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

JOURNAL TOPICS

- **Overview of signs, speech and communication:** overview of sign; overview of speech; speech aspects; overview of communication and speech act; sense and signification in communication; intention in communication; speech intelligibility;

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- **(Literary) language and social conditioning:** ideology and language identity; language influences; morals and literary speech; collective mentality and literary image; (auto)biographic writings, between individual and social; voices, texts, reprezentation;

- **Language, context, translation:** role of context in translation; types of translation.

- **Languages and literatures teaching and learning.**

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TYPES OF SIGNS, SPEECH AND INTERACTIONAL MECHANISMS IN COMMUNICATION

AMERICAN RUSYNS:
THE SLAVIC MOTIVE OF THE AMERICAN CULTURAL LANDSCAPE.
THE EXPERIENCE OF DISCURSIVE DESCRIPTION

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Abstract

The discursive practices of describing American Rusyns presented in the works of English-speaking researchers are considered. There are two types of descriptions of the discourse of American Rusyns: discursive-social descriptions and discursive-confessional descriptions. The English-language nominations of Rusyns are considered as elements of frontier semantics. The code of the Rusyn culture integrates with the hierarchically organized American system of communicative codes, forming the semiotics of the American cultural landscape. The American Orthodox discourse becomes part of the American frontier, within which a special language of contact of linguistic consciousnesses is created, which is the basis of a diversified American identity.

Descriptions of Rusyns allow, on the one hand, to focus attention on how an ethnic group produces a place, on the other hand, to observe the features of the created metalanguage of the description of Rusyns, to determine how a place is produced with the help of linguistic activity.

Keywords: *Rusyn, Carpatho-Russian, American cultural landscape, Kenneth Burke's theory of identification, American Rusyn, Rusyn identity, theory of communicative identity*

Rezumat

În articol, sunt analizate practicile discursive de descriere a rusinilor americani, prezentate cu lux de amănunte în lucrările cercetătorilor anglofoni. În acest caz, se atestează două tipuri de descrieri ale discursului rusinilor americani: discursivo-sociale şi discursivo-confesionale. Codul culturii „rusin" se integrează în sistemul american de coduri comunicative, sistem organizat ierarhic, care prezintă amplu peisajul cultural american. Discursul ortodox american este luat drept unul de tranziție, un limbaj special de contact al „conştiințelor lingvistice", care stă la baza unei identități americane diversificate.

Descrierile rusinilor permit, pe de o parte, să fie elucidat modul în care un grup etnic îşi crează un spațiu. Pe de altă parte, aceasta ne face să observăm trăsăturile limbajului creat de rusini, să determinăm modul în care acesta din urmă contribuie la formarea destinului grupului etnic nominalizat.

Cuvinte-cheie: *rusin, ruşii din Carpați, peisaj cultural american, teoria lui Kenneth Burke despre identificare, rusin american, identitatea rusinilor, teoria identității comunicative*

1. Problem Statement. Research Methodology

Ruthenians or Rusyns are the inhabitants of an area in the heart of Europe, North and South of the Carpathian Mountains. The territory of Bastia, also known as Subcarpathian Russia, stretches in the neighbouring parts of Ukraine, Slovakia and Poland (Firczak, 2002).

The Rusyn identity as an ethnic, national identity has been discussed in the scientific studies of historians, linguists, sociologists with an emphasis on the localization of Rusyns as an ethnos in the historical and linguistic-cultural space (Бабенко и Орлова/Babenko & Orlova, 2015), (Дронв/Dronov, 2015), (Дронов/Dronov, 2012), (Дронов/Dronov, 2007), (Кокайсл/Kokajsl, 2018), (Миронов/Mironov, 2018), (Миронов/Mironov, 2013), (Суляк/Suljak, 2006), (Шевченко/Ševčenko, 2010). V. N. Kozulin believes that the process of identity formation among Rusyns is impossible to be called complete, because it is hampered by a number of factors:

1) the lack of uniform codified norms of the language (there are three variants of the literary language and two alternative alphabets (based on Cyrillic);

2) heterogeneity of modern Rusyn national and cultural orientations (the author identifies four cultural Rusyn orientations — pro-Slovak, pro-Russian (Russo- or Moskvophile), pro-Ukrainian and pro-Hungarian (Magyarophile);

3) territorial dispersion (territories of residence: Ukraine, Slovakia, Serbia, Croatia, Bosnia, Herzegovina, Poland, Hungary, Romania, Moldova, Russia, USA, Canada, Australia, New Zealand);

4) confessional factor;

5) the religious factor also does not contribute to consolidation, since there are both Greek Catholics and Orthodox among the Rusyns [6].

The aspect of the influence of the confessional factor on the preservation of ethnic and cultural identification of Rusyns is considered in the works by G.Y. Mironov (Миронов/Mironov, 2018, pp. 55-58). The process of ethnocultural identification is supported by a sequence of ethnonyms with a root element of Rus- (primarily, the ethnonym Rusnak), showing ethnolanguage features associated with the East Slavic languages.

The Rusyn ethnonymy, considered attentively by researchers, is distinguished by its multivariability which is probably explained by the multiplicity of the territories of residence of the Rusyn ethnos. The polyphony of territorial communications caused endo-ethnonymic polyreference (plurality of ethnic self-names), the need to overcome which was pointed out in the archpastoral message to the faithful on the eve of the all-Slovak population census of 1940.

The Greek Catholic Bishop of Presovsky, Pavel Goidich (1888-1960), calling on the Rusyns to be called Rusyns during the census, affirmed: "...our people get along with different names: Rusyn, Rusnak, Russian, Subcarpathian Ross, Ukrainian, etc., which splits and weakens us without any basis..." (*Распоряженія Епархіальнаго…*, 2015, p. 70).

Endoethnonymic polyreference is a structural element of the Rusyn metalanguage of describing an ethnos as a self-referential system, according to N. Luhmann's concept, constantly distinguishing itself from the external environment. Self-reference implies self–reproducibility. It is the ability to create a self-description, reproducing the description itself in this process. An element of such a system is the communication (interaction) of people who build a self–referential process. It is the actual communication that leads to the construction of the system. The ability of the Ruthenian polyterritorial autopoeic system to organize itself in a multiplicity of communications demonstrates its quality as a self-referential system to model its order through the construction of internal structures by its own system processes.

The properties of the Rusyn self-referential system are evident in the description of the features of the formation of the Rusyn diaspora in the USA at the end of the XIXth century, presented in the work of Yu.G. Akimov and K.V. Minkova (Акимов и Минкова/Akimov & Minkova, 2016). By the end of the XIXth century, the Rusyn community of the USA possessed integral features of the diaspora: group identity, high social homogeneity, confessional organization. As for the confessional component of the Rusyn community, the church and parochial organizations occupied a significant place in its life which distinguished this community from the Italian and Polish immigrant groups of the Great Wave.

The adaptation of Rusyns to the cultural landscape of America is due to their English-language nominations, which are an element of the frontline semantics. "If we talk about the self–identification of migrants belonging to different ethnic groups, then the unifying component of their peculiar, non-identical pictures of the world is the component of frontier semantics, which requires its user, first of all, to be able to feel the value of land - the value of the place, the land that took (for a European who set foot on the land of America, or the one who remained "in the rear", "behind", in the past tense), but never in the "past" (for a Russian migrant)" (Halina *et al.*, 2019, p. 4). Within the framework of the semiotic concept, the code of Rusyn culture as a secondary sign system integrates with the hierarchically organized American system of communicative codes, forming the semiotics of the American cultural landscape. One of the components of the American Rusyn semiotic code is the nomination system through which Rusyns are identified in the context of the American cultural landscape.

2. Research

Semiotic localization of Rusyns in the American cultural landscape is carried out on the basis of the identification process as understood by Kennot Burke (Burke, 1969, p. 23). K. Burke argues that the need for identification arises from the category of "separation" a priori given to the

human life cycle: people are born and exist as biologically separate beings, which determines their desire to identify themselves through communication to overcome the separation. Social subjects feel the ambiguity of separation and, at the same time, identity with others: we are "simultaneously connected and separated, at the same time we are a separate substance and consubstantial with another" (*idem*, p. 21). Identification, according to the concept of K. Burke, includes three types of processes or states:

1) the process of designating something (someone) according to certain properties;

2) the process of association and dissociation;

3) the product or final product of identification is a state that agrees the existence of one thing, phenomenon with the existence of others.

The theory of identification of K. Burke is consistent with the theory of the American frontier F. The central position of this theory is the influence of contacting cultures on each other according to the melting pot model in which languages, lifestyles, and everyday cultures are melted down. "The peculiarity of American institutions is that they are forced to adapt to the transformations of an "expanding people" (Halina *et al.*, 2019, pp. 53-54), part of which is the introduction into the semiotic system of the American language of the nominations of newly arriving ethnic groups "expanding" this system. This is one of the characteristic features of American semiosis.

The terminological definitions of Rusyns, respectively, their location in the American cultural landscape, are part of the semiotic processes that characterize the vital activity of the American society. One of the practices of the discursive description of Rusyns is the semantic and terminological identification of American Rusyns in English-language studies, among which discursive-social descriptions and discursive-confessional descriptions are distinguished.

Discursive-social descriptions identifying American Rusyns were selected from the studies of Paul Robert Magochi (1989), Thomas Peter (1996), Alexandra Bank (2020).

P. R. Magochi presents three levels of identification of American Rusyns, respectively, three options for integrating the Rusyn diaspora with the American cultural landscape:

1) localization – identification of the territory of residence in the USA;

2) general ethno-identification – identification with other ethnic migrant groups in the USA;

3) communicative-identification, "personalized" for the Rusyn migrant group.

In the Discursive descriptions of American Rusyns, P.R. Magochi includes the following units:

a) *New York City and northeastern New Jersey; southern Connecticut; the Binghamton-Endicott-Johnson City triangle in south central New York; Cleveland*

and Youngstown, Ohio; Gary and Whiting, Indiana; Detroit and Flint, Michigan; and Minneapolis, Minnesota (residence identifiers in the USA); - units;

b) *Carpatho-Russian, Lemko, Ruthenian, Byzantine* or *Slavish, Hunkies* (identifying the ethno-communicative group of the nomination) (Krindatch, 2020).

The main territories of the Rusyns' consolidation in the USA include *New York and northeast New Jersey; southern Connecticut; the Binhamton-Endicott-Johnson urban triangle in south central New York; Cleveland and Youngstown, Ohio; Gary and Whiting, Indiana; Detroit and Flint, Michigan; and Minneapolis, Minnesota. As general characterological features of an ethnic group, the attributes of 'national minority', 'achieved autonomy or self-government', 'degree of political autonomy', 'simply considered a branch of Ukrainians' are distinguished. The semiotic definition of Rusyns in the American cultural landscape is carried out using the terms Carpatho-Rusyns (Carpatho-Russians), Lemko, Ruthenians, Byzantines or Slavs, Handsome (Hunks).*

T. Peter identifies American Rusyns through two types of linguistic descriptions: the description of identity and the description of linguistic self-identification: *a) non-existent sense of ethnic identity; Slavic ancestry; Carpatho-Rusyns; Eastern rite Catholic priests; Orthodoxy; ethnic identity; b) Rusyn; Rusnak; Ruthene; Ruthenian; Carpatho -Russian; Carpatho-Ruthenian; Carpatho-Ukrainian; Lemko.* The description of identity reproduces a nationally discrete variant of the identification of Rusyns in the American cultural landscape: *'a non-existent sense of ethnic identity'; 'Slavic origin'; 'Carpatho-Ruthenians'; 'Catholic priests of the Eastern Rite'; 'Orthodoxy'; 'ethnic identity'.* The description of linguistic self-identification is a sequence of signs that not only quantitatively increase the lexical composition of the American English language, but also expand the American semiosphere and conceptosphere, replenishing it with meta-elements *Rus-, Ruth-, Russ-, Carpath.*

The ethnonyms *Rusyn; Rusnak; Little Russian; Carpatho-Russian; Carpatho-Ruthenian; Carpatho-Ukrainian;* Lemko in the context of the American cultural landscape demonstrate the multiplicity of understandings and perceptions of one's own identity and semantic mission. In addition, the nominations *Carpatho-Russian* and *Carpatho-Ukrainian* become equivalent concepts, semantically differentiating the same denotation of *'Rusyns',* determining the interchangeability of the meta-elements *-Russian and -Ukrainian* and demonstrating their semantic secondary role in relation to the primary element, which in the discursive description is an element correlated with the differential seme 'place', or 'location'.

In the study by A. Bank, linguistic descriptions characterize American Rusyns in the focus of two positions: a) national identification *(East Slavic stateless nation, nationstateless nations, Carpatho-Rusyns, Rusnaks, Carpatho-Russians, Ruthenians, Rusyns)*; b) territorial identification *(Pittsburgh, Pennsylvania and eastern Ohio, New York, New Jersey, Connecticut (Carpatho-Rusyn Society).* In the focus of national identification, the complex concept of the "East

Slavic stateless nation" is actualized. The intersection of conceptual sets 'East Slavic stateless nation'. 'stateless nations" gives rise to the possibility of a binary (to some extent, dual interpretation: the ethnonyms "Carpathian-Rusyns", "Rusnaks", "Carpathian-Russians", "Ruthenians", "Rusyns" can be considered not only as different signifiers of one signified "Rusyn nation", or "nation of Rusyns", but also as a terminological sequence reflecting the diversity of ethnic groups that make up the Rusyn nation. In case of acceptance of the truth (truthfulness) of the second interpretation, the listed number of nominations representing elements of the American geographical landscape, as American locations of the Rusyn nation: *Pittsburgh, Pennsylvania and Eastern Ohio, New York, New Jersey, Connecticut (Carpatho-Rusyn Society)*. In the light of the concept of stateless nations proposed by the author, the spatially clarifying (expanding) syntagma Carpatho-Rusyn Society (*Carpatho -Rusyn Society*) can be considered as a form of "state" identification of Rusyns.

Along with the practice of discursive-social descriptions of American Rusyns presented in the works of P. R. Magochi, T. Peter, A. Bank, we can talk about Rusyn discursive-confessional descriptions that take place in the publications of Alexei Krindach, Coordinator of Research of the Assembly of Canonical Orthodox Bishops of North and Central America (Peters, 1996).

Analyzing the presence of a confessional orthodox discourse in the cultural American landscape, A. Krindach represents a certain confessional network structure, which includes the Carpatho-Russian Diocese (Carpatho-Russian Diocese), the Greek Orthodox Archdiocese (Greek Orthodox Archdiocese), the Orthodox Church in America (Orthodox Church in America), the Serbian Orthodox Church (Serbian Orthodox Church), the Romanian Archdiocese (Romanian Archdiocese), the Russian Orthodox Church abroad (Russian Orthodox Church Outside of Russia), the Ukrainian Orthodox Church (Ukrainian Orthodox Church) [19]. The Confessional American Orthodox discourse in its structure recreates the picture of the world of Orthodox migrants, taking into account their original geolocation – the ancestral homeland: Greece, Serbia, Romania, Russia, Ukraine. In this regard, the Diocese of Rusyn is identified more specifically: not by the nomination of the territory of the original residence, but by the nomination characterizing the relief of the territory – the Carpathians.

The American Orthodox discourse becomes a part of the American frontier, within which a special language of contact of linguistic consciousnesses is created, "contributing to the creation of a complex American identity and forming a unique national character of American verbal culture" (Halina *et al.*, 2019, p. 105).

English plays a significant role in the linguistic design of the worldview of the representative of the Carpatho-Ruthenian branch of the American Orthodox discourse (see Table 1):

Jurisdiction	Average % of English used as language of *liturgy*	Average % of English used as language of *sermon*	Average % of English used by *the church choir*
US nationwide for all jurisdictions together	73	81	67
Albanian Diocese	45	85	15
Antiochian Archdiocese	94	97	93
Bulgarian Diocese	68	68	63
Carpatho-Russian Diocese	96	100	94
Greek Orthodox Archdiocese	66	87	49
Patriarchal Parishes of the Russian Orthodox Church	77	85	74
Orthodox Church in America including:	85	87	83
- Territorial dioceses	95	96	97
- Romanian Episcopate	32	32	27
- Bulgarian Diocese	71	78	57
- Albanian Diocese	89	97	81
Vicariate for Palestinian Orthodox Christian Communities	63	69	57
Russian Orthodox Church outside of Russia	49	57	47
Romanian Archdiocese	25	23	24
Serbian Orthodox Church	47	57	39
Ukrainian Orthodox Church	52	58	49

Table 1: *Average percentage of English language use in parishes of various Orthodox jurisdictions*

From the point of view of the use of the English language, A. Krindach divides all Orthodox jurisdictions in America into three categories:

1) the use of English exclusively as the language of the liturgy and sermon;

2) the use of English as the dominant language in divine services, with a significant presence of other languages: a) non-English languages are not inferior to English in importance in worship, they may even dominate as the languages of the liturgy and sermon; b) various non-English languages remain at least as important as English, or even dominate as the languages of liturgy and preaching. The first group includes three Churches that use almost exclusively English as the language of liturgy and preaching: the Diocese of Carpatho-Ruthenia, the Archdiocese of Antioch and the Orthodox Church in America (OCA). The second group includes the Patriarchal Parishes of the Russian Orthodox Church, the Bulgarian Diocese, the Greek Orthodox Archdiocese and the Vicariate of the Palestinian Orthodox communities.

The third group consists of four jurisdictions: the Ukrainian Orthodox Church, the Russian Orthodox Church Abroad, the Serbian Orthodox Church, the Albanian Diocese and the Romanian Archdiocese (Krindatch, 2020).

The church for some of the migrants of the American frontier becomes a place of strength of ethnic culture (see Table 2):

Jurisdiction	
US nationwide: for parishes of all jurisdictions together	4.0
Albanian Diocese	6.6.
Antiochian Archdiocese	1.6
Bulgarian Diocese	4.8
Carpatho-Russian Diocese	2.4
Greek Orthodox Archdiocese	4.9
Patriarchal Parishes of the Russian Orthodox Church	4.0
Orthodox Church in America including:	2.6
- Territorial dioceses	1.5
- Romanian Episcopate	7.5
- Bulgarian Diocese	4.
- Albanian Diocese	4.15
Vicariate for Palestinian Orthodox Christian Communities	5.5
Russian Orthodox Church outside of Russia	5.8
Romanian Archdiocese	8.1
Serbian Orthodox Church	6.7
Ukrainian Orthodox Church	5.6

Table 2: *Indicator of the strength of ethnic culture: from 0 (lack of ethnic culture) to 10 (very strong ethnic culture)*

Based on the analysis results concerning the strength of ethnic identity in local parishes, correlated with the use of the power of the English language in church life, the Romanian Archdiocese (index value 8.1), the Albanian Archdiocese (6.6) and the Serbian Orthodox Church (6.1) are the three jurisdictions with the greatest presence of ethnic culture in their parishes. The Archdiocese of Antioch (index value 1.6), the Carpathian-Ruthenian Diocese (2.4) and the Orthodox Church in America (2.6) are jurisdictions where "ethnic elements" are not particularly significant.

3. Conclusions

The discursive and semantic analysis of the English-language material made it possible to determine the location of the Rusyns in the American cultural landscape, the frontier in its semantic parameters. The main practices of describing Rusyns – discursive-social descriptions and discursive-confessional descriptions – create an idea of the rules of identification of the Carpathian-Rusyn communicative community in the communication space of the American frontier. In American culture, identity tends to be located in a person viewed as a separate and discrete entity. The linguoterminological

identification of American Rusyns determines the formation of collective identity in the process of linguistic place-making, feelings of emotional attachment and the politics of belonging.

