beseech you come a-nigh,
Şi lumea ta o lasă	Quit now with me this world of pride.
Eu sânt Luceafărul de sus	I am your Hesperus from high
Iar tu să-mi fii mireasă	And you shall to be my bride.
O, vino'n părul tău bălai	Your gold tresses with many a star
S'anin cununi de stele	I'll strew and emblaze your race
Pe-a mele ceruri să răsai	When you'll soar in a heaven's car
Mai mândră decât ele	To surpass the skies in grace.
„O, eşti frumos cum numa'n vis	"How beauteous you do appear,
Un demon se arată	'This like a demon of my dream!
Dară pe calea ce'ai deschis	Yet, I'll never quit my sphere –
N'oi merge nici odată!	'This burden to bond your beam.
Mă dor de crudul tău amor	Oh, like torture's your fatal love –
A pieptului meu coarde,	The strings of my heart does strain.
Şi ochii mari şi grei mă dor	Your glance with fire from above
Privirea ta mă arde	My bodily eyes does pain.
„Dar cum ai vrea să mă cobor?	"How would you like me to descend?
Au nu-nţelegi tu oare,	From my selestial solo?
Cum că eu sunt nemuritor,	For I eternity attend –
Şi tu eşti muritoare?"	You mortals fate do follow".
„Nu caut vorbe pe ales,	"I don't know how should I start?
Nici ştiu cum aş începe,	My words are plain and pure.
Deşi vorbeşti pe înţeles,	Your accents so subtle and smart,
Eu nu te pot pricepe:	I deem them quite obscure:
Dar dacă vrei cu crezămînt	I wish you could renew your birth
Să te'ndrăgesc pe tine	To try my eager love vibrate.
Tu te coboară pe pământ	To try my eager love vibrate.
Fii muritor ca mine".	Share with me my mortal fate".
„Tu-mi ceri chiar nemurirea mea	"My immortality you claim
În schimb pe o sărutare?	And challenge my love for a kiss?
Dar vrei să ştii asemenea	Yet, know that my love is a flame
Cît te iubesc de tare.	Ardent for a transient bliss.
Da, mă voi naşte din păcat	From sin shall I renew my birth
Primind o altă lege;	And brake my bonds asunder.
Cu veşnicia sunt legat,	So, my eternity to death
Ce voi să mă dezlege.	Gladly I shall surrender".
Şi se tot duce... S-a tot dus	And he recedes and he has gone
De dragul unei copile,	For love of a child of clay.
S-a rupt din locul lui de sus,	So, on the spot where he has shone
Perind mai multe zile.	Perished for many a day.
În vreamea asta Cătălin,	At court, meanwhile, Catheleen

Viclean copil de casă,
Ce umple cupele cu vin
Mesenelor la masă,

Un paj ce poartă pas cu pas
A' mpărătesei rochii,
Băiat din flori şi din pripas
Dar îndrăzneţ cu ochii

Cu obrăjori ca doi bujori
De rumeni, bată-i vina
Se furişează pînditor
Privind la Cătălina.

Dar ce frumoasă se făcu
Şi mîndră, arză-o focul;
Ei, Cătălin, acu-i acu
Ca să-ţi încerci norocul.

Şi'n treacăt o cuprinse lin
Într-un ungher degrabă.
„Dar ce vrei, măi Cătălin?
Ia duť' de-ţi vezi de treabă".

„Ce voi? Aş vrea să nu mai stai
Pe gînduri totdeauna.
Să râzi, mai bine, şi să-mi dai
O gură, numai una".

„Dar nici nu ştiu măcar ce-mi ceri,
Dă-mi pace, fugi departe,
O, de Luceafărul din cer
M-a prins un dor de moarte"

A boy in wait, a mere page
Who oft bears the trains of the queen
Looks arch, yet's shrewd for his age.

A master of the sparkling brim
(Note, born under the rose),
He makes the feasters eyes bedim,
Then folllows Cathelina close.

Ungoverned and wilfull forsooth,
Why not try his fair chance?
The peony cheeks of his youth
Make weapons for his advance.

How heavenly fair she's grown,
Haughty, yet dear to his eye.
Now, Catheleen, she is alone -
Time to act and not to sigh.

And carefull not to be seen
Embraces her in a corner.
"Lo, Catheleen, what does it mean?
Go, and your business honour"

"I mean you shouldn't be so sad
Alien in your world of bliss.
Smile and accept me as your lad
And give me one single kiss".

"I know e'en not what you exact.
Go, and alone me leave!
My holy love do not distract,
To Hesperus on high I cleave".

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