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EXPRESSION OF STANCE AND ENGAGEMENT IN SPOKEN ACADEMIC DISCOURSE IN THE INSTITUTIONAL CONTEXT

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Abstract

The use of English as a medium of instruction in universities to work with international and domestic students in Latvia is a current trend and deserves considerable attention. The present article shows the results of a study of the academic lectures in the institutional context. Theoretical findings include definitions of genre and discourse; a description of a lecture as a separate academic genre and of the peculiarities of spoken academic discourse, including lecturer's self-mention, expression of opinion (stance) and audience engagement. The article presents a study of the examples of extracts from the corpus of academic discourse and their descriptive analysis, as well as provides tables of lexico-grammatical features used to express stance and engagement.

Keywords: *institutional context, tertiary education, English as a medium of instruction, academic lecture genre, characteristic features of spoken academic discourse, stance and audience engagement*

Rezumat

Utilizarea limbii engleze ca mijloc de instruire în universități a studenților străini și autohtoni letoni este o tendință actuală și merită o atenție considerabilă. Articolul dat prezintă rezultatele studiului prelegerilor academice în context instituțional, efectuate în limba menționată. Constatările teoretice poartă asupra (1) definițiilor genului și discursului academic, (2) descrierii prelegerii ca gen academic separat și (3) particularităților discursului academic oral, inclusiv auto-mențiunea verbală a lectorului, exprimarea opiniei (poziției) și implicarea publicului în discuție. Articolul se bazează pe un amplu corpus de discursuri academice, supuse unei analize descriptive, precum și pe tabele, înglobând unități lexico-gramaticale ale limbii engleze, utilizate pentru a exprima poziția și implicarea cuiva.

Cuvinte-cheie: *context instituțional, educație terțiară, engleza ca mijloc de instruire, genul citire academică, caracteristicele discursului academic oral, implicarea publicului*

Introduction

English has become the language of communication worldwide in different spheres of life, including education; it is the first foreign language learnt at secondary schools in Latvia and it is further developed at higher educational (HE) institutions. As O'regan (O'regan, 2014, p. 534) stated "English has penetrated societies and impacted upon the lives of individuals to an extent which has no parallel in human history – in education, tourism, business, trade, diplomacy, politics, development, finance, digital communications, fashion, culture and war".

A growing number of people are studying at universities through *English as a medium of instruction* (EMI) whether in their own country or as foreign

students in other countries, including Latvia. English is used as a tool to teach specialized subjects at tertiary level since proficiency in it, especially when combined with the knowledge of and skills in a professional area, is highly desirable on the job market. The results of a study on the role of EMI in 55 countries (EMI Oxford, the Centre for Research and Development in English Medium Instruction) showed that private universities allow English as a EMI in 90.9% cases (Dearden, 2015, p. 10). 'A desire of students to develop English learning skills', 'knowledge of the target culture', 'possibilities for students to study and work abroad' were mentioned as the main reasons for the high percentage of EMI. The policy makers insist on introducing EMI in order to ensure economic growth, prestige and internationalisation, thus sufficiently trained academic personnel, materials and assessment should be considered.

According to the Education Law of Latvia, the use of English or other European Union languages in the implementation of study programmes is allowed in higher education (HE) institutions on several occasions, including "educational programmes, which are being acquired by foreign students in Latvia, and educational programmes, which are implemented within the framework of co-operation provided for in the programmes and interstate agreements of the European Union" (Translation by State Language Centre, 2015). In the present article 'foreign students' are defined as people travelling from their home countries to study at HE institutions abroad and for whom English is not their first language or the medium of instruction in their previous educational experience.

Currently almost all HE institutions in Latvia provide education to foreign students from all over the world. For example, *Turiba University* is not an exception as it offers professional bachelor study programmes, such as, Business Administration, Tourism and Hospitality Management, Management of International Communication, Journalism and Media; professional Master programmes in Business Administration and Strategic Management in Tourism and Doctoral study programmes in Business Administration, Legal Science and Communication Management in English. There were 1614 exchange and full-time foreign (international) students studying in English in Turiba University in 2018 (Online 1).

Considering the growing importance of EMI in the institutional context, it has become essential to pay special attention to the genre of the academic lecture as such and to study the nature of spoken academic discourse. The present research is undertaken with the purpose to reveal specific features of spoken discourse with the idea in future to assist novice EMI lecturers in their preparation of lectures.

The author outlines such concepts as *genre* and *discourse* in relevance to the present research, examines the nature of spoken discourse and investigates such linguistic features as *stance* and *engagement* in connection with spoken academic discourse. Data for discourse analysis is a corpus of academic lectures, some of them were borrowed from Internet and transcribed, and

others were recorded and transcribed by the author herself. As a result, the present research was undertaken with the purpose to reveal specific features of spoken academic discourse in the institutional context with the idea to assist novice EMI lecturers in understanding the nature of spoken discourse.

1. Theoretical Background: Genre and Discourse. Definitions

Concepts of *genre* and *discourse* that have been used frequently in modern linguistics were previously studied by many researchers and especially by representatives of three schools of genre studies – Systemic Functional Linguistics (SFL), English for Special Purposes (ESP) and New Rhetoric School (NRS). Since these concepts can sometimes sound 'confusing and misleading for the readership' (Drozdova, 2021, p. 35) it is wise to elaborate on them and to give definitions most applicable to the present research.

The representative of ESP school of genre studies Nunan defined genre as 'a purposeful, socially constructed oral or written text such as narrative, a casual conversation, a poem, a recipe or a description.' According to the scholar 'each genre has its own characteristic structure and grammatical form that reflects its social purpose' (see Drozdova, 2021, p. 37).

Bhatia, Cook and Swales in Johnson and Johnson (1999, p. 151) have defined genres as "types of spoken and written discourse" that are recognized by a discourse community. Such examples as a lecture, conversation, speech, notice, an advertisement, a novel, a diary and others were studied by scholars and were qualified as separate genres, each with its typical features. Some of these features can be linguistic (use of particular grammar or choice of lexis), some are paralinguistic (e.g. print size, gesture) or contextual and pragmatic (e.g. setting, purpose). Berkenkotter and Huckin (1995, p. 479), who represented NRS considered "genres as dynamic rhetorical forms that develop from responses to recurrent situations and serve to stabilize experience and give it coherence and meaning". According to Freadman (1994), Devitt (1991), Orlikowski and Yates (2002) genres do not exist in isolation but rather in dynamic interaction with other genres (*apud* Drozdova, 2021, p. 35).

Representatives of SFL (Halliday, 1978), (Frow, 1980) studied genre and *register and* considered them to be *used* as synonyms, whereas Martin (Martin, 1985, 2001, 2015, *apud* Drozdova, 2021, p. 36) strongly differentiated between these two notions. According to him genre is realized through registers, whereas registers are realized through languages. Therefore, the text from one genre may contain elements of tenor, mode and field which can differ from the text from another genre.

Discourse is a more general concept that includes genre and the register of some particular genre. It is "language above the sentence" or "language produced and interpreted in a real-world context" (Cameron, 2001, p. 13). Discourse implies the use of both spoken and written modes of language. In the present study the notion *discourse* will be used in the meaning of 'language above the sentence, produced and interpreted in a real world context'. Discourse analysis in its turn is a multidisciplinary research that studies text and context and has a multi-faceted nature.

In our opinion, "any discourse will belong to some specific genre, dependent on the communicative purposes of the speaker, whereas the genre will use some specific register, for instance a written mode or an oral mode, with the individual stylistic features of the author. So, for example, academic discourse may have different genres within it (lecture, seminar, workshop, conference, class, webinar, text book), whereas all these genres may belong to different modes (spoken, written, face-to-face, monologue, dialogue, conversation, etc.) with one speaker choosing the individual style (e.g. preferring reading aloud, whereas another speaker choosing to interact with students and to engage them in communication)" (Drozdova, 2021, p. 40).

So, the present study takes place in the framework of the academic lecture that can be identified as a separate academic genre; whereas the object of the present study to be analyzed is spoken academic discourse.

2. Characteristic Features of an Academic Lecture

Lecture as an example of an 'oral academic genre', 'pedagogical process genre', 'pedagogical genre' or 'pedagogic register' has been studied by Thompson (1994), Carter and McCarthy (1997), Bellés and Fortanet (2004), Crawford Camiciottoli (2007), Lee (2009) and other scholars (see Drozdova, 2021, p. 42).

An academic lecture as "the most common form of instruction in universities" with the aim of conveying knowledge to a large number of students[1] is usually delivered by a professional who has theoretical and practical knowledge and skills in the field and "presents relevant content to the motivated audience in the appropriate setting (e.g. the audience with necessary equipment) and delivering "value-laden discourses" in which a lecturer not only presents information to the audience, but also expresses his attitudes and evaluation of the materials" (Thomson, 1994). The purpose of a lecture is to provide information to students and a lecturer usually describes, narrates, informs, explains, discusses, develops cause and effect arguments, provides definitions, draws conclusions and fulfills other functions in a course of a lecture.

It was noted that a lecture can be characterized by such distinctive features as *contextuality*, *situationality* or *improvisation:* "the lecture is always delivered at the moment of speech; it is dynamic, never static and never the same" (Drozdova, 2021, p. 44).

Scholars also observed and acknowledged such characteristics typical to a lecture as *genre chains*, *genre systems* (Bawarshi & Reiff, 2010; Bazerman, 1994), *genre sets* (Devitt, 1991) that take into account other genres with which the target genre interacts, for example, a lecturer may read from a list, show a video during a lecture or use a Power Point presentation (a combination of spoken and written modes of discourse of two genres – a lecture and a presentation); and *intertextuality* (Swales, 2004, Counine (*apud* Fairclough, 1992), Kristeva, 1986; Bakhtin, 1981, 1986; Fairclough, 1992) or *interdiscursivity*

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[1]Buckley, 2000; Custers & Boshuizen, 2002; Drozdova, 2021, p. 41.

(Fairclough, 1992 and Hyatt, 2005) – borrowings from other texts, or as we defined it – "adding stories or quotations of other authors into the newly-created discourse" (Drozdova, 2021, p. 41).

As Camiciotolli (Camiciotolli, 2007, *apud* Drozdova 2021, p. 46) noted "when preparing lectures, speakers often draw from texts written by others and refer to these explicitly during the lecture itself. While speaking, they may make reference to various written texts, such as textbooks, handouts, overhead slides or writing on the chalkboard. Thus, formal written texts are transformed into spoken discourse of a more conversational and interactive nature, thus rendering their concepts more accessible to learners".

It is also important to mention such feature of an academic lecture as *interdisciplinarity* (Hyland, 2005), since lectures often incorporate information from different subject areas. For example, a lecture on Intercultural Communication may include information from subjects of History, Culture, Linguistics or Geography.

These aspects deserve particular attention and special study of how they are expressed in the discourse, what grammatical and linguistic features are used for these purposes.

However, not less, but even more important to mention is the *individual style* of every lecture: every lecturer possesses his own individual lecturing style, "each new lecture is unique and cannot be reproduced word for word by another lecturer, even by the same speaker, because the cognitive and communicative processes are dynamic, ever-changing, and situative (occurring in relation to a specific situation) that may be dependent on such circumstances as the target audience, setting, time of the lecture, et cetera" (Drozdova, 2021, p. 43). What is more, the individual style of a lecture is composed of the lecturer's manner of speech, his linguistic choice of terminology or quotations, presentation making skills, and finally the lecturer's expression of opinion and attitude towards the subject matter. In other words, lecture has the lecturer's "voice" in a lecture – the lecturer's opinion.

Besides that, since a lecture is not a monologue produced in silence, in most cases lecturers expect their audience to participate and to be involved. *Involvement* and *detachment* (Chafe, 1982, p. 45) are two opposing concepts that mean different concerns and relations that speakers can have with their audience. Unlike writers who are often removed from their audience (*detached*), lecturers need to communicate and to reflect their own emotional participation ('*experiential involvement*' (*ibidem*)). The ideal lecture is an *interactive* and an *involving activity*. The characteristic features are the use of special lexical and grammatical elements that serve different functions, for example, inviting students to speak, asking, confirming and disagreeing (Drozodova, 2021, p. 43).

As it was defined by Drozdova "the academic lecture realized in the institutional context as a spoken academic genre with its specific features is a social, goal-oriented and staged activity, a communicative event realized within a discourse community; the lecture is a changing genre characterized by the lecturers' involvement or detachment; an interactive, contextual and

to some extent improvised activity of a highly dynamic nature; an example of genre mixing, having intertextual and interdisciplinary features" (Drozdova, 2021, p. 216).

The present study looks at such characteristics of a lecture as 'lecturer's presence' in the discourse (*stance*) and *engagement of the audience* by the lecturer. The next part of the article outlines the theoretical findings on the grammatical and linguistics elements that express them.

3. Methodology

Since the aim of the present work was to study the academic discourse in the institutional context, the methodology chosen was varied. Firstly, the secondary type of research (Brown, 2001), including the study, analysis and review of theoretical literature (books and articles) was chosen so as to enable to shape the theoretical part and to develop the framework for the analysis. Secondly, discourse analysis that includes both the analysis of examples from the corpus and the analysis of the transcribed authentic lecturers' discourse, was carried out.

The following contextual factors were considered (Brown, 2001, p. 479): institutional context, since the study was carried out in universities (a research site), with the target group (population) being university lecturers with the purpose of serving institutional needs.

Discourse analysis research was chosen as the empirical research method (idem, p. 488), where the object of the present study is the language of the university lecturers (spoken academic discourse).

Data gathering, the study and the analysis of data were carried out with the help of different software, by means of mechanization (Davies & Elder, 2007, p. 142):
- the lecturer's discourse was recorded on a Dictaphone- IC Recorder Sony ICD – UX71 with the prior permission of the participant;
- the recorded texts were transcribed with the help of the computer programme *Listen and Write.*

The outcome of this research has been presented in a descriptive manner. It focused on the research of naturally occurring spoken language of lecturers in the context of its use, i.e. through discourse. The discourse analysis focused on lexical and grammatical features as well as the functional language within the corpus of authentic lectures.

The Corpus of lectures for discourse analysis includes both Internet resources that were free for access and lectures attended, recorded and transcribed by the author in Saint Petersburg State University of Economics and Finance (SPBGUE in Russia, Saint-Petersburg). The corpus comprises 10 lectures, 9 of them were borrowed from Internet, and one lecture was recorded in the university setting. All lectures were transcribed and analyzed; the present study allows to look at some of the examples extracted from the discourse.

4. The Nature of Spoken Academic Discourse: Theoretical Background and Examples

4.1. Expression of Stance

Previous studies on the genre of a lecture (Drozodova, 2021) revealed the significance of the *speaker's / lecturer's presence in the discourse*. Lecturers not only convey information, but also shape students' opinion on matters by expressing their personal opinions and attitudes. The most common terms used to denote lecturer's presence in a lecture, his opinion and attitude is *stance*. *Stance* conveys lecturer's personal feelings, attitudes, emotions and his personal experience; the importance of the lecturer, his presence / authority in the discourse he creates; writer's judgments or viewpoint about something (Biber and Finegan, 1989, Hyland, 2009). "…in fact, in some cases speakers and writers in university registers seem more connected with the expression of stance than with the communication of 'facts' " (Biber, 2006, p. 87).

Different terminology has been used as synonyms to the concept 'stance': 'evaluation' (Hunston & Thompson, 2000), 'evidentiality' (Chafe, 1982) and 'modality' (Palmer, 1986). 'Hedging' (Hyland, 2005), however 'stance' and 'hedging' (Barton 1993; Beach & Anson 1992; Biber & Finegan 1988, 1989 etc.) have been encountered most frequently. In the present article we use the term 'stance' in the meaning of personal opinion and attitude of a speaker.

Stance expressions convey personal feelings and attitudes of a speaker. In the context of academic lecture, stance is an indispensable element of speech. A lecturer mentions sources of information he used for a lecture and his attitude towards this information; he speaks about his personal experience, especially if a lecturer is a practitioner in the field he teaches and exemplifies theoretical notions. It is possible that sometimes speakers are more concerned with their own opinion than with pure facts.

A very clear and coherent description of grammatical devices used in the expression of stance for academic purposes was provided by Biber (Biber, 1996, 2006). The author of the present work studied, summarized and exemplified Biber's (*ibidem*) findings on *stance* used in academic discourse and made discourse analysis based on these theoretical findings. The analysis is provided in a descriptive way in the form of examples.

One of the lexico-grammatical elements found in spoken academic discourse is *stance adverbial.* Stance adverbials are usually found in the initial position of the sentence and may express an attitude of a speaker to the proposition. One word stance adverbials include such words as: *obviously, fortunately, apparently, undoubtedly, amazingly, astonishingly, conveniently, curiously, disturbingly, hopefully, inevitably, interestingly, ironically, predictably, quite, rightly, regrettably, sadly, sensibly, surprisingly, unbelievably, unfortunately, wisely* (Biber, 1999).

The following examples from transcribed academic lectures borrowed from Internet sources show speakers' attitude to the subject. In the first example the speaker is not confident about the matter, the adverb *hopefully* demonstrates this:

"You've heard in a reading a lot about the kind of generic plant climate science and I wanna try to *hopefully* compliment that industry some pictures about how an insurer with look at the climate science and how they might kinda digested or interpret it…" (AL 1).

The same uncertainty can be observed in the next example. Stance adverbial *obviously* shows that the speaker is hesitant or does not want to take responsibility for his words:

"*Obviously* there is a high-level dependency I'll on external markets for income and for resources and at that might include a naval I government…" (AL 2).

Another feature noticed in spoken academic discourse that denotes stance is the use of *stative verbs* that express thoughts, opinions and attitude to the proposition such as "love", "hate", "believe", "guess", "doubt", "hope" that are followed by *a complement clause*. For example:

"So, you have something that's imperfect. I *hope* you excuse me when you look at the chapters of this book" (AL 3).

Another linguistic device that is applied by speakers and conveys the meaning of stance is an *evaluative adjective*. Examples of these adjectives are such as "good", "nice", "right", "sure". They express the speaker's positive attitude towards a situation:

(1) "*That's a good* question. If there are multiple winners, we'll make sure everyone has a positive winning. *Good question***"** (AL 4).

(2) "…the concept of reciprocity intends that *you're probably right* about that influence yet another word for tracking power…" (AL 5).

Stance adverbials and evaluative adjectives are also called *'value-laden words'* (Biber, 2006) since they presuppose a particular set of values.

Stance structures with the 1st person object or 1st person pronoun are often used to describe an attitude of a speaker:

"I *know* this is of great interest, because we place a lot of students in good jobs in investment banking" (AL 3).

The use of a first person pronoun and its inflected form can also be called *self-mention.* As Hyland stated "presenting a discoursal self is central to the writing process (Ivanic, 1998), and we cannot avoid projecting an impression of ourselves and how we stand in relation to our arguments, discipline and readers" (Hyland, 2009, p. 76). The same may apply to the spoken discourse. Lecturers often use self-mention in the meaning of stance. Below are some of the examples of the use of them in discourse:

(1) *"I'd like to believe* that because *my "peers"* encourage *me* and guide *me* that *I am being* able ..." (AL 3).
(2) "To work close to *my* full potential both with the student and as a professor and as a psychologist…" (AL 3).
 (3) "*I am one of the few* people who have developed ways of measuring employee motivation based on Maslow's concepts" (AL 3).

These are personal examples of the theme the speaker described; by giving personal examples he demonstrates that the topic is essential for him. Another concern of the speaker here is to make his examples sound authoritative.

The meaning of stance is also conveyed with the help of *modal verbs, stance adverbials* with *modal verbs* and *extraposed complement to-clauses*.

Such modal verbs as *should, may be, might, could* are often used in the meaning of stance:

(1) "So 25 plus 5 plus 60 is 90. People *should* feel free to correct my arithmetic because it's often wrong, 90 right" (AL 4)?

(2) "…and that's because in practice a … it's like having three lakes it is still with only two lakes obviously would standout so it *might be OK* to study economic and say social aspects sustainability" (AL 2).

Stance adverbials with modal verbs:

"Okay so it *shouldn't* take you *probably* more than for the 45 minutes to finish the whole…" (AL 2).

Extraposed complement clauses are sentences where a clause or a subject is moved to the end of a sentence, and it is replaced by *it* in the initial position, e.g.: *it seems, it is important, it is obvious:*

(1) "But *it seems that* I talked about the Forbes 400 people, and I mentioned last lecture about Andrew Carnegie's The Gospel of Wealth…" (AL 7).

(2) "So *it's important that* we have the world perspective which is something I will try to incorporate in this course" (AL3).

As we can see from the above descriptions lecturer's 'voice' and his attitude or opinion towards the subject/theme of the lecture is strong in the spoken academic discourse and it is directly expressed through the use of first person pronouns, verbs of stance, value laden words - evaluative adjectives and stance adverbials, modal verbs and extraposed complement clauses.

The following table was developed on the basis of the theoretical findings by the author and can be of help for novice teachers and students:

Meaning /function	Lexical unit
Modal and semi-modal verbs	
Possibility, permission, ability	*can, could, may, might*
Necessity, obligation	*must, should, (had) better, have to, got to, ought to*
Prediction, violation	*will, would, shall, be going to*
Stance adverbs	
Certainty	*actually, always, certainly, definitely, indeed, inevitably, in fact, never, of course, obviously, really, undoubtedly, without doubt, no doubt*

Likelihood	*apparently, evidently, kind of, in most cases/ instances, perhaps, possibly, predictably,*
Attitude	*amazingly, astonishingly, conveniently, curiously, hopefully, even worse, fortunately, importantly, ironically, rightly, sadly, surprisingly, unfortunately*
Style	*according to, confidentially, frankly, generally, honestly, mainly, technically, truthfully, typically, reportedly, primarily, usually*
Stance verb + that –clause	
Epistemic verbs	
Certainty	*conclude, demonstrate, determine, discover, find, know, learn, mean, notice, observe, prove, realize, recognize, remember, see, show, understand*
Likelihood	*assume, believe, doubt, gather, guess, hypothesize, imagine, predict, presuppose, presume, reckon, seem, speculate, suppose, suspect, think*
Attitude verbs	*agree, anticipate, complain, concede, ensure, expect, fear, feel, forget, hope, mind, prefer, pretend, require, wish, worry*
Speech act and other communication verbs	*announce, argue, assert, claim, contend, declare, emphasize, explain, imply, insist, mention, promise, propose, recommend, remark, respond, say, state, suggest, tell*
Stance verb + to-clause	
Probability (likelihood) verbs	*appear, happen, seem, tend*
Cognition /perception verbs (likelihood)	*assume, believe, consider, expect, find, forget, imagine, judge, know, learn, presume, pretend, remember, suppose*
Desire, intention, decision verbs	*agree, choose, deicide, hate, hesitate, hope, intend, like, love, mean, need, plan, prefer, prepare, refuse, want, wish*
Verbs of causation, modality, effort	*allow, attempt, enable, encourage, fail, help, instruct, manage, oblige, order, permit, persuade, prompt, require, seek, try*
Speech act and other communication verbs	*ask, claim, invite, promise, remind, request, be said, show, teach, tell, urge, warn*
Stance adjective + that –clause	
Epistemic adjectives	
Certainty	*apparent, certain, clear, confident, convinced, correct, evident, false, impossible, inevitable, obvious, positive, right, sure, true, well-known*
Likelihood	*doubtful, likely, possible, probable, unlikely*
Attitude / emotion adjectives	*afraid, amazed, aware, concerned, disappointed, encouraged, glad, happy, hopeful, pleased, shocked, surprised, worried*
Evaluation adjectives	*amazing, appropriate, conceivable, crucial, essential, fortunate, inconceivable, incredible, interesting, lucky, necessary, nice, odd,*

	ridiculous, strange, surprising, unacceptable, unfortunate
Stance adjective + to-clause	
Epistemic (certainty/ likelihood)	apt, certain, due, guaranteed, liable, likely, prone, unlikely, sure
Attitude/ emotion	afraid, ashamed, disappointed, embarrassed, glad, happy, pleased, proud, puzzled, relieved, sorry, surprised, worried
Evaluation	(in)appropriate, bad/worse, good/better/best, convenient, essential, important, interesting, necessary, nice, reasonable, silly, smart, stupid, surprising, useful, useless, unreasonable, wise, wrong
Ability or willingness	(un)able, anxious, careful, determined, eager, eligible, hesitant, inclined, obliged, prepared, ready, reluctant, (un)willing
Ease or difficulty	difficult, easy, easier, hard, (im)possible, tough

Table 1: *Lexico-grammatical features used for stance analyses of spoken academic discourse (based on Biber, 1999, 2006)*

4.2. Audience Engagement

As it was stated before *lecture* as a separate genre is characterized by interactiveness and involvement of both parties of communication – a speaker/lecturer and listeners/students. The next part of the article demonstrates theoretical findings on *audience engagement* and lexico-grammatical features used in the discourse to express it.

Hyland (2009) studied audience engagement in written academic discourse and discourse of conference presentations. Some features are characteristic to spoken academic discourse too.

Namely, he mentioned (Hyland, 2009, p. 76) pronouns *you* and *we* as 'the most explicit ways of bringing readers into discourse,' as well as ways of 'identifying the reader as someone who shares similar understandings to the writer as a member of the same discipline'.

Participatory pronouns (Connor, 2008) *you*, *we* and their inflected forms (*your*, *our*) are often encountered in spoken academic discourse too (Drozdova, 2021) since their main role is to involve or to engage the audience in the inner conversation with the speaker, to make them feel affiliated. Below are the examples of the use of participatory pronouns in the discourse of Hoffman's lecture (AL 8).

By using "you", "you're", "your" the speaker establishes rapport with the audience, makes his speech more personally appealing for listeners, acknowledges listeners' presence.

"*You* probably all studied something about the hierarchy of Inborn Needs of famous Maslow's theory…".

The speaker set up a conversation with the audience addressing them with the pronoun '*you*' which was put in the initial position in a sentence.

"So… If *you* as college students know how to motivate *yourselves*, *you'll* do better at school...".

Here the speaker addressed students, engaging them in the conversation.

> "*All of you have* been students, if *you* all have been the students; *you* all have been in classrooms".

In this sentence the speaker appeals to another part of his audience – academic personnel (teachers and professors).

> "To be a good salesperson *you* need to be an extrovert (writing extravert on the board), *that's you* have to be outgoing, very friendly, talk to people, smile…"

You in this sentence is used in the meaning of *'one'; 'anyone'* who wants to be an extravert needs to be outgoing and friendly.

> "…or in general *when y**ou*** bring your car for repairs, often *you* get a bill that *you* didn't expect, *they* do things that *you* didn't ask for and now the law is against that. *They* have to call *you* and ask for permission".

Assuming that the audience needs extra explanation of the idea the speaker gives a personalized example. The pronoun *you* engages the audience in the process, makes the example understandable, the pronoun *they* is used as a pronominalization of a noun phrase 'repair companies'. By using 'you' and 'they' in one move, the speaker as if makes contrast of good and bad. Playing on this contrast: *you – good, they – bad* the speaker shows that both the speaker and listeners are engaged in the same game and have something in common – as if both the speaker and listeners can be in the situation of being cheated by a company.

The *first person pronoun we* is often encountered in spoken discourse to denote unity and belongingness of the group to the speaker and, as a result, to arouse interest of the audience:

> "I bear *we* are all teachers, either professors… want to know how *we* motivate *our* students".

By using "we" in the sentence, the speaker means himself, the academic personnel, present in the lecture room and thirdness – other representatives of the teaching profession, who are not present in the lecture room.

> "Though some students are smart, they don't do well at school because they don't know how to motivate themselves. …OK, I think *we all* can understand that".

Again the speaker engages that part of the audience who are teachers. He expresses his point of view believing that the audience has shared knowledge with him.

> "*We* live in a global economy. *We all* know that".

We is used in the above example to appeal to shared knowledge with the audience, the knowledge about globalization.

Another method to attract attention of the listeners by the speaker is the use of rhetorical questions (RQ). As Hyland (Hyland, 2009, p. 78) indicated about the use of RQ in written discourse "questions are the strategy of dialogic involvement par excellence, inviting engagement, encouraging

curiosity and bringing interlocutors into an arena where they can be led to the writer's viewpoint." The same is applicable to the spoken discourse. For example, the use of *so + to be going to* in the *rhetorical questions*:

(1) "So then, the question is: Suppose you get on the Forbes 400, what *are you going to* do with it? In other words, to get on the Forbes 400 you have to have made at least a billion dollars" (AL2).

(2) "You know, you still have 900 million leftover. So, what *are you going to* do with all that money" (AL2)?

Or, for example, the use of *so* with *rhetorical questions* in order to involve the audience in the discussion or to exemplify something:

"… tell are just stories. *So*, how do we deal with the company…" (AL7).

The following examples were extracted from the discourse of a lecture that was recorded and transcribed in Saint-Petersburg State University of Finance and Economics, a lecture on Russian civilization:

Extract from the spoken discourse of a lecturer	Function in the sentence
So, we will see how such very important values and attitudes as attitude to state, attitude to authority, attitude to work and money, how they developed in time.	Future action, lecturer's intention; audience engagement
We will summarize traditional values and *we will see* how they are changing nowadays.	Structuring information about the course, informing about the goals; audience engagement
And I would like you to set these rules of the game and imagine yourself Russian a little bit.	Lecturer's intention; audience engagement
And again you are welcome to write to me with any questions or to ask any questions	Invitation for action; audience engagement
So, as you know we will study just for a week…	Informing students about the procedures; audience engagement
…you can think about it at the beginning of the course already…	Giving instruction; audience engagement
And you can choose a topic for your presentation,	Giving instruction; audience engagement
First of all, you are welcome to give any topic you are interested in …	Giving instruction; audience engagement
Of course, you are welcome to add something in addition	Giving instruction; audience engagement
But it's for those who would like to know a lot and who would like to be an expert on… you can	Specifying, giving a more detailed information; audience engagement
…and again you are welcome to choose your own topic if you are interested in **so**mething else.	Giving instruction; audience engagement

Table 2: *Examples of Audience Engagement*

Some of the characteristic features to describe audience engagement that were encountered in the process of the study of theory and noticed during the analysis of the discourse, include the use of the pronouns *we* and *you* and their inflected forms and the use of rhetorical questions. Further study on this matter would allow the researcher to add more insight into it.

Conclusions

The purpose of the present study was to look at the genre of an academic lecture in the institutional context, to reveal and to study some aspects of spoken academic discourse. Based on the study of theory and extracts from transcribed spoken discourses several conclusions were drawn.

The academic lecture realized in the institutional context as a spoken academic genre with its specific features is an *interactive*, contextual and, to some extent, improvised activity of a highly dynamic nature; it is characterized by the *lecturer's presence in the discourse* through expression of his opinion, attitude and feelings as well as by *lecturer's involvement or detachment of the audience* in lecturer's discourse.

The opinion of the lecturer on the subject matter is indispensable in the discourse not only because lectures are not deprived of the speaker and his attitude, but also because lecturers form students' opinion and perception of the material of the lecture, that is why lecturers have to be able to express themselves in a coherent way. That is possible to be achieved through the correct use of stance expressions.

Since lecture is an interactive activity and expects students' participation and involvement in the process, lecturers have to be aware of the techniques of how to interest the audience and how to engage it in the process.

The analysis of theory and examples of spoken discourse revealed that *stance* is expressed through the use of such lexico-grammatical elements as *stance adverbials*, *stative verbs* of *attitude* and *opinion*, *evaluative adjectives*, *stance structures* with *1st person* and its inflected form *pronoun (self-mention), modal verbs* and *extraposed complement clauses,* while *audience engagement* is realized through *giving personalized examples*, the use of *personal pronouns you* and *we* and their inflected forms (*your, our*) and *rhetorical questions*.

The Analysis of lexico-grammatical features of stance and audience engagement helped to group the data in tables with their possible further use by lecturers. We believe that the results of our findings on spoken academic discourse can be helpful for novice and inexperienced EMI lecturers in planning or organization of their lectures.

The present study was a modest attempt to look into the nature of the academic spoken discourse realized in the institutional context. These findings require further study by analyzing bigger corpus of discourse to have a more realistic picture of the studied matter. Similarly, stance and engagement require further analysis since there are more lexico-grammatical elements to be found for their expression.

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(AL 1) Michael Hanemann, *The Economics of Climate Change*, Lecture 2. http://www.youtube.com/watch?v=CrSfIoRDLL8.

(AL 2) Island Tourism Sustainability by Prof. Jack Carlsen. https://www.youtube.com/watch?v=PDQr38gWDj8.

(AL 3) Clayton Christensen on Management – Clarendon http://www.youtube.com/watch?v=Ei57yFEljrI.

(AL 4) Game Theory http://www.youtube.com/watch?v=nM3rTU927io&list=PLwy3d3shfRNiXgFHkrYscDit-4uKa9yRC.

(AL 5) Rypple Leadership Series | Jeffrey Pfeffer: Power http://www.youtube.com/watch?v=-exu8UGieVQ.

(AL 6) Tourism Asia Video Lecture 2, Types of Tourism http://www.youtube.com/watch?v=ctrBMn7alAE.

(AL 7) Risk and Financial Crises http://www.youtube.com/watch?v=QbosMr2JVrc&index=2&list=PL8FB14A2200B8718.

(AL 8) Dr Edward Hoffman Lectures on Maslow: Osaka 2007 https://www.youtube.com/watch?v=q88NzM3SHIY.

(AL 9) Introduction and What this Course Will Do for You and Your Purposes http://www.youtube.com/watch?v=WQui_3Hpmmc .

(AL 10) A lecture on Russian Civilization, SPBGUE, Saint-Petersburg, Russia.

SCALING LINGUISTIC AND SEMIOTIC LANDSCAPES IN BULGARIA'S MOUNTAINS

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Abstract

In this paper, I outline the perspectives of exploring Linguistic Landscapes (LL) and Semiotic Landscapes (SL) in Bulgaria. I focus on mountainous regions, which have rarely been the subject of linguistic studies. After a brief overview of the core research topics of LL and SL, I present seven approaches to the empirical study of linguistic territorial structures in the mountains of Bulgaria.

Keywords: *linguistic landscapes, semiotic landscapes, language use, mountains, Bulgaria*

Rezumat

În articol, prezintăm perspectivele explorării „peisajelor" lingvistice (în limba engleză: Linguistic Landscapes, LL) și a „peisajelor semiotice" (în limba engleză: Semiotic Landscapes, SL) în Bulgaria. Ne axăm pe regiunile muntoase, care au făcut rareori obiectul unor studii lingvistice. După o scurtă trecere în revistă a temelor de cercetare de bază ale LL și SL, prezentăm șapte abordări empirice ale structurilor teritoriale lingvistice din munții Bulgariei.

Cuvinte-cheie: *peisaje lingvistice, peisaje semiotice, utilizarea limbii, munți, Bulgaria*

1. Linguistic Landscapes and Semiotic Landscapes

When investigating the linguistic structure in mountainous areas, two promising approaches complement each other. The first of these approaches is Linguistic Landscape (LL). This theory has been questioning the interaction between languages in the public sphere and the reasons for their occurrence for about three decades. Thom Huebner outlines the development of LL and goes into the main milestones of the research (cf. Huebner, 2016, pp. 1-5): Quoting an essay from 1997, Huebner refers to Landry and Bourhis who speak of language in public space as containing sociolinguistic implications. Furthermore, features of language planning and the ethnolinguistic vitality of a community are expressed through public language use. The authors introduce the definition of "Linguistic Landscape", which they understand by the visible use and salience of languages that exist in public. The focus lies on inscriptions of all kinds in a clearly delineated area. LL is therefore predominantly about written, not spoken language. This is important to mention because spoken language could also be explored in a particular urban or rural space, but the studies on LL rarely do so.

As objects and actors in the study of LL, Huebner traces a development that draws ever wider circles and expands the object of investigation. Researchers are not only interested in inscriptions on street signs, squares,

buildings, or advertisements, but also include language on graffiti or postcards in their portfolio. In addition, not only static but also dynamic objects, such as neon signs, are highlighted. A strong focus lies on signs provided by the environment, such as sounds, colours, or architecture, which are not primarily of a linguistic nature. These semiotic signs, however, tend to motivate the subject matter of Semiotic Landscapes, which I will discuss a little further on. In LL, studies on bi- and multilingualism are much more frequent instead. They examine, for example, which languages occur in a concrete area, which language is dominant, and what power relations result therefrom.

The disciplinary and theoretical perspectives in LL are relatively broad and encompass multiple approaches. Huebner refers to various sources in which, for instance, historical inscriptions are examined concerning their concrete content, the circumstances of their origin and their symbolic meaning. At the same time, he speaks of overwhelming dominance in the study of the quantitative distribution of languages. Quantitative methods are applied to order the hierarchy and significance of a language, e.g., in a city, with hard facts. However, LL is suitable for combining multimodal approaches, as there is no strict set procedure for the research.

Regarding methodologies and themes, Huebner points out that the first "studies were heavily quantitative" (Huebner, 2016, p. 5), but we should not assume that incidents were simply counted. Rather, quantification also enables contextualised research that broadens the view of public language presence. There are also qualitative approaches in which, for example, interviews (and thus also spoken language) are included. Recently, more and more digital formats have played a role in data analysis, such as global positioning systems, videos, and audio data, virtual tours, Google Earth and Google Maps. In sum, Huebner concludes: "Investigations in LL document the relationship between language and, among other things, power, contestation, and negotiation of rights and ownership; multilingualism and individual identity construction; language awareness and language attitudes; local language and national identity; language and religion; government language policy versus language practice; minority language suppression or maintenance or revival; tourism and the commodification of culture; etc. One area of rapidly growing research interest is the intersection of LL and education, in particular language teaching and learning" (Huebner, 2016, p. 5).

What is striking throughout the research tradition is that in practice, most of the geographically described areas are cities. Academic studies are very much focused on dealing with metropolises (e.g., Backhaus, 2007), where a multitude of material can be collected. Rural regions, in contrast, are hardly highlighted, which may have different reasons. Villages or scattered settlements provide far less material than cities, as there are significantly fewer inscriptions available in public space. There, we find some street names, signposts, buildings, churches, cemeteries, or squares, to name but a few examples with text in public. In mountainous regions, the data situation

is even worse, as most of the inscriptions are omitted apart from signposts, manual inscriptions, or certain information boards for tourists and some other examples, and also the variation of the occurring texts is much lower than in cities. Mountainous regions are much more difficult to access than cities, often have to be roamed on foot, and overall do not provide a good base for quantitative approaches (Henzelmann, 2021, p. 32). Therefore, the study of LL in the mountains faces some practical obstacles.

Closely related to LL is the study of Semiotic Landscapes (SL), as Adam Jaworski and Crispin Thurlow emphasise the interaction of different modalities in written discourse. For the authors, the system of language is only one (albeit extremely important) element in the construction and interpretation of places or spaces. Potentially, they consider all landscapes semiotic, highlighting that landscape meaning is always constructed by socio-cultural interpretation (Jaworski/Thurlow, 2010, p. 2). In the broadest sense, this means an extension of LL, since the role of language is not foregrounded in the construction of space, but rather the overall impression of space or a place. Any quantitative approach is not the primary aim of SL, but rather the semiotic content of certain linguistic expressions in public is important and needs to be considered with parameters such as visual impression, colours, shapes, sizes, and other factors. In SL, objects without the use of language are to be included in the analysis (e.g., artificially created items). Furthermore, the perception of the physical environment such as nature and territory plays an important role in aesthetic assessments, but also in memory culture, historical discourses, politics, or ethnicity (Jaworski/Thurlow, 2010, p. 3; for other basic insights of semiotics cf. Bentele/Byström, 1978; Mantchev, 1998; Миленкова-Киен/Milenkova-Kien, 1999; Machado, 2013). These aspects are suitable to shed light on the SL of mountain landscapes. Even a small scale of language use can make the environment of a text semiotically significant, as even Ferdinand de Saussure had explained: "La langue est un système de signes exprimant des idées, et par là, comparable à l'écriture, … aux rites symboliques. … Elle est seulement le plus important de ces systèmes. … La linguistique n'est qu'une partie de cette science générale, les lois que découvrira la sémiologie seront applicables à la linguistique, et celle-ci se trouvera ainsi rattachée à un domaine bien défini dans l'ensemble des faits humains" (Saussure, 1984, p. 33).

In practice, we see numerous overlaps between the theoretical approaches in LL and SL, with slightly different emphases. While LL and SL both evaluate visual impressions in addition to inscriptions, it is obvious that LL is more concerned with the question of how frequently a language occurs in a particular place, what significance this has for that place, and what this means in a broader context (cf. Гладкова & Ликоманова/Gladkova & Likomanova, 2008, pp. 53-54). For instance, the use of bilingual place-name signs is evaluated in the context of a country's language policy, multilingual inscriptions on shops are studied against the background of a state's migration or language policy, and observed font sizes or positioning of languages above

or below other languages are evaluated in a hierarchical sense (cf., e.g., Backhaus, 2007; Ben-Rafael, 2009; and many more). Due to existing multiple approaches, however, these are only some of the procedures that are conceivable within the framework of LL. In contrast, SL is rather focused on capturing the overall impression of a concrete static situation. In principle, there are no constraints that could not be included in the interpretation of SL, whereby language use is not as much in the foreground as in the LL. Increasingly, quantitative surveys do not seem to have aroused much interest in SL research so far, as a quantitative statement obviously cannot always contribute to the description of the semiotisation of a concrete fixed point or a two-dimensional spatial structure. Therefore, what is described in SL are mainly snapshots that result from the sum of visual or auditory impressions.

Both LL and SL offer an important basis for the study of language in public spaces and in mountain regions. The latter topic has so far only very rarely been the subject of research but is nevertheless suitable for a multifaceted description of the linguistic structure in mountain regions. In the following, I will therefore describe some options to study LL and SL in Bulgarian mountain regions.

2. Exploring the Scenery

In this session, I will show what has to be done when studying LL and SL in the mountains of Bulgaria. I will point out what needs to be elaborated in the analysis, what challenges the researcher should consider, and what perspectives the study of LL and SL offers in the mountains, particularly in Bulgaria.

In many parts of Bulgaria, we find mountain ranges. These include the Balkan Mountains (bulg. *Стара планина*), the Strandzha Mountains, the Rhodopes, Pirin, Rila, and others. Mount Musala in the Rila Mountains, with an altitude of 2925 metres, is the highest peak in the country and on the Balkan Peninsula (on the country's natural and cultural landscapes cf. Grunewald & Stoilov, 1998; Kahl, 2019). The map below highlights that mountain landscapes are particularly prevalent in southwestern and central Bulgaria.
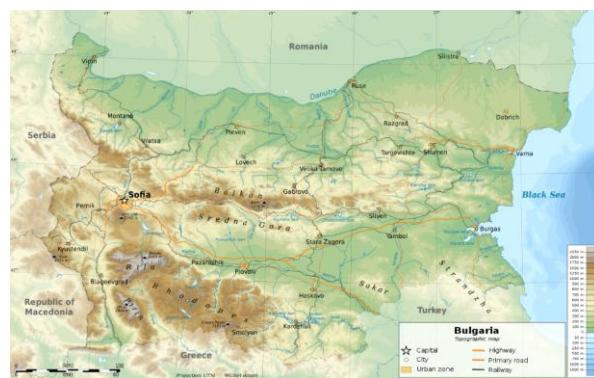
Figure 1: *Topographic Map of Bulgaria. Source: Wikimedia Commons*

This background serves to give us an overview, as in the following we will examine how to study the interactions of language and public space in mountain regions in Bulgaria. To do so, we will employ two examples (cf. Figure 2 and 3), and refer to the theoretical findings provided by the theories of LL and SL. We will outline which tasks a scholar is faced with when examining LL and SL in Bulgaria's mountains, and we propose seven steps to consider for a robust empirical analysis.

Figure 2: *A signboard in the Pirin National Park. Photo by the author.*

Figure 3: *A sign in the Rila Monastery Nature Park. Photo by the author.*

2.1. Examining Languages

In the context of the LL, it is of fundamental importance to document and examine the languages that occur. Thus, the first empirical task for a scholar is to observe which languages appear in the public sphere to communicate information. To a certain extent, this is followed by the question of why the corresponding languages occur or why other languages are absent elsewhere. The languages used in the public sphere fulfil concrete tasks.

We can assume that in mountain regions in Bulgaria, all important indications are given in the national language, Bulgarian. This ensures that they are understood by the local population. In principle, this is a matter of course, but what is not a matter of course is additional indications in a foreign language. In the vast majority of cases, English is the language used on multilingual boards. Other languages are much less frequent or not at all present, which may have several reasons (e.g., the expectation that a foreign tourist knows English anyway and therefore no further foreign language is necessary).

The employment of one language only (in this case Bulgarian) or of two languages (e.g., Bulgarian and additionally English, cf. Figure 2) plays a role in natural areas when important contents are relevant for all visitors and

need to be communicated. This concerns, for instance, access restrictions, prohibitions or rules of conduct that are expected of tourists. Topographic proper names, on the other hand, are not translated as long as there is no foreign-language equivalent (cf. Figure 3). Instead, there are sometimes transliterations according to a standard that in most cases is based on an English-oriented digraph system.

In practice, one will observe that in the mountainous regions of Bulgaria, there is either Bulgarian monolingualism, which in many cases is at least provided with a transliteration, or there is also an English translation. Other languages will be found extremely rarely (in contrast to multilingual urban centres).

2.2. Evaluating Inscriptions on Boards

The second task for a scholar is to evaluate inscriptions in public space, and there are at least two basic focal points for analysis. The first focal point is content-oriented, analysing, above all, the word choice, grammar, and semantics. This analysis is about essential linguistic issues, the discussion of which helps to describe the linguistic conception of inscriptions. In practice, different constellations are conceivable, for instance, one will observe signs that contain only a single word, such as the name of a place or a warning, and others with complex texts on information boards (cf. Figure 2). Here, LL serves to examine which language is embedded in a concrete geographical setting, and it is important to note that there are many iconic signs on which no text is used, too. The latter can be discussed against a background provided by the theory of SL.

The second focal point is a visually oriented focus. It includes the investigation of the given font, the use of upper and lower case letters, font sizes and writing systems (cf. Станишић/Stanišić, 2019). For Bulgarian, this means the standard use of the Cyrillic script, while any translations or transliterations occur in Latin script. This involves important semiotic implications, such as the existence of capital letters for particular emphasis. Moreover, the meaning of presented facts can also be made by colour coding.

2.3. Studying the Colour Composition

A third empirical step for the researcher is to assume that the colour composition of signs and texts in public spaces is not carried out arbitrarily. Instead, certain preferences need to be examined. In particular, this may be demonstrated in the presence of language and other signs in Bulgarian mountain landscapes, as there is a high degree of harmonisation with nature narratives.

As early as in the 1960s, colour semiotics was implemented as an important subject of investigation, the main findings of which are summarised in a paper by Peter Hill (cf. Hill, 2008). In the introduction, he refers to the studies presented by Berlin and Kay who show that languages have a

consortium of colour universals. This in turn is accompanied by the designation of eleven basic colours that occur in a certain order. While black and white are the most common, they are followed by red, green, yellow, blue, brown, purple, pink, orange and grey (Hill, 2008, p. 64). Basic colour terms are characterised by the fact that their meaning does not emerge from their actual components and must therefore be evoked by other circumstances.

When we consider these colours in the context of mountain regions, it is important to remember that we are in natural ecological systems. This means that a universal order of colours in natural areas must be modified and adapted to local conditions. Natural colours dominate in the discourse, with green clearly being the one that most strongly evokes a nature narrative (cf. Калита и Начева-Марванова/Kalita & Načeva-Marvanova, 2021). Other colours are also very important in the nature of Bulgaria, for instance, brown is the colour of trees, grey is the colour of stones, and white and yellow are the colours of some flowers. Among those colours mentioned by Hill, orange, purple and pink are the ones that can be identified only from some plants, all other examples are likely to invoke nature narratives more often.

When examining how language in public nature space is designed on a signboard, it is essential to consider the colour composition of any signs on it. While inscriptions in black or white letters are very common (cf. Figure 2), they occur much less frequently in other colours, such as purple or orange. In addition, shades of green or brown are very often applied to harmonise an inscription and its environment (cf. Figure 3).

In sum, attention should be paid to which colours are visible in mountain areas and how they are combined with linguistic components. The overall impression that can be gained from this context is well suited as a basis for studies on SL and can provide information on how the production of space functions in nature areas. However, this is not limited to the targeted use of colour, the material must also be carefully considered.

2.4. Exploring the Material

In connection with the employment of language and colours, the fourth task for a scholar is to consider the material of signs. Essentially, it can be found that information boards or signposts are made of different materials. A very robust material is metal. Therefore, it is not surprising that many relevant signposts are made of metal, primarily for practical reasons. In other cases, aesthetic reasons explain the use of material, especially when wood is utilised. Wooden boards suggest a direct connection with the surrounding nature, in particular with the forests. Wood is a natural material that is, e.g., suitable for the labelling of tourist objects (cf. Figure 3) and thus embodies a special closeness to a concrete geographical structure. It is also conceivable to use stone in certain places, for example, to form sculptures or to highlight important events that have taken place. Stone stands for firm groundedness and immutability. Thus, when exploring nature spaces, it needs to be analysed whether commemorative plaques made of stone (or sometimes metal) are found and thus enhance the historiographical significance of a given space.

2.5. Categorising the Illustrations

Besides the text, the material of a board and its colours, the fifth task for a researcher is to identify other visual impressions which complement an inscription. These are very often illustrations, which we can separate into simple and complex ones. Simple illustrations are, for instance, directional arrows or pictograms. They do not contain any text but serve as iconic signs. Their existence makes it easier for the visitor to follow certain instructions or hints without having to resort to extensive explanations. It is different with complex illustrations, which provide much more detailed information for the visitor. Maps, for example, illustrate the topographical nature of space in addition to a text (cf. Figure 2), or one can also detect other illustrations, such as photos of plants and animals. This gives the tourist a realistic impression of what to expect on site.

2.6. Considering the Status of the Object

Since there are different nature conservation regions in Bulgaria, the sixth task for a scholar is to question the legal status of the area to be investigated. The legal status always arises when doing research on LL or SL in a mountain range because it might be a particularly protected area (cf. Figure 2 and 3). This is important for any analysis because it can result in restrictions on the accessibility of the respective area. Furthermore, it is to be expected that strict protection and associated access possibilities will also mean that different inscriptions might characterise the local public space. Thus, in a very busy tourist area such as the Pirin National Park (cf. Figure 2), it is to be expected that there will be numerous instructions for tourists, at least at certain points, while in less accessible areas very strict access rules apply. In such areas, such as are Nature Reserves in Bulgaria, it is possible to encounter less tourist information and instead more warning or prohibition signs.

The documentation of languages, signs and legal facts will reveal important information about the LL and the SL in mountainous regions. The same is valid for the inclusion of other perceptions, which are very diverse and individual.

2.7. Gathering further Perceptions

In addition to the aspects described above, an empirical researcher may find other perceptions that influence his interpretation of the space, the languages found in it and the perception of individual places. Hence, we need to distinguish between acoustic and visual impressions. Acoustic impressions in mountain landscapes are, for instance, the rustling of the leaves or the singing of the birds. Visual impressions can be categorised as static and dynamic ones. As far as static visual impressions are concerned, these can be occurrences in nature itself, such as the forest, stones, paths, woods or plants (cf. Figure 3). It may also be purposefully constructed objects, such as mountain huts or small restaurants, which in turn contrast

with the infrastructure in a city, where one shop is next to another. Dynamic impressions are, in contrast, other people who move around, animals or means of transport, but also the sun or the rain. The latter has a very different meaning for the hiker in the mountains than for someone in the city, as it may decide whether he can cover his distance or whether he has to wait for the rain to pass. This circumstance could be considered as an object for SL analysis.

3. Conclusion

In this paper, I have presented that mountainous regions play an important role in the topography of Bulgaria and can therefore be considered an important object for the study of LL and SL. In this context, I have shown which concrete objects of investigation are offered in mountainous landscapes in Bulgaria, and I have outlined which empirical tasks a scholar has to deal with if he opts to evaluate LL and SL in Bulgaria's mountains. However, the findings do not claim to be exhaustive, because it is quite conceivable that one can combine further perceptions with linguistic or semiotic components and thus generate new approaches for interpretation. In other words, additional findings not described in this paper can be embedded in the analysis, too. They are up to the interpretation of the researcher and could cover, for instance, the fresh aroma of the forest or animal sounds. It is important to bundle all impressions and put them in relation to the use of language and the concrete geographical space when contributing to the description of LL or SL in a concrete area.

Bulgaria in particular offers excellent conditions for investigating LL and SL in mountain structures, as numerous hiking routes form a well-developed infrastructure for the researcher. Studies in the field of LL and SL will therefore be an important contribution to the research of language in public space in Bulgaria. This is significant because mountain regions have often been neglected in the research of LL and SL so far.

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EPONYMS IN LATIN MEDICAL TERMINOLOGY DERIVED FROM A TOPONYM[2]

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Abstract
The present research pays attention to those Latin medical terms which are derived from toponyms. The authors' main purpose is to make an attempt to compile a list of these terms and to devise a classification.

Keywords: *Latin, medical eponym, toponym*

Rezumat
În articol, cercetăm termenii medicali latini, care derivă de la toponime. Scopul principal este de a-i repera, apoi de a-i clasifica după diferite criterii.

Cuvinte-cheie: *limba latină, eponime medicale, toponim*

Eponyms take an important role in the terminological system of every language. In the sphere of medicine, they emerged for the first time in the 16th and 17th century. Clinical eponyms came into view a little bit later, in the 19th century, but their number is permanently increasing (Tosheva *et alii*, 2000, p. 323).

In most of the cases, eponyms are connected with the name of a researcher who was the first person to describe a new disease, symptom, method, etc., from a scientific point of view. Nevertheless, there are some eponyms, though not as numerous as the previously mentioned ones, that are derived from the name of the place where a new disease appeared, the name of the first patient who became sick, or the name of a character from mythology, history, or world literature that was somehow linked with the symptoms of the illness or the patient's appearance and status.

The present research focuses on Latin eponyms derived from a toponym in the field of medicine and the knowledge domain connected with it. The

list consisting of 61 examples excerpted does not claim to be full and complete because the authors' main purpose is to make an attempt at a classification of these eponyms. As a main source of excerption was used *"Nova Terminologia Medica Polyglota et Eponymica ("New Medical and Eponymic Terminology in Seven Languages")"* by Petya George Arnaudov.

In order to classify these eponyms, we have divided them into several major groups in accordance to the basic toponym for their coining, the thematic category for their sphere of usage, and the principles of their formation.

Classification according to the type of the basic toponym
1. Eponyms named after a geographical region (a peninsula, island, valley):
   - eponym from a toponym for a peninsula: *Balkan' nephropathia, nephropathia Balkani* (< the Balkan peninsula), *febris Crimea, febris* (< the Crimean Peninsula);
   - eponym from a toponym for an island: *Bornholm' morbus* (< Bornholm), *lesbianismus* (< Lesbos);
   - eponym from a toponym for a geographical region: *Bunyaviridae* (< Bunyamwere), *febris Kyasanur* (< Kyasanur), *febris volhynica* (< Volhynia/Volynia/Volyn);
   - eponym from a toponym for a valley: *febris Rift-Valley* (< Rift-Valley);
   - eponym from a toponym for a bay: *Minamata' morbus* (< Minamata Bay);
   - eponym from more than one toponym: *febris Crimea-Congo'* (< the Crimean Peninsula + Congo).
2. Eponyms named after an iokonym (a city, town, village) and an administrative region or a state:
   - eponym from a toponym for a state: *antigenum Australia, antigena Australia, Australia' antigenum* (< Australia), *Bulgaria' bacillus, Lactobacillus bulgaricus, Bulgaria' cura, Bulgaria' methodus, cura bulgara, cura bulgarica* (< Bulgaria), *febris argentinica* (< Argentina), *febris bolivica* (< Bolivia), *febris Koreana* (< Korea), *febris Malta'* (< Malta), *mongolismus* (< Mongolia);
   - eponym from a toponym for a city, town or village: *arthritis Lyme', Lyme' morbus* (< Old Lyme), *Coxsackie-vira* (< Coxsackie), *febris Haverhilli, Haverhill' febris* (< Haverhill), *febris Lassa, Lassa' febris* (< Lassa), *febris Omsk* (< Omsk), *Glasgow' (coma-) scala, scala Glasgow'* (< Glasgow), *kaolinum* (< Kao-Ling/Gao-Ling), *Marburg' febris haemorrhagica, febris haemorrhagica Marburgi, Marburg' virus* (< Marburg), *Medjugorje' maculopathia* (< Medjugorje), *Stockholm' syndromum* (< Stockholm), *trias Merseburgi* (< Merseburg);
   - eponym from a toponym for an administrative region: *chromosoma Philadelphia'* (< Philadelphia), *febris Queenslandi* (< Queensland).

3. Eponyms named after a hydronym (a sea, river, mineral springs and places belonging to them):
   - eponym from a toponym for mineral springs and places belonging to them: *aqua Seltersi*, *aqua-Seltzer*, *Selters' aqua* (< Selters), *balneum Nauheimi*, *Nauheim' balneum* (< Bad-Nauheim), *pulvis Seidlitzi* (< Seidlitz, mineral springs in Bohemia);
   - eponym from a toponym for a river: *Ebola' febris haemorrhagica*, *febris Ebola'*, *Ebola' virus* (< Ebola);
   - eponym from a toponym for a sea: *febris mediterranea*, *febris mediterranea familiaris* (< The Mediterranean);
   - eponym from a toponym for a lagoon: *Haff' morbus* (Königsberg Haff/Frisches Haff);
4. Eponyms named after an urbanonym (buildings): *Brompton' mixtura*, *mixtura Bromptoni* (< Brompton Chest Hospital), *Chiba' acus* (< Chiba University), *Obuchovski' signum* (< Obuchovskaya boljnitsa).

Thematic classification
1. Eponyms for names of diseases, symptoms, or malformations: *Arthritis Lyme'; Balkan' nephropathia, nephropathia Balkani; Bornholm' morbus; Bunyaviridae; Coxsackie-vira; Ebola' febris haemorrhagica, febris Ebola'; Ebola' virus; febris argentinica; febris bolivica; febris Crimea, febris Crimea-Congo'; febris Haverhilli, Haverhill'febris; febris Koreana; febris Kyasanur; febris Lassa, Lassa' febris; febris Malta'; febris mediterranea, febris mediterranea familiaris; febris Omsk; febris Queenslandi; febris Rift-Valley; febris volhynica; Haff' morbus; Lyme' morbus; Marburg' febris haemorrhagica, febris haemorrhagica Marburgi; Marburg' virus; Medjugorje' maculopathia; Minamata' morbus; mongolismus; Obuchovski' signum; Stockholm' syndromum; trias Merseburgi;*
2. Eponyms for methods, sources, instruments and medicines for health recovery and prevention: *Aqua Seltersi, aqua-Seltzer, Selters' aqua; balneum Nauheimi, Nauheim' balneum; Brompton' mixtura, mixtura Bromptoni; Bulgaria' cura, Bulgaria' methodus, cura bulgara, cura bulgarica; Chiba' acus; kaolinum; pulvis Seidlitzi;*
3. Others: *Antigenum Australia, antigena Australia, Australia' antigenum; Bulgaria' bacillus, Lactobacillus bulgaricus, chromosoma Philadelphia'; Glasgow' (coma-) scala, scala Glasgow'; lesbianismus.*

As it is obvious from the first two classifications presented above, the logical link between the eponyms included in the research and the toponym used for its derivation lies in the fact that the new disease was localized in that venue, its symptoms were observed there for the very first time, a new method or remedy was found in that place, or the area's natural features are favourable to health recovery.

Classification according to the principles of formation
Monobasic terms: *Bunyaviridae, kaolinum, lesbianismus, mongolismus;*

Compound terms:

- Noun + noun / nouns: *Antigenum Australia, antigena Australia, Australia' antigenum; aqua Seltersi, aqua-Seltzer, Selters' aqua; arthritis Lyme'; Balkan' nephropathia, nephropathia Balkani; balneum Nauheimi, Nauheim' balneum; Bornholm' morbus, Brompton' mixtura, mixtura Bromptoni; Bulgaria' bacillus, Bulgaria' cura, Bulgaria' methodus; Chiba' acus; chromosoma Philadelphia'; Coxsackie-vira; febris Ebola', Ebola'; febris Kyasanur; febris Lassa, Lassa' febris; febris Malta'; febris Omsk; febris Queenslandi; febris Rift-Valley; Glasgow' (coma-) scala, scala Glasgow'; Haff' morbus; Lyme' morbus; Marburg' virus; Medjugorje' maculopathia; Minamata' morbus; Obuchovski' signum; pulvis Seidlitzi; Stockholm' syndromum; trias Merseburgi;*
- Noun + adjective: *Cura bulgara, cura bulgarica; febris argentinica; febris bolivica; febris Koreana; febris mediterranea, febris mediterranea familiaris; febris volhynica.*

The first group of the excerpted monobasic medical terms covers eponyms formed by a combination of a toponymic root and a Latin suffix for a noun (*-a* for a First declension, nominative singular form, *-ae* for a First declension, nominative plural form, *-us* for a Second declension masculine gender nominative singular form, *-um* for a Second declension neuter gender nominative singular form).

The most numerous are the examples which represent a combination between a common and a proper noun, i. e. a toponym. Very few are those of them where the traditional grammatical rules are followed, according to which the common noun should be used in its nominative form at initial position and the proper one should be used in a genitive form; for instance, *aqua Seltersi, balneum Nauheimi, mixtura Bromptoni, febris Queenslandi, pulvis Seidlitzi, trias Merseburgi*. That leads to the existence of more than one variation of the same medical term (*balneum Nauheimi* and *Nauheim' balneum*).

There are even cases where the syntax of the phrase structure is changed (*Chiba' acus, scala Glasgow'*).

It is not the same with eponyms consisting of a noun and an adjective because their structure is almost lege artis – a common noun placed at the initial position in the phrase and an adjective, derived from a toponym, agreed with the noun in gender, case, and number form. The adjectives with only one exception (*febris Koreana*) are given with a small initial letter instead of a capital one as it should be since they are derived from a proper noun.

It is obvious that the different patterns of the specified term-formation have different degree of productiveness.

As it may be seen, the biggest part of the terms is presented by descriptive collocations. This type of nomination is dependent on the aspiration for the inner form of the term to be clear and obvious and to characterize the notion undoubtedly (Zidarova, 1998, p. 112).

Synonymy is another interesting fact about terms in general. There are pairs of synonyms just like *Bornholm' morbus = pleurodynia epidemica*, *Bulgaria' bacillus = Lactobacillus bulgaricus, febris Haverhilli, Haverhill'febris = erythema arthriticum epidemicum, erythema polymorphum acutum, morbus morsus Muris, kaolinum = bolus alba, lesbianismus = sapphismus, mongolismus* (old term) *= Down syndromum, chromosoma-21 trisomia*.

There can be synonymy between lexemes, between a lexeme and a phraseological unit, and between phraseological units (*idem*, p. 66).

It is worth noting that sometimes a monobasic term has compound terms as a synonym (*kaolinum = bolus alba, mongolismus* (old term) *= Down syndromum, chromosoma-21 trisomia*). Such types of synonyms are called absolute synonyms or lexical doublets and their meaning and stylistic usage is completely alike and could be observed only in scientific terminology (Rusinov & Georgiev, 1996, pp. 165-166).

On the one hand, synonymy of terms may become a problem in the act of communication, because it obstructs the possibility for a concrete and identical nomination in the field of science. However, on the other hand, it helps different variants to appear (Zidarova, 1998, p. 113), and these different forms may also express different opinions about one and the same phenomenon (*Теория и методика ономастических исследований / Teoriya i metodika onomasticheskih issledovanij*, 1986, p. 34).

Another thought-provoking research topic that is worth considering is related to the usage of those eponyms in some contemporary languages like Bulgarian and English, for example.

Unfortunately, the scarce number of Bulgarian and English equivalents of the researched eponyms is not sufficient for the realization of a detailed analysis. It may be explained in brief that the Bulgarian equivalents represent a literary translation of the Latin term (in most of the cases the proper noun is translated into Bulgarian as an adjective), while for the English part it is visible that the preferred form is the Latin term per se.

The researched eponyms were quite "popular" in the past but today they may be accepted as offending, their usage may affect economic interests, and even there are cases registered when they provoke "stigmatization and xenophobia". That made the World Health Organization to announce some changes – "disease names may not include "geographic location", "people's names", "species/class of animal or food", "cultural, population, industry or occupational references" or "terms that incite undue fear" (2, p. 43)".

More and more researchers advise eponyms usage to be avoided because the cases of misunderstanding and scientists start focusing mainly on their negative influence (Garanin & Garanina, 2019, p. 111).

And no matter that the usage of eponyms discussed are avoided in the official scientific sources they are still that popular in mass media (for

example, Wuhan/China/Chinese virus and Wuhan/China/Chinese coronavirus instead of COVID-19) (Felecan, 2021, p. 44).

As a conclusion, it can be explained why eponyms are still an interesting linguistic area for scientific investigation. The reason is hidden in their universal usage as terms which causes the appearance of more and more new units. That is why discussions about the principles of their formation and their classification are of great importance not only for language studies but also for representatives of other scientific fields of knowledge. They are still part of our communication, being it official or not, and though becoming an avis rara are as vivid as ever.

Index of Eponyms, Part of Medical Terminology, Derived from a Toponym

Lat: antigenum Australia, antigena Australia, Australia' antigenum (< Australia), **BG:** австралийски антиген;

Lat: aqua Seltersi, aqua-Seltzer, Selters' aqua (< Selters, mineral springs in Prusia, Germany), **BG:** вода Зелтцер, аква-зелцер;

Lat: arthritis Lyme' (< Old Lyme, a town in Connecticut, USA), **BG:** лаймски артрит;

Lat: Balkan' nephropathia, nephropathia Balkani (< Balkan peninsula), **BG:** балканска нефропатия;

Lat: balneum Nauheimi, Nauheim' balneum (< Bad-Nauheim, town and balneological resort in Hesse-Darmstadt, Germany), **BG:** наухаймска баня, наухаймско лечение;

Lat: Bornholm' morbus (= pleurodynia epidemica) (< Bornholm, an island in the Baltic Sea, in the border between Denmark and Sweden);

Lat: Brompton' mixtura, mixtura Bromptoni (< Brompton Chest Hospital, London, England), **BG:** бромптънски коктейл;

Lat: Bulgaria' bacillus (= Lactobacillus bulgaricus) (< Bulgaria), **BG:** български лактобацил, **ENG:** Lactobacillus bulgaricus, Bulgarian bacillus, Massol's bacillus;

Lat: Bulgaria' cura, Bulgaria' methodus, cura bulgara, cura bulgarica, (< Bulgaria), **BG:** българско лечение, **ENG:** cura bulgara, cura bulgarica;

Lat: Bunyaviridae (< Bunyamwere, a region in Uganda), **BG:** Бунявириде;

Lat: Chiba' acus (< Chiba University, Japan), BG: чиба-игла;

Lat: chromosoma Philadelphia' (< Philadelphia, USA), **BG:** филаделфийска хромозома;

Lat: Coxsackie-vira (< Coxsackie, town in New York state, USA), **BG:** коксакивируси;

Lat: Ebola' febris haemorrhagica, febris Ebola' (< Ebola, a river in the Democratic Republic of Congo), **BG:** ебола хеморагична треска;

Lat: Ebola' virus (< Ebola, a river in the Democratic Republic of Congo), **BG:** Ебола-вирус;

Lat: febris argentinica (< Argentina) ;

Lat: febris bolivica (< Bolivia);

Lat: febris Crimea, febris Crimea-Congo' (< the Crimean Peninsula, lying between the Black Sea and the Sea of Azov + Congo), **BG:** кримска треска;

Lat: febris Haverhilli, Haverhill'febris (= erythema arthriticum epidemicum, erythema polymorphum acutum, morbus morsus Muris) (< Haverhill, town and region in Massachusetts, USA), **BG:** хаверхилска треска;

Lat: febris Koreana (< Korea);

Lat: febris Kyasanur (< Kyasanur, a wood in Russia);

Lat. febris Lassa, Lassa' febris (< Lassa, a town in Nigeria);

Lat: febris Malta' (< Malta);

Lat: febris mediterranea, febris mediterranea familiaris (< The Mediterranean), **BG:** Средиземноморска семейна треска (= семеен рецидивиращ полисерозит)

Lat: febris Omsk (< Omsk, Russia);

Lat: febris Queenslandi (< Queensland, state in Australia);

Lat: febris Rift-Valley (< Rift-Valley, a valley in Kenya);

Lat: febris volhynica (< Volhynia / Volynia / Volyn, region in Ukraine);

Lat: Glasgow' (coma-) scala, scala Glasgow' (< Glasgow, Scotland), **BG:** Глазгоу-скала на комата;

Lat: Haff' morbus (< Königsberg Haff / Frisches Haff, a lagoon connected with the Baltic Sea), **BG:** Хаф-болест;

Lat: kaolinum (= bolus alba) (< Kao-Ling / Gao-Ling, a city in China);

Lat: lesbianismus (= sapphismus) (< Lesbos, an island in Greece), **BG:** лесбийство;

Lat: Lyme' morbus (< Old Lyme, a town in Connecticut, USA), **BG:** лаймска болест;

Lat: Marburg' febris haemorrhagica, febris haemorrhagica Marburgi (< Marburg, a town in Germany), **BG:** марбургска хеморагична треска;

Lat: Marburg' virus (< Marburg, a town in Germany), **BG:** марбургски вирус;

Lat: Medjugorje' maculopathia (< Medjugorje, a village in Serbia), **BG:** меджугорска макулопатия;

Lat: Minamata' morbus (< Minamata Bay, Kyushu Island, Japan), **BG:** болест на Минамата;

Lat: mongolismus (old term) (= Down syndromum, chromosoma-21 trisomia) (< Mongolia);

Lat: Obuchovski' signum (< Obuchovskaya boljnitsa, the oldest hospital in St. Petersburg, Russia), **BG:** обуховски признак;

Lat: pulvis Seidlitzi (< Seidlitz, mineral springs in Bohemia), **BG:** зайдлицов прах;

Lat: Stockholm' syndromum (< Stockholm, Sweden), **BG:** стокхолмски синдром;

Lat: trias Merseburgi (< Merseburg, Germany), **BG:** мерзебургска триада.

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(LITERARY) LANGUAGE AND SOCIAL CONDITIONING

SOUFFRANCE ET DISCOURS PASSIONNEL DANS LA NOUVELLE *LA DAMNÉE* DE WILLIAM ARISTIDE NASSIDIA COMBARY /

SUFFERING AND PASSIONATE SPEECH IN THE STORY *THE DAMNED* BY WILLIAM ARISTIDE NASSIDIA COMBARY

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Abstract

Suffering is a widespread phenomenon in our world today. It is expressed in various ways, on several categories of people. The most common is the one that refers to the lack of capital. In the short story entitled "La Damnée", suffering is rooted, intensely, to better act in the affect of sensitive subjects. To then identify the meaning that pivots around this theme at the heart of the work, we resort to the theory of semiotics of discourse and the semiotics of passions developed by Algirdas-Julien Greimas. To achieve this, we ask the following question constituting our problematic: What semiotic reading do we make of the suffering at the center of the work and acting intensely in the passionate life of the subject Niépou? As a hypothesis, suffering constitutes the centerpiece of the work and acts in intensity in the passionate journey of the subject Niépou and whose discourse requires the intervention of a semiotic analysis adapted to this purpose. The objective will then be to highlight the discursive and passionate configurations of the theme of suffering as a factor modulating and modalizing the life of the subject Niépou in the short story. As a result, we were able to identify the meaning of suffering, and especially the link it has with the emotional tensions of the main character in the work.

Keywords : *subject, passion, tension, suffering, passionate scheme*

Rezumat

Suferința este un fenomen larg răspândit astăzi. Ea se exprimă în diverse moduri, la diferite persoane. Cel mai frecvent ea apare din lipsă de mijloace de existență. În nuvela intitulată „La Damnée", suferința apare ca ceva ce este înrădăcinat intens pentru a acționa mai bine asupra subiecților sensibili. Pentru a o descrie, recurgem la teoria semioticii discursului și a semioticii pasiunilor, dezvoltate de Algirdas-Julien Greimas. Pentru a realiza acest lucru, ne punem următoarea întrebare: Ce lectură semiotică facem suferinței aflate în centrul operei și acționând intens în viața pasională a subiectului Niépou? Ca ipoteză, suferința constituie piesa centrală a operei și acționează cu intensitate în călătoria pasională a subiectului Niépou, al cărui discurs necesită intervenția unei analize semiotice, adaptate acestui scop. Mai apoi, obiectivul cercetării va fi evidențierea configurațiilor discursive și pasionale ale suferinței ca factor modulator și modalizator al vieții subiectului Niépou din nuvelă. Ca rezultat, am putut identifica semnificația suferinței și, mai cu seamă, legătura pe care aceasta o are cu tensiunile emoționale ale personajului principal din lucrare.

Cuvinte-cheie: *subiect, pasiune, tensiune, suferință, schema pasiunilor*

Introduction

Le monde dans lequel nous vivons est caractérisé de plus en plus par l'individualisme, causé sans doute par le modernisme et la montée fulguran-

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te de la vie chère de part et d'autre. Ce style de vie, prenant sa source dans la grande désaffection envers le prochain et une course effrénée vers le matériel et les biens pécuniers, ne peut qu'être source de souffrances pour ceux qui sont au bas de l'échelle. La souffrance, sous cet angle, caractérise la vie de ceux qui sont dans le dénuement financier ou encore ceux qui vivent des circonstances pathétiques de divers ordres. La nouvelle portant le titre *La Damnée* fait alors la narration de ces catégories de souffrances. Pour déterminer le sens qui s'y trouve enfoui, dans l'œuvre, nous faisons usage de la sémiotique du discours et la sémiotique des passions dont Algirdas-Julien Greimas en fut le concepteur. Nous comptons donc, dans cette analyse, faire la mise en discours de la souffrance, par le biais des figures discursives ainsi que le discours passionnel ancré dans la vie affective de Niépou et modifiant son existence, de fond en comble.

1. Cadre théorique et conceptuel

Le cadre théorique et conceptuel va concerner le nœud de l'approche théorique de l'article. Il aura pour tâche de nous éclairer pour la compréhension du travail.

1.1. Cadre théorique

Le cadre théorique de notre travail fait appel à la théorie de la sémiotique du discours et des passions mises en place par Algirdas-Julien Greimas. Nous ferons donc usage de cette théorie pour décrypter la souffrance au sein de la nouvelle, qui a noué une relation très compacte avec les états d'âme du sujet.

1.2. Cadre conceptuel

Le cadre conceptuel nous permettra de comprendre certains points avant l'analyse de notre sujet de recherche. Ainsi, nous avons opté de porter notre choix autour des notions de souffrance et de passion, comme pour dire que les deux sont intimement liées.

2. La souffrance

La souffrance est un terme qui a pris de l'ampleur dans notre monde actuel. Cela se justifie par la montée sans cesse croissante du capitalisme qui favorise la mise en place des classes sociales, pourtant combattues dans les siècles passés, notamment entre prolétaires et bourgeois, de même que la révolution française de 1789. Ces luttes avaient permis à beaucoup d'entre eux d'avoir des conditions plus ou moins favorables à leurs vies et à leur épanouissement. Autrefois le communisme prônait l'équité sociale et le partage des ressources de la nation, afin de permettre à chaque membre de la population de tirer profit des dividendes du pays. Cependant, l'époque dans laquelle nous vivons de nos jours présente un monde au visage (extrêmement) contrasté : d'un côté le bloc des richissimes et de l'autre, les indigents de tous bords. Tous les êtres humains qui font partie du dernier bloc manquent parfois de tout, même l'essentiel pour la vie et la survie. Ces derniers ne peuvent que se retrouver sur le vaste terrain de la souffrance (financière, psychologique…) et voyant leurs proches passer l'arme à gauche, par man-

que de moyens pécuniers. Pour Stettbacher (Stettbacher, 1991, p. 6), « si la souffrance a un sens, elle ne peut en avoir d'autre, à mes yeux, que l'abolition des souffrances. Cela signifie, pour moi, rechercher et reconnaître leurs causes d'hier afin de pouvoir, demain, les prévenir ».

3. La passion

La passion est un terme qui a eu du regain d'intérêt ces dernières décennies, notamment dans les sciences du langage. Autrefois, elle était l'apanage de la philosophie, de la linguistique et de la psychologie. C'est ce que pensent Fontanille et Zilberberg (Fontanille et Zilberber, 1998, p. 221) quand ils ont reconnu que « le thème des passions relève traditionnellement de la philosophie et de la psychologie (…) ». Cependant, la fin des années 80 marquait un nouveau tournant dans la méthodologie épistémologique des passions, par l'intermédiaire de la théorie du discours. C'est du moins ce qu'a reconnu Denis Bertrand (Bertrand, 2000, p. 238) : « Champ de recherche développé par la sémiotique au cours des années 1980-1990, l'étude des sentiments et des passions est envisagée, en dehors de toute approche psychologique, dans le cadre de la théorie du discours ». Plus loin, Driss Ablali (Ablali, 2003, p. 188) a fait le même constat : « Vers le début des années quatrevingt ce sont des passions, abordées dans une heuristique lexématique et discontinue, qui se sont imposées avec force sur le devant de la scène sémiotique ». C'est ainsi que Greimas contribua à asseoir les bases et fondements de cette approche. Autrefois préoccupé par la sémiotique narrative, à travers les modalités du faire, constituant le nœud de la compétence modale du sujet de faire, Greimas a vu la nécessité dorénavant de s'intéresser aux modalités d'état, qui à leur tour, caractérisent le centre de l'existence modale du sujet d'état. À ce propos, il déclare : « On peut dire, dans ce sens, qu'un sujet (d'état) possède une *existence modale* susceptible d'être à tout instant perturbée, soumise aux transformations opérées soit par lui-même en tant qu'acteur (sujet de faire), soit par d'autres acteurs (sujets de faire) de la même mise en scène » (Greimas 1983, p. 100). De plus, pour Greimas et Fontanille, « la prise en compte de la composante passionnelle du discours conduit (…) jusqu'aux paliers les plus profonds de la théorie sémiotique » (Greimas et Fontanille, 1991, p. 20).

4. Cadre méthodologique

Nous comptons relever les configurations discursives et passionnelles de la souffrance contenues dans l'œuvre et ainsi procéder à leur analyse. Ceci nous permettra de réaliser la signification qu'elles véhiculent dans la nouvelle.

5. Discours et figures de souffrance dans la nouvelle

La souffrance est suffisamment explicite dans la nouvelle. Pour Lecours, la souffrance est « un état émotionnel désagréable excessivement intense ou prolongé (Lecours, 2016, p. 237). Cette définition fait équivaloir la souffrance à l'expérience d'une sorte d'excès d'émotion dite négative, ce qui a pour avantage de la différencier de l'expérience d'une émotion négative proprement dite, qui peut être désagréable (…) ». La souffrance est le propre des

pauvres. Être pauvre, c'est manquer quelque chose d'important, d'essentiel à sa vie et à son épanouissement. Souffrir équivaut donc à être disjoint aux objets de valeur hautement recherchés dans la société : la santé, l'argent, la protection, l'espoir, le bonheur… Sous ce rapport, elle est le partage de tous les êtres humains, puisque chacun, au cours de sa vie, éprouve, au moins momentanément, l'un de ces éléments causant la souffrance. Pour Lecours (*idem*, p. 235), la souffrance « occupe le centre de notre expérience à certains moments de notre vie ». La souffrance entretient donc un lien important avec l'expérience sensible, notamment la dimension affective du sujet passionné.

Dans l'œuvre *La Damnée*, nous pouvons déterminer deux variantes de la souffrance vécue par le sujet Niépou : la souffrance liée à la pauvreté chronique et la souffrance psychologique due à la perte de ses proches parents. Pour le premier volet, à savoir la souffrance occasionnée par l'indigence, elle garde toute son importance dans ce monde capitaliste, drainant quotidiennement son flot d'individualisme et d'égocentrisme, n'apportant guère une quelconque assistance au pauvre. C'est pourquoi en ville, Niépou n'a guère bénéficié d'une oreille attentive quant à sa demande d'asile et d'emploi. Elle était donc en face de cette catégorie de souffrance qui l'a bouleversée, intégralement. Ce n'était nullement une surprise, car « l'idée d'une souffrance liée aux difficultés de l'existence n'est pas nouvelle » (Clément, 2003, p. 14). De plus, « la souffrance d'origine sociale est un thème très présent dans la littérature » (*ibidem*). Les personnes qui avaient la volonté de secourir Niépou vivaient dans un état de précarité absolue, avant de s'en aller, dans la souffrance : « Sa mère mourut de chagrin et de misère (…). Sa grand-mère adoptive (…) tirait le diable par la queue (…), mais ne vécut pas au-delà de l'adolescence de l'enfant » (Combary, 2009, p. 9).

Le manque (de moyens matériels et financiers) contribuera à installer en Niépou un état affectif peu commode : « La stigmatisation de la pauvreté dans une société dominée par la valeur-argent et l'idéologie de la carrière entraîne un sentiment de honte : honte de ne pas être comme les autres, d'être exclu de la société de consommation, de loisirs, honte d'un échec professionnel » (Clément, 2003, p. 15). Ainsi, « lorsqu'un jeune être se voit refuser la satisfaction de ses besoins primaires, il est insécurisé. Si, malgré ses cris et ses pleurs, le petit d'homme ne reçoit aucune aide, il deviendra la proie de souffrances et d'angoisses croissantes auxquelles il restera livré sans défense » (Stettbacher, 1991, p. 21). En outre, « si cette situation se prolonge, il doit devenir indifférent et insensible » (*ibidem*). Par-dessus tout, « comme son entourage ne répond pas, ou guère, à ses appels, comme il n'obtient aucun soutien, sa confiance dans ses capacités relationnelles s'effondrera rapidement, et pour finir il sera perturbé. La non-satisfaction des besoins entraîne des troubles de la capacité relationnelle » (*ibidem*). En un mot, « l'approche économique développée par les populations pauvres a pour conséquence les situations de conjonctures économiques et sociales où l'individu est incapable (…) de trouver un emploi, (…) de disposer d'un revenu conséquent et régulier, (…) d'accéder au circuit monétaire et finan-

cier » (Béré, 2003, p. 17) et « (…) de faire financièrement face à tous les besoins (dont notamment l'alimentation, les soins de santé et les frais d'éducation, le vêtement et le logement) tant individuels que collectifs dans le cadre du ménage et de la famille » (*ibidem*).

L'autre aspect de la souffrance présente dans la nouvelle est la souffrance psychologique. Pour Lecours, « la souffrance psychologique est une expression de la vie émotionnelle de l'individu » (Lecours, 2016, p. 235). Cette sorte de souffrance débouche à ce qu'il est convenu d'appeler *maladie de l'âme*, définie comme suit par Stettbacher : « Ma définition de la "maladie de l'âme" implique l'affirmation que cette maladie est un trouble relationnel provoqué par des individus souffrant de troubles relationnels » (Stettbacher, 1991, p. 21). Cette souffrance dans l'œuvre a vu le jour quand le père de Niépou a marqué un refus catégorique de la reconnaître comme sa fille, suivi de la mort soudaine de sa mère, celle-là même qui était habilitée à combler le vide occasionné par l'absence du géniteur. Cette souffrance (psychologique) est digne d'intérêt puisque la souffrance due aux moyens financiers peut trouver tôt ou tard des réponses plus ou moins certaines et appropriées. Par contre, on ne saurait aller à la recherche d'une mère, disparue, partie (à jamais) pour l'au-delà… Cela occasionne alors un choc psychologique, plongeant le sujet dans des souffrances insolubles. Un enfant n'ayant jamais connu son père et qui perdit aussi sa mère, laquelle jouait cumulativement les deux rôles, dans son éducation, ne peut qu'éprouver des regrets approfondis, de l'amertume et une tristesse continuelle… quand on sait que les deux sont les seuls susceptibles d'apporter l'amour congénital au « petit d'homme ». Tout le reste de la vie de Niépou ressemblait à un deuil, constituant le centre de ses douleurs psychiques provenant de la disparition de ceux qui lui étaient chers. Les personnes ressources que Niépou a perdues dans sa vie étaient trop importantes pour passer d'une manière légère dans son esprit. Leur absence avait plutôt causé en elle une hémorragie d'ordre psychologique, (quasi) incurable.

En clair, nous pouvons dire que la souffrance liée à l'aspect somatique du corps et à l'expérience sensible entretient une interdépendance avec l'aspect psychique du sujet passionné. Niépou, ayant traversé des situations troubles, fut donc affectée dans son corps et dans son âme : « La souffrance fait partie de ces domaines d'expérience où il est trompeur de se représenter séparément le vécu corporel et le vécu psychique, quel que soit celui que la personne met en avant dans sa plainte et sa demande d'aide » (Gilloots, 2006, p. 23).

Pour finir, Niépou, au vu des difficultés immenses et intenses qui furent son partage, se trouva par la force des choses à porter des blessures psychologiques, constituant pour elle une maladie dans son âme selon Stettbacher (Stettbacher, 1991, p. 25) : « Qu'est-ce qu'être *malade dans son âme* » ? Un organisme blessé dans son intégrité primaire, un être humain perturbé dans son harmonie originelle parce qu'il a été traumatisé ; sa capacité de prise de

conscience se trouve diminuée, et il est lésé dans ses fonctions ». Dès lors, Niépou, menait une vie souffreteuse, à l'instar de ceux touchés par des pathologies mentales : « On entend par pathologie mentale l'ensemble des troubles qui altèrent la vie émotionnelle, les cognitions et croyances du sujet, et qui ont des répercussions négatives sur sa vie relationnelle, ses relations à la réalité externe, à son image de lui-même et aux autres ainsi que sur ses apprentissages et le développement de sa personnalité » (Romano & Bravard, 2006, p. 29).

Pour mettre le comble à ses souffrances, Niépou fut victime d'un viol : là, nous avons l'expression d'une souffrance psychologique et physique. La douleur qu'elle éprouvait en cet instant était très (sinon trop) intense : « Elle sentit une déchirure dans ses entrailles et eut l'impression qu'on lui déversait une fournaise ardente dans une plaie béante de son corps. (…) Elle s'évanouit. (…) Son sang, d'un rouge vif, coulait sur ses cuisses. Elle avait voulu pleurer mais la source de ses larmes avait tari. (…) À peine avait-elle fait une vingtaine de pas qu'elle s'affalait de tout son poids. Subitement prise de fièvre, elle tremblotait » (Combary, 2009, p. 11).

De ce fait, le discours de la souffrance venait de s'éclore dans la vie de Niépou ; un discours qui se voulait très serein et délicat. Dans les lignes qui suivent, nous explorerons les figures discursives de la souffrance dans la nouvelle, à travers les figures actorielles et les figures spatiales.

6. Les figures actorielles

Les personnages (ou sujets sensibles) intervenant au sein de l'œuvre sont en petit nombre. Nous avons le sujet Niépou, une jeune fille innocente qui a vu le jour au sein de la souffrance et dans la misère chronique. Niépou possédait une famille, comme les autres enfants de son âge. Cependant, cette famille était unique en son genre : son père la rejeta avant même qu'elle vînt au monde : « Niépou n'a jamais connu son père qui l'a reniée avant sa naissance » (Combary, 2009, p. 9). Sa mère aurait souhaité porter secours et assistance à sa fille, mais se trouvait aussi, malheureusement dans la même situation d'incapacité financière. Cet état d'indigence fut même la cause de la mort de celle-ci. La grand-mère, voulant atténuer la souffrance de Niépou, afin de marquer sa sympathie à l'égard de sa petite fille, juste après la mort de sa mère, l'accueillit, mais de courte durée. Tout l'entourage de Niépou vivait donc dans la souffrance. C'est d'ailleurs de là qu'est partie le reste de la souffrance, pour plus tard s'enraciner dans les autres paramètres de sa vie. Au sein de l'œuvre, nous avons aussi la présence de deux gaillards qui ont violé la petite Niépou, sans nullement se reprocher de rien. Maman Pounni, elle, proxénète, se chargera de conduire Niépou dans le monde de la prostitution, activant en elle une autre variante de la souffrance.

7. Les figures spatiales

Dans l'œuvre, les figures spatiales se divisent en deux parties, à savoir le village et la ville, qui, loin de s'opposer, constituent l'élément central de la narration des œuvres africaines comme l'indique Jean-Claude Bationo (Ba-

tiono, 2007, p. 248) : « Ainsi l'opposition ville/village forme-t-elle la structure narrative des romans africains ».

L'espace tensif du village, pour la jeune fille, ne fut pas bénéfique. C'est là qu'elle perdit celle qui la mit au monde de même que sa grand-mère. Auparavant, son père l'avait déjà reniée, bien avant sa naissance. N'ayant plus personne qui prenne sa vie à cœur, pour la soutenir et l'approvisionner, elle décida alors de se rendre en ville, à la recherche d'un mieux-être : « Niépou, seule, face à son destin, quitta son village pour la ville » (Combary, 2009, p. 9). Ce n'était pas pour la première fois que le village s'illustre négativement, de la sorte. Jean-Claude Bationo (Bationo, 2007, p. 250) a estimé que « pour Kambara, il n'y avait plus d'autres remèdes que de quitter le village. Celui-ci était devenu un danger qu'il fallait absolument fuir ». Ainsi, le village était un cadre suffisamment toxique à la vie de Niépou : « Le village, parce qu'il prête trop attention aux gens, tue » (Combary, 2009, p. 9). La souffrance avait suffisamment hanté la vie de Niépou, au village, la poussant à agir, afin d'éviter une autre situation de cette nature : « La souffrance sert essentiellement de signal à l'organisme l'incitant à éviter une situation nuisible. Il s'agit d'un signal incarné, irrésistible, puisque l'organisme ne peut survivre s'il ne traite l'information que d'un point de vue strictement cognitif. En effet, le danger à l'intégrité de l'organisme ne peut demeurer que théorique, le corps doit être poussé à agir. Autrement dit, la nécessité d'un signal incarné explique pourquoi la souffrance fait mal » (Lecours, 2016, p. 236).

Cette attitude de Niépou qui l'incitait à quitter le village pour la ville, dans le but de retrouver un cadre plus humain et propice à sa vie se trouve dans le fait que la souffrance n'est guère une valeur dans notre monde actuel, contrairement à la théorie chrétienne qui considère la souffrance comme un tremplin vers la félicité céleste. Pour Clément, « dans notre société actuelle, la souffrance n'est pas considérée comme une valeur. Elle apparaît au contraire comme intolérable et implique la nécessité de réagir » (Clément, 2003, p. 14).

L'autre aspect des figures spatiales est la ville. Dans beaucoup d'œuvres littéraires africaines, la ville s'y trouve dépeinte et faisant référence, d'une manière ou d'une autre à la colonisation ou encore aux indépendances des pays du continent noir. C'est ce qu'a signifié Jean-Claude Bationo quand il affirmait que « la peinture de la zone urbaine dans la littérature africaine d'expression française est liée à la fois au contexte de la colonisation et des indépendances des pays africains » (Bationo, 2007, p. 248). Il poursuit en disant que « les écrivains africains francophones de la première et de la seconde génération ont toujours choisi la ville comme lieu de narration où, d'une part, les valeurs culturelles du village meurent (…) » (*ibidem*).

Niépou se rendit donc en ville. Cependant, ce qu'elle ignorait, c'est que « la ville, elle, tue parce qu'elle est indifférente vis-à-vis des gens » (Combary, 2009, p. 9). En ville, elle espérait obtenir un lieu pour passer la nuit et un emploi, même de servante, mais sans succès. Sa démarche se justifiait par l'assertion de Voltaire qui a reconnu que « le travail éloigne de nous trois

grands maux : l'ennui, le vice et le besoin ». Niépou n'a donc rien acquis en ville. Ce fut plutôt dans ce milieu qu'elle fera l'amère expérience d'un viol monstrueux. C'est également la ville, par l'entremise de Maman Pounni, proxénète de son état, qui obligea Niépou à s'inscrire dans le domaine de la prostitution. La ville constitue donc, dans la majorité des cas, le cadre privilégié de la déchéance morale, comme le soutient Jean-Claude Bationo pour qui « la ville ne semble pas être un lieu de succès, mais plutôt de perdition et de perversion. Le vol, la délinquance, la prostitution, le loisir, etc. sont des maux (…) dépeints dans le roman, qui semblent être des portes de sortie pour les jeunes » (Bationo, 2007, p. 249).

Ainsi dit, le discours de la souffrance dans l'œuvre est sans équivoque. Ce discours, axé sur les figures discursives de la nouvelle, ne laisse personne indifférent. Dans les lignes qui suivent, nous tâcherons de faire le discours passionnel du sujet Niépou, occasionné par la modulation de la souffrance en elle.

8. Le discours passionnel dans la nouvelle

Le discours passionnel dans la nouvelle « La Damnée » va concerner l'aspect passionnel qui concerne l'ensemble des affects habitant les sujets sensibles en présence dans l'œuvre. Ainsi, ce discours concerne la théorie de la sémiotique des passions, qui se charge de donner du sens à toutes les configurations passionnelles qui y figurent. De ce fait, nous tâcherons de mettre en avant la syntaxe passionnelle présente dans l'œuvre, par le biais des tensions affectives de Niépou, qui a éprouvé des souffrances vives. Pour y parvenir, nous convoquons le schéma tensif et le schéma passionnel.

9. La tension dans l'œuvre

La tension présente dans la nouvelle est celle émanant de la sémiotique tensive. Cette sémiotique s'évertue à donner du sens aux tensions affectives des sujets sensibles. Dans cette nouvelle, *La Damnée,* nous nous évertuerons à faire ressortir les éléments de sens passionnels constituant le nœud du parcours pathétique du sujet Niépou.

Niépou naquit dans une famille aux conditions peu enviables, favorisant l'expansion de la souffrance. Dès lors, elle deviendra un sujet passionnel, au milieu des circonstances sociales périlleuses. C'est d'ailleurs pour cela qu'elle effectua un périple, du village vers la ville. En ville, Niépou pensait avoir ce qu'elle désirait ardemment : l'asile, la protection, le secours, la richesse… L'auteur a tenu à le préciser, pour lever toute équivoque : « C'est dans le guêpier de l'individualisme et la toile tissée de l'indifférence que Niépou entrait. C'est dans la ville qu'elle entrait nue de toute protection et sans asile » (Combary, 2009, p. 9).

Le manque avait atteint un niveau très important dans la vie de Niépou, si bien qu'elle était déstabilisée, perdue dans ses rapports avec le monde extérieur, et même intérieur. Elle n'avait plus, visiblement, sa place dans le monde dans lequel elle vivait, puisque personne ne s'intéressait à sa person-

ne, en tant qu'être doué de raison et de conscience. Elle était plutôt une charge, dans cette société de consommation où elle avait du mal à se retrouver : « Le processus social de la pauvreté agit en terme de déstabilisateur, remettant en cause l'équilibre psychique. La pauvreté est un facteur déstabilisant dans la mesure où elle place les personnes en décalage par rapport à la société. L'individu est exclu du monde du travail, de la société de consommation. Cette exclusion économique le conduit à une perte de sociabilité en même temps que ses relations avec sa famille se dégradent » (Clément, 2003, p. 15).

Dans cette nouvelle, les valeurs des tensions affectives s'étendent et le sujet Niépou en sera grandement ébranlée. Au village, l'espoir était le partage de la petite Niépou, du vivant de sa mère et grand-mère. Cet espoir est commun à l'ensemble de tous les enfants du monde qui voient en leurs parents la source de leur bien-être et de leur bonheur. Cependant, contre toute attente, Niépou perdit sa mère et plus tard l'unique aïeule qui lui restait. Son espoir subit alors un coup. Son espoir prenait alors peu à peu la forme d'un désespoir qui s'abattait sur elle, contre son gré. C'est ce qui l'amena à prendre la direction de la ville, dans le but de maintenir un fragment d'espoir. Cependant, en ville, elle n'obtint pas gain de cause et le désespoir pesait de plus en plus sur elle, menaçant de s'écrouler entièrement et fatalement. Son espoir d'avoir un petit « job » n'a jamais vu le jour ; son espoir d'avoir une famille d'accueil, même pour passer la nuit ne fut jamais réalisé. La ville était donc l'expression du désespoir le plus sombre qui se lisait en elle : c'est en ville qu'elle fut violée, cruellement, et plus tard introduite dans le milieu des filles de joie. Dès lors, la vie passionnelle de Niépou était caractérisée par des tensions affectives dysphoriques, intenses, communément appelées 'émotions négatives' : « Les émotions dites négatives (ou affects dans son modèle) sont accompagnées d'une impression subjective désagréable d'intensité plus ou moins grande. Il utilise le terme de « toxicité » pour rendre compte de la force de motivation à éviter les situations défavorables. Dans son modèle théorique par exemple, la peur comporte le plus grand niveau de « toxicité » parmi les émotions primaires puisque la survie de l'individu dépend de son efficacité à se soustraire de situations impliquant la présence d'un danger menaçant son intégrité » (Lecours, 2016, p. 236).

Les tensions affectives caractérisant la vie passionnelle de Niépou seront alors inscrites sur le schéma tensif. Les valeurs des tensions vont s'augmenter de part et d'autre, en intensité et en extensité et simultanément. Ces valeurs donneront naissance à un schéma tensif d'amplification, par l'intermédiaire de la corrélation directe dont Louis Hébert (Hébert, 2020, p. 500) apporte des précisions : « La corrélation est dite converse ou directe si, d'une part, l'augmentation de l'une des deux valences s'accompagne de l'augmentation de l'autre et, d'autre part, la diminution de l'une entraîne la diminution de l'autre. Elle est alors de type 'plus… plus…' ou 'moins… moins…' ». De ce fait, le schéma de l'amplification fait appel à « une tension affective et cognitive » (*idem*, p. 504) pour que la passion soit traduisible en intensité (haute) et en extensité (terminative). C'est ce qui donnera, comme dit précédemment, un schéma tensif dont les valeurs sont amplifiantes.

10. Le schéma passionnel dans l'œuvre

Afin de permettre une compréhension intégrale de l'œuvre, nous ferons l'analyse sémiotique des passions qui y figurent par le biais du schéma passionnel afin de comprendre les dispositions affectives qui modulent la vie de Niépou, comme caractéristiques discursives et passionnelles de la souffrance qui la hantent. Le parcours passionnel de Niépou s'inscrira dans la trajectoire de l'espoir vers le désespoir.

11. L'éveil affectif

La vie affective de Niépou voit le jour d'une manière tonitruante. Son parcours passionnel était donc décadent. De ce fait, « Niépou n'a jamais connu son père qui l'a reniée avant sa naissance. Sa mère mourut de chagrin et de misère dès le jeune âge de la fillette. Sa grand-mère adoptive, qui tirait le diable par la queue, l'accueillit par charité, mais ne vécut pas au-delà de l'adolescence de l'enfant » (Combary, 2009, p. 9). Le discours passionnel du sujet Niépou était alors de nature à la perturber, par l'intermédiaire des situations sociales qui s'abattirent sur elle, d'une manière surprenante. C'est ce qui contribua à la mettre en éveil, sous l'angle passionnel, pour qu'elle nourrisse l'idée d'un périple hors de sa zone de naissance. Dès ce moment, l'œuvre fait cas d'une énonciation en corrélation avec la masse thymique, d'ordre dysphorique, montre clairement le début d'une vie affective à intensité forte.

12. La disposition

Tout ce que Niépou avait vécu jusque-là la prédisposait à vivre des passions plus ou moins intenses. Quand on perd un être cher, en l'occurrence une mère et quand on n'a jamais connu son géniteur, et que l'on mène une vie pleine de misère, et que la seule grand-mère qui avait la volonté de la secourir venait d'être retranchée, on ne peut que désespérer de la vie. C'étaient donc autant d'éléments constituant le socle de la mise en place d'une passion très intense.

Niépou aurait souhaité avoir les mêmes privilèges que les autres enfants de son âge, à savoir la protection et l'asile. En ville, personne n'avait osé de lui octroyer le moindre humanisme. Ce qui l'amena à se retrouver dans un jardin pour y passer la nuit, en compagnie d'autres enfants, qui, comme elle, étaient sans abris. Sa vie passionnelle était donc guidée par la modalisation du *ne pas vouloir-être* une fille abandonnée, laissée à elle-même, à la merci des dérives socio-juvéniles et sans éducation. Elle était aussi modalisée par le *ne pas pouvoir ne pas être* une enfant protégée, aimée de ses parents et de la société et manquant l'essentiel pour sa vie et son épanouissement. C'est ce qui l'amena de facto à utiliser son *devoir-être* pour se retrouver en ville, pour chercher d'autres méthodes de survie.

13. Le pivot passionnel

Niépou se retrouve alors en ville, « nue de toute protection et sans asile ». C'est là qu'elle fera d'amères expériences passionnelles. En effet, en ville, elle fut victime d'un viol qui la plongea davantage dans l'univers des passions

les plus aigües. La pathémisation de sa vie affective prenait sa source dans son statut de jeune fille aux conditions lamentables et peu enviables. L'état pathémique de Niépou était préoccupant, à telle enseigne que l'auteur posa des interrogations rhétoriques, à deux reprises : « Pourquoi diable était-ce sur elle que tout ceci s'effondrait ? » (Combary, 2009, p. 14) ; « Pourquoi diable était-ce elle qui devait subir tous les maux de la société ? (*idem*, p. 11) ». En clair, toutes ses souffrances avaient pour cause son statut de femme : « Elle avait eu le malheur de naître femme, c'est pour cela qu'elle souffrait. Serait-elle née homme qu'elle ne serait sûrement pas avilie à ce point » (*idem*, p. 14). Niépou transportait tous ces fardeaux sociaux qui la hantaient en filigrane.

14. L'émotion

Le séjour de Niépou en ville ne fut pas du tout bénéfique pour elle. En rappel, ce fut là qu'elle a été violée. C'était donc une scène de souffrance qui vit le jour : « Elle sentit une déchirure dans ses entrailles et eut l'impression qu'on lui déversait une fournaise ardente dans une plaie béante de son corps » (Combary, 2009, p. 11). La douleur qu'elle ressentait était vive et elle voulut crier, « mais sa bouche était bâillonnée par la main de son agresseur ; elle s'évanouit » (*ibidem*). Les codes somatiques se firent donc visibles, perceptibles, par les manifestations de son corps : « Elle s'était redressée pour déplorer sa nudité. Son sang, d'un rouge vif, coulait sur ses cuisses. Elle avait voulu pleurer mais la source de ses larmes avait tari. Elle nettoya le sang avec des feuilles d'arbustes et se rhabilla. (…) À peine avait-elle fait une vingtaine de pas qu'elle s'affalait de tout son poids. Subitement prise de fièvre, elle tremblotait. (…) Elle avait eu à peine le temps de cauchemarder les yeux ouverts qu'elle s'endormit, meurtrie par la douleur » (*ibidem*).

15. La moralisation

L'émotion causée par le viol avait installé Niépou dans un état d'insécurité plus ou moins permanent. C'est cette insécurité continuelle qui l'avait obligée, à considérer Maman Pounni comme une personne de confiance, avant de s'immiscer plus tard dans l'univers de la prostitution. Là, elle y demeurera jusqu'à la fin du récit, après avoir essayé plusieurs métiers qui se sont avérés un échec sur toute la ligne.

La transformation passionnelle qui procède de la vie affective de Niépou est alors qualitative. Cette évaluation qualitative émanant de la moralisation du parcours passionnel de Niépou plonge le sujet dans une situation complexe où elle fait elle-même le jugement de son parcours, au comble du désespoir : « Je dus, en grandissant, poursuivre mon métier après avoir essayé bien d'autres. (…) C'est ainsi que je me retrouve là, les cuisses écartées, prête à subir tes caprices. (…) Et vous les hommes, je ne sais quel plaisir vous avez à nous maltraiter » (Combary, 2009, p. 14).

Niépou était donc dans l'impasse, et demeurait dans ce métier socialement réprouvé, contre sa volonté, afin de gagner sa pitance quotidienne : « Tout cet argent me dégoûte, mais je dois en vivre… » (*idem*, p. 15). Sa vie passionnelle s'inscrivait alors dans l'aphorie, montrant et démontrant son

embarras à exercer ce métier qui ne relevait pas de son choix, et dans le même temps la mettait à l'abri des besoins pécuniers.

Conclusion

En somme, nous pouvons dire que l'œuvre *La Damnée* met au centre de son récit la question de la souffrance de Niépou, liée au manque de capitaux et à la perte de ceux qui lui étaient chers. Il a donc été question pour nous de relever ces catégories de souffrance dans l'œuvre et de les analyser, suivant la théorie de la sémiotique du discours et la sémiotique des passions de Algirdas-Julien Greimas. Ainsi, nous avons pu déterminer les figures discursives de la souffrance dans l'œuvre, à savoir les figures actorielles et les figures spatiales favorisant la réalisation et la manifestation de la souffrance. De plus, nous avons fait cas du discours passionnel qui a concerné les tensions affectives du sujet Niépou. Ce discours nous a permis de nous rendre compte de ses vibrations passionnelles amplifiantes dues à l'intensité et à l'étendue de la souffrance qu'elle vivait, au sein du désespoir. Le schéma passionnel canonique, en dernier ressort, a été nécessaire pour le découpage affectif du parcours passionnel du sujet Niépou. Ceci dans l'optique de relever les ondulations passionnelles mises en place par les événements extéroceptifs (et même intéroceptifs) qui bouleversèrent sa vie et son existence, contre son gré.

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ANDREJ BITOV AND VLADIMIR NABOKOV: *PUŠKIN HOUSE*, THE PLACE OF A (FALSE) MEETING

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Abstract
The paper considers Nabokov's reminiscences in one of the most important works of Russian postmodernism — the novel Puškin House by Andrej Bitov. Special attention is paid to the Bitov's ambivalent dependence / independence from Nabokov.

Keywords: *Vladimir Nabokov, Andrej Bitov, self-commentary, intertextuality, reminiscence, composition*

Rezumat
Articolul ia în considerare reminiscenţele lui Nabokov într-una dintre cele mai importante lucrări ale postmodernismului rus: romanul „Casa Puşkin » de Andrei Bitov. O atenţie deosebită este acordată ambivalenţei lui Bitov, adică dependenţei şi, totodată, independenţei lui faţă de Nabokov.

Cuvinte-cheie: *Vladimir Nabokov, Andrei Bitov, auto-comentariu, intertextualitate, reminiscenţă, compoziţie*

Introduction

The specificity of the most famous novel by Andrej Bitov (1937-2018) – *Puškin House* (1971), first published in 1978 – reminds literary critics of Vladimir Nabokov.

John Updike supposes: "The novel is associated with *The Gift* because you can see the moral and aesthetic development of a sensitive young man through the allusions which connect the narration to the past Russian literature. …As in one of the multilayer texts of Nabokov, the character of Bitov's novel starts seeing he lives in the imaginary, fiction world" (Updike, 1989, p. 4). Mariâ A. Černâk writes about the common attitude of Nabokov and Bitov to Alexander Puškin (Chernjak, 1999, pp. 365-372).

Rolf Hellebast supposes Bitov used "the Nabokov's exposure of the artificial narration" (Lipoveckij, 1997, p. 122). This idea is supported by Irina Skoropanova: "The impact of *The Gift* and *Invitation to a Beheading* by Nabokov which Bitov read when the *Puškin House* was three fourth ready was obvious in "making the finale" following the traditions of ludic literature, built on

the exposure of a strategy, giving the "way out of the novel" into the psychology of creation" (Skoropanova, 2001, p. 129).

Mark Lipoveckij asks a question: "What are the links of the Bitov's novel to the Russian metaprose experience – from Rozanov to Nabokov? What is the difference between them?" (Lipoveckij, 1997, p. 152). The answer is the following: "In the metaprosaic works by Vaginov, Mandelštam, Šklovskij, Kržižanovskij, Harms… *the author's death* was the metaphor of creation, *absorbed* the death and came over it with the text, congruent and independent from the total chaos. In Nabokov's works this logic is expressed in more abstract way, but it is more explicit there – as a theme, as a metaplot. While his character-creator is less and less free from one novel to another, the text made by Godunov-Čerdyncev, Sebastian Knight, Adam Krug or Humbert Humbert, which got farther and farther from its creator, remains the only alive and truthful substance in contrast with vulgarity and death. Moreover, a dangerous, but inevitable condition of this paradoxical turn, starting from *The Gift*, is the dialogical openness of the character's creative works to the strange and hostile world of chaos around him.

Bitov substitutes death for the life simulation, and it drastically changes the tone of his metaprose: instead of a tragedy there are (self)-irony, bitter grin, sarcastic analyticity. …It is hard to avoid the following hypothesis: if the metaprose of the 1920-30s formed the *culture dead line* by its own poetics body, then Bitov in the semantics and poetics of *Puškin House* had fixed the "culture afterlife existence" (Lipoveckij, 1997, pp. 153-154).

It is interesting that for Bitov, this "afterlife existence" is the state of Nabokov-creator. Bitov says about Nabokov's life beyond Russia: "For Nabokov it is the afterlife existence. In the afterlife existence, it is impossible to exist, it is possible only to be, and to be invisible, but all see you. The transfer from life to death in Nabokov's works is the transfer from the feeling, blind and poor with details, to the vision which is crammed and oversaturated with details" (Bitov, 1990b, p. 8); see also translated into English (Bitov, 1998). The afterlife existence of the Nabokov's character is not simulated, but, vice versa, it is "the perfect touch of life" (the story *Perfection*). The death in Nabokov's world, as Bitov summarizes, can be "the happiness" (*ibidem*) or "the text" (Bitov, 1997). But it does not come in the contrary to the hypothesis of Mark Lipoveckij, because he spoke not about the personal after-death existence, but about the cultural one. The Soviet culture as the after-death existence of Russian culture is a notion of the Nabokov's (sub)texts presented there in a contracted way.

The suggestions in the research field "Bitov and Nabokov" are generally the researchers' thoughts on the Bitov's self-commentary: they do or do not admit "the ambivalent dependence/independence from Nabokov" (Lipoveckij, 1995, p. 231). This way is chosen by Tat'âna L. Rybal'čenko, too: "The

interchange of the two novels, divided by the crucial 30 years (*The Gift* – 1937, *Puškin House* – 1971), was remarked and commented by the author of *Puškin House* in his "Commentary" which was part of the novel. Bitov, seeing his similarity to Nabokov, speaks about its objective characteristics excluding reminiscences" (Rybaľčenko, 2000, p. 64). The comparison of the two books is held by the researcher because "Bitov and Nabokov emphasized the metaplot in their novels that means not only "the plot of the reality", but "the plot-reflection" on the creation of the text about the reality and on the literature as it is. Bitov called *Puškin House* the novel-reminiscence, the novel-museum, the museum of Russian literature. Nabokov wrote about his last "Russian novel": "The main heroine of it is not Zina, but it is Russian literature" (Rybaľčenko, 2000, pp. 64-65). Taťâna L. Rybaľčenko emphasizes the differences in the views of Bitov and Nabokov.

Theoretical Framework and Methods

Andrej Bitov's novel *Puškin's House* has a reputation of one of the fundamental texts of Russian postmodernism. A generally recognized feature of the poetics of postmodernism is its intense intertextuality, therefore, intertextual analysis was used as the main method in the study. The experience of well-known theorists and practitioners of intertextuality was taken into account (Barthes 1972; Bloom, 1997; Eco, 1989; Gasparov, 1993; Žolkovskij, 1993, 1994; Riffaterre, 1992; Smirnov, 2000, 2001; Ŝeglov, 1995; Tammi, 1995; Toker, 1989; Vries, 2016; Yampoľskij, 1993; etc.). During the intertextual analysis of the *Puškin House*, a number of factors were taken into consideration: the presence/absence of verbatim quotations; coincidences at the level of structures of large fragments or structures of entire works; functional and teleological convergence of text elements (see also: (Alexander, 2002)); comparison of the actual meaning of works; the (im)probability of typological coincidences in the literary practices of two authors, when referring, for example, to one and the same "descriptive system" (M. Riffaterre), etc. In general, our understanding of intertextuality differs from the original meaning of this term – the meaning formed in the works of Julia Kristeva and Roland Barthes. Speaking about intertextuality, we follow Ûrij K. Ŝeglov and do not deny the idea of the author's intentions, but at the same time we are not inclined to fully trust the author's statements.

Discussion

Andrej Bitov (the ex-President of the Nabokov's Fund in Russia) spoke a lot about Nabokov (Bitov 1992; 1996; 1998). In Bitov's essay, Nabokov is put to be sacred. It is the deliberate attitude of one writer to another, but just to some degree. At the beginning of the essay "The Clarity of Immortality-2" Bitov says that Nabokov *prescribed* Hodasevič to be "the first poet of the 20th century" (Bitov, 1996, p. 135). At the end of the essay the word *prescription* gets its central position, capitalized, and becomes obviously providential:

"The mystery which closes inlet and outlet for us, birth and death, is the gift, the energy of delusion (for the definition given by L. Tolstoj), with which we overcome our life to fulfill the Prescription" (Bitov, 1996, p. 139).

Another example of a lexical coincidence (this time, it is clearly not accidental). Bitov tells how he searched in Nabokov's *Glory* for a page with an "open confession of Faith": "Wishing to quote this passage right away, I immediately did not find it. As if it fell through the page... as if he did not write it, but *whispered* it" (Bitov, 1996, p. 136) (emphasis added. – V. D., V. K). After a few paragraphs, he says: "if we look at the Gospel as a genre, then the plot retold by four eyewitnesses under one cover will surpass any avant-garde delights, but how and by whom it was dictated or whispered is another matter" (Bitov, 1996, p. 138).

Bitov has built the triad of the immortal in his essay: the God, Pushkin, and Nabokov. In Bitov's attitude for all the three immortal there is an element of apophatic and the taboo for the direct contact. Bitov quotes at last the fragment found of *Glory*: "She (Sofia Dmitrievna, Martin's mother. – A. B.) firmly believed in a certain power that bore the same resemblance to God as a house of a man one has never seen, his belongings, his greenhouse and beehives, his distant voice heard by a chance in an open field, bear to their owner" (Bitov, 1996, p. 137). At the previous page Bitov confessed: "I have got such a subconscious talisman: never been in the flat in the Mojka, never been in Mihajlovskoe, so, never been to Roždestveno, too..." (Bitov, 1996, p. 136). After the Nabokovs' estate had been burnt in Roždestveno, Bitov happened to get there and found a half-burnt book by Pushkin.

The Bitov's meetings to Nabokov (and Puškin) are virtual as the meetings of Nabokov's characters to the God. The first Bitov's essay about Nabokov had a subtitle "The memories of an unacquainted". To the most famous Nabokov's leitmotifs (a butterfly, a nymphet) Bitov adds one more motif – a false meeting: "As all the emperors, he took something to himself: a butterfly, a nymphet, a false meeting, an occasion, a coincidence, a lateness, a mistake... The poet of the false meeting, he wove from all of it the net, through the veil of which we see the world somehow more clearly, but not more blurred" (Bitov, 1997, p. 13).

The false meeting was shown in many Nabokov's works from the early ones: in the story *A Matter of Chance* (1924; included into the *Tyrants Destroyed and Other Stories* (1975)), in the novel *Mary* (1926), in the stories *Blagost'*, *A Letter That Never Reached Russia*, *A Nursery Tale* (included into *The Return of Chorb*). In Nabokov's stories the physical meeting of relatives turns into the spiritual false meeting (stories *The Reunion*, *The Doorbell*), and vice versa, as in the cases of the Potato Elf and his son (Desjatov, 2006, pp. 217-220), of Fedor Godunov-Cherdyncev and his father. The Fedor's meeting to his father appeared to be a dream, but it did not lose its highest meaning, in

such a case. Bitov said he had a dream about Nabokov: "Once I have seen him in a dream when he was still alive. I could vouch for the truth in the dream: there were two details I had not known yet at that time which were proved later (after his death). …He was higher than me (physically) and came to Leningrad incognito as an entomologist" (Bitov, 1996, p. 138). The word *truth* means there that Bitov met *real* Nabokov in his dream. But real Nabokov has never been to Leningrad, although he had described his visit to his native land in his numerous works. The reality of the dream and the fiction is more undoubted than the physical reality for Nabokov and Bitov, both. Fedor Godunov-Čerdyncev could not have the real talk to Končeev in his physical reality (but it happened successfully in the imaginary world). Nabokov did not have a talk to Bunin (*Speak, Memory*). The Knight brothers did not meet physically at the end of the novel *The Real Life of Sebastian Knight* (but they had a spiritual coincidence, see also: (Vries, 2016)). The examples with Končeev, Bunin, the Knight brothers are given in the Bitov's essays (Bitov, 1996, p. 134), (Bitov, 1990b, pp. 12-14). The idea of a false meeting is quite close to Bitov as a writer. It is very important in *Puškin House*, as we will see later.

Bitov regularly says his favorite Nabokov's novel is *Glory* (see also: (Tammi, 1995)), but the novel does not have the stable literary reputation. Nabokov called it in different ways sometimes: "a spew" (Nabokov, 2000a, p. 715), "the height of clearness and sadness" (Nabokov, 2000a, p. 716). Russian and foreign reviewers were critical about the *Glory*: "In the critical reviews of the 1930s, the *Glory* was met with a rather skeptic reception" (Dolinin & Utgof, 2000, p. 714). What does Bitov feel for the novel, though? We think Bitov found out some ideas in this novel which were close to his views.

We should cite quite a large extract from the Bitov's self-commentary (1971-1978) to *Puškin House*: "I will take a chance to say some words on the tricky question of literary influence, on which you should never say any word yourself not being suspected exactly in the influence you deny. …*The Process* by Kafka is stronger than *Invitation to a Beheading*, but it would have been a pity if Nabokov had read Kafka "in time" and had not started writing *Invitation*… I do not want to deny Nabokov's influence. But, taking into consideration all that I said before and after it, I should do it: I have heard his name for the first time in, maybe, 1960, and read him in December, 1970. How I could manage not to read him during these ten years I do not know, it is fate. It could be bad or good, but if I had read Nabokov earlier, there would not have been any *Puškin House*, and I cannot imagine what could have been at its place. To the moment I have opened *The Gift*, I had had my novel three fourth ready, and all the rest of it – in scraps and drafts. I read one after another *The Gift* and *Invitation to a Beheading* – and shut up, and it was half a year passed before I revived not from the impression – from the

strike, and started to finish up the end. …Nabokov wrote on June, 25, 1959 on the same occasion in the preface of the *Invitation to a Beheading* translated into English (1934) recalling the release of that book in Russian: "Emigrant critics, who were puzzled by this thing although they liked it, thought they found out the "Kafkian" line in it, but they did not know I spoke no German, was absolutely ignorant of modern German literature, and did not read any French or English translations of Kafka. No doubt, there are definite stylistic links of this book and, to say, my early stories (or the late ones…): but there are no links connected it to *The Castle* or *The Process*. In my concept of literary criticism, there is no place to the category of "spiritual connection", but if I should find a kindred soul, I would choose this great artist but not G. Orwell or any other provider of illustrated ideas and publicistic belles-lettres. By the way, I could never see why any book of mine, with no difference, made critics to run fussily for more or less famous names to the wild comparisons. In the last thirty years they hung up to me…".

And then goes the list of two dozens of contradictory names, comprising five centuries and five literatures, which includes Charlie Chaplin and the Nabokov's character, a writer by profession… Imitating him (now being sound in mind), I send a reader to the commentary at page 116 (85, 33)" (Bitov, 1990a, pp. 405-06).

The logic of Bitov is clear: *Puškin House* could be a bit inferior to *The Gift*, but *The Process* is also more powerful than *Invitation to a Beheading*. The intended echoing of Nabokov appears when the self-commentator refers to the notes at pages 116, 85, 33. The note to page 116 says:

"…In this quiet moonlit night de Saint-Avis killed Morange…"

Cf. "…In this dark lonely street the driver let Lyova have it…"

The structure and music of the phrase is the same. The only writer influenced the author was Pierre Benois (1886-1962). The author denies all the other influences. He is very sensitive and stupidly honest at this point: he confesses in everything he can. More details are in the commentaries at pages 180, 343" (Bitov, 1990a, p. 383).

Speaking about Nabokov's influence in an unvoiced way, Bitov copies the Nabokov's gesture denying all the influences. But Bitov is more ironical and sly (*The structure and music of the phrase is the same*). Definitely denied all the allusions, he gives us at the same time the comments to pages 180, 343. There is no need to search for them, because there are no comments to those pages in Bitov's text. Telling the truth, the allusion leads us to Nabokov's novel *Pale Fire* (1962). It consists of the poem, the comments to it, and the index. There are cross-references in the index, appealing to each other. The reader, for example, could go such a way: *The Treasures of the Crown – Closet – Potaynik – Hiding – The Treasures of the Crown*.

Similar are the principles of Bitov's and Nabokov's commenting. Kinbot (the same for Botkin) starts commenting on the poem of Shade, but he comments mostly the realities of the faraway Northern country of Zembla, somehow referring to Soviet Russia. Bitov comments on "the commonly known things" explaining the realities of the 1950-60s Soviet life. There are the drafts for the Shade's poem in the comments of Kinbot. The novel of Bitov has "Version and Variant" of each part as a must-be. *Pale Fire* is a kind of self-parody in Nabokov's works, reflecting his experience in commenting *Eugène Onegin* by Puškin, and so, the analogy to self-comments of Bitov on his *Puškin House* would be even more obvious).

Puškin House has the circular plot, taken from *The Gift*. The "Nabokov's" fragment finishes the Bitov's commentary. The last words in it are the emphasized words "What is to do?", which turn the reader to "The Prologue, Or the Chapter, Written After All the Others" (Bitov, 1990a, p. 5). The title of the prologue is "What is to do"?

The life story of Nikolaj Černyševsky is encircled in *The Gift*. It starts from the second part of the sonnet and ends with its first part. The story *The Circle* is joined with *The Gift*, as the author noticed, and the story has the same design. The first sentence of the story starts from "Secondly, …", the last one – from "Firstly, …". The strategy was copied by Bitov in the preface to the selected collection of Nabokov's works *The Circle* (1990) which starts from the phrase "Secondly, it was he who forgot nothing…" (Bitov, 1990a, p. 3).

The characters of *The Circle* and "The Life of Černyševskij" are commoners who cannot break the vicious circle. The character of *Puškin House*, Ljova Odoevcev, is a declassed aristocrat. In the second part of the novel Bitov says: "It is impossible here to avoid the story about the ring. As a symbol at least it is very important. Because all the Ljova's plot is easily encircled making a cable tier or a sleeping snake" (Bitov, 1990a, p. 140).

The *Puškin House* prologue is "rhymed" to the final part of the comment, and to the epilogue "The Shot" with its refrains. The plot circles made by Bitov are overlapped, and it made the difference from the only one (in one novel) Nabokov's circle plot.

The second passage of "The Prologue" is made using the pattern of *The Gift* beginning which can be recognized as a typical beginning of a Russian novel. *Puškin House*: "And really, the morning of November, 8 196– matched up to such presentiments" (Bitov, 1990a, p. 5). *The Gift*: "In a cloudy, but bright day some minutes to 5 p.m. on April, 1 192– (a foreign critic said once that although many novels, all the German ones, e.g., start at the date, only Russian writers – due to the specific honesty of our literature – omit the last date numbers…" (Nabokov, 2000b, p. 191). Both authors start their novels at the very important dates. Nabokov starts at April 1, the "bright day" of laugh and jokes. The beginning matches the whole atmosphere of the novel

– lively, spring-like, optimistic. The first passage of *Puškin House* dates the events on November 7, the October Socialist Revolution anniversary, and then the "Autumn", "cloudy" mood predominates in the novel. The victory in the duel (held on the October Socialist Revolution anniversary) taken by the "plebeian" Mitishaťev at the aristocrat Lyova is the mockery of the 1917th situation. "Cloudless" weather on November, 7 "was practically made with the special planes" (Bitov, 1990a, p. 5) and forecast nothing good: "it would be paid for soon" (*ibidem*). On November, 8 a wind "falls down" the city. It blows "following the way of the yesterday's demonstration", flies "into the revolutionary gateway" (Bitov, 1990, p. 6). Then Bitov quotes Majakovskij: "…The wind flies on like a thief, and its cloak waved" (Bitov, 1990a, p. 7). The extract of the poem *About It* by Majakovskij:

> "The boy was searched by a thief-wind. / The wind has got the boy's note. / The wind started to call to the Petrov's Park: / Farewell… / I am finishing… / Do not blame it on me… The next extract of the poem is titled "There Is Nothing to Do", and it says the boy who tried to commit suicide was alive: He was so / Like me! / Terrible. / But that was it! / Made a jerk to the puddle. / Started to take off his wet jacket" (Majakovskij, 1982, p. 171).

The quote from Majakovskij's poem (and the epigraph from the novel *What Is to Do?* by Černyševskij) would prompt to a thoughtful reader that Lyova, who had appeared to be "dead" in the Prologue of the Bitov's novel, would "resurrect".

In *The Gift*, as Al. Dolinin suggested (Dolinin, 2000, p. 662), the same line from Majakovskij is cited: "At the moment the wind searched him roughly…" (Nabokov, 2000b, p. 267). Nabokov associates the wind with the revolutionary element. In *Despair* the "Soviet wind" was mentioned (Nabokov, 2000a, p. 424). In *Glory*, it is said that the Zoorlanders recognized the wind "as a positive force", because it, "by championing equality in not tolerating towers and tall trees, <…> only subserved the public aspirations of atmospheric strata that kept diligent watch over the uniformity of temperature" (Nabokov, 1991, p. 148). The revolutionary November wind of Bitov has the predecessor – the blizzard of Puškin's poem *The Demons*. Two lines of it are the epigraph to the chapter "Demons Invisible to the Eye": Swam around the demons diverse / Like the leaves in November (Bitov, 1990a, p. 271).

Ljova Odoevcev takes the position between the opposite characters of *The Gift* – F. K. Godunov-Čerdyncev and N. G. Černyševskij. On the one side, Ljova, as Fedor, is a connoisseur of Russian literature, especially of Puškin. In both novels we see the works of Ljova and Fedor. Fyodor uncrowns Černyševskij, Ljova tries to uncrown Tûtčev. But Bitov suggests Lyova's try as an unjustified one.

On the other side, Lyova belongs to the culture which Černyševskij had implanted. Both of them are unlucky in their private lives, they fell in love

with flirt women. The friends of Černyševskij and Ljova became their love rivals. The main character fights with his friend in the same way in both novels. *The Gift*: Černyševskij and Dobrolûbov "were fighting for a long time, both weak, skinny, sweaty, – slapped at the floor, at the furniture, – all that in silence, only sniffing was heard…" (Nabokov, 2000b, p. 437). *Puškin House*: "They were fighting long, they were doing it thoroughly and carefully – ugly and awkwardly from the outside. It was careful, a bit boring, unusual and regular work" (Bitov, 1990a, p. 308).

"The pre-mortem" feelings of Lyova resemble the feelings of Cincinnatus C., the main character of Nabokov's *Invitation to a Beheading*. Leningrad seems to be the dream scenery to Lyova: "We liked to light our scenery as well as in the theater… he, really, understood he dreamed about all it: these leftover soaps of faces (blurred background of the dummies in a dream); these splits in the scenery (it was blowing from them); this card-board, intentionally pulled up on its haunches horse (close to it, when being at the stage, – it is obvious to be drawn!); those wrinkles, bubbling shadow on the backdrop of the Admiralty; all this general negligence, even hackwork of a dream…" (Bitov, 1990a, pp. 289-90, see also p. 340).

Commenting on this "dreaming" fragment (in which the tune of *The Danube Waves* sounds), Bitov puts together marches and waltzes: "The snobbism of melomanes came to that: the disk of old waltzes and marches was recorded to be heard in the most inappropriate interiors. Played by the combined orchestra, headed by Major General, and with the colonel as a Principal Musician. With the marches on the one side and the waltzes on the other" (Bitov, 1990a, pp. 394-95).

The title *Invitation to a Beheading* is made on the model of *Invitation to a Waltz* (the composition by Karl Weber). On the second page of the book the warden Rodion invites the prisoner (in the prisoner's delirium) to the waltz tour (Nabokov, 2000b, p. 48). In the fifth chapter the wardens march: "the vague shapes ran around without a sound, called each other without a sound, built in lines, and, like the buckets, went their many soft legs getting ready to go out" (Nabokov, 2000b, p. 78).

At the moment of Ljova's "false death" the novel world reality shudders: "The fire-cracker clapped. …There was the groan, the scrape, the author's squeak… The space moved aside behind the author's shoulders. Lost its balance, swung" (Bitov, 1990a, p. 318). In the Cincinnatus's beheading the scenery of the "reality" crushes: "All quaked. All crushed" (Nabokov, 2000b, p. 187). The following Ljova's "resurrection" travesties the Cincinnatus's "waking up".

In the third part of the Bitov's novel the cinema motifs became obvious (Bitov, 1990a, p. 284). They remind Nabokov's cinenovel *Camera Obscura*, where one of the characters spoke to the film actress *Dorianna Karenina* (compare the phonetics of Bitov's word-play game with the actress's name

and the literary character's name, *Doronina – Anna Karenina* (Nabokov, 2000a, p. 340).

Nabokov's Dorianna Karenina has a harsh voice (Nabokov, 2000a, p. 339). Bitov's "Anna Karenina performing Doronina" speaks in a "bass voice" (Bitov, 1990a, p. 284). Bitov did not let the reader have any doubt about the source of reminiscence calling the surname of Nabokov at one and the same episode (and at the same page of the novel):

1) To differ from Viktor Nabutov, my dear, – said Ljova at the moment, – Vladimir Nabokov is a writer (Bitov, 1990a, p. 284).

The absurd, at first sight, necessity to differ Nabokov from the football commentator, when time passes, makes the reader think there is something in common between Nabokov and Nabutov: In *Glory* the author comments the football match in which the main character took part. In *Speak, Memory* Nabokov told us about his experience as a goalkeeper.

Camera Obscura should attract Bitov's attention, because it had been built, as *Puškin House*, on the "Proustian" blind love theme. In *Camera Obscura* there is a large fragment parodying Proust (Nabokov, 2000a, p. 353). The surname of Proust had been called before (Nabokov, 2000a, p. 350). The phrase "love is blind" comes clear in *Camera Obscura* (Nabokov, 2000a, p. 338) and in *Puškin House* (Bitov, 1990a, p. 154). The plot invariant of these two novels is the following: "Blind" Ljova and Krečmar fall in love with vulgar flirt women who cheated on them (in fact or in a dream of a character) with Horn or Mitišaťev. Horn and Mitishaťev are being demonized. This demonism differs them from Proust's Forcheville with whom Odette betrays Swan.

In the *Puškin House* Prologue (which is also a part of the epilogue "The Shot") the dynamic author's point of view corresponds to the cinema principles. Bitov reveals the cinema analogy in the "Prologue": "As if it were a movie…" (Bitov, 1990a, p. 6) and in the comments to it where the Eizenshtein's name appears (Bitov, 1990a, p. 366). The circle of the Prologue and the Epilogue describing the body of Ljova "shot" with the gun corresponds, besides *The Gift*, to the narrative circle of *Camera Obscura*. The Nabokov's novel last episode is the description of the corps of Krečmar shot with the gun. The denouement, as always in Nabokov's works, is foretold at the beginning when Krečmar sees on the screen "himself" but does not realize the truth: "somebody wide-shouldered went to the coming backwards woman blindly" (Nabokov, 2000a, p. 259). Bitov combines design strategies of Nabokov and his opposite, Černyševskij (the false death of the hero at the beginning of *What Is to Do?*).

Modest Platonovič Odoevcev evokes the ideas of Nabokov's Archibald Moon. *Puškin House*: "You think the 1917th crushed, ruined the culture of the past, but it did not do it, it has preserved the culture, kept it" (Bitov *1990a* 66). This thought is crucial for the "museum novel", and Bitov emphasizes it

once again in the final notes of Modest Odoevcev, "The Sphinx": "You claim the Russian culture crash. Vice versa, it has just emerged! The revolution does not crash the past, it keeps the past behind. All has been ruined – but at the moment the great Russian culture has been born, now forever, because it will not have been developed anymore" (Bitov, 1990a, p. 359).

One of the *Glory* characters, an English professor in Russian studies, Archibald Moon, "saw in the Bolchevist insurrection a certain clear-cut finality. …he… maintained that Russia was concluded and unrepeatable, that you could embrace it like a splendid amphora and put it behind glass. The clay kitchen pot, which was being baked there, had nothing in common with it" (Nabokov, 1991, p. 64). Martin was charmed by Moon at the beginning, but soon got annoyed with him: "He would recall with involuntarily admiration the artistry of Moon's discourse, but the moment after would perceive as a vivid reality the picture of Moon carrying away to his rooms a sarcophagus with Russia's mummy" (Nabokov, 1991, p. 98).

Modest Odoevcev writes that after the 1917th the classical Russian culture would become a Sphinx: "Some time will pass, and it will have a legendary taste, as some yolk in a fresco-painting, lead in a brick, slave's soul in the balm – a secret! Russian culture will be the same Sphinx for the descendants as Pushkin was the Sphinx of Russian culture" (Bitov, 1990a, p. 359). So, Archibald Moon and Modest Odoevcev see the pre-revolutionary Russian culture as a completed (museum) culture, which is filled in with Puškin's spirit and is old and mysterious as the Egyptian culture (a Sphinx, a mummy).

Puškin House has the allusions to the other works of Nabokov, too. In the poetic synopsis of *Pushkin House* there are such lines:

The life goes on damned bad.
The granddad – after the grandson, the turnip – after the grandma,
the leader clenches to his cap… (Bitov, 1990a, p. 411).

The totalitarian state as a wonder-tale (about the turnip) put into reality was described in the Nabokov's *Tyrants Destroyed*: the old woman grown an eighty-pound turnip was awarded by the audience of the ruler where "for ten unforgettable minutes, she narrated how she had planted the turnip; how she tugged and tugged without being able to get it out of the ground, even though she thought she saw her deceased husband tugging with her; how she had had to call first her son, then her nephew and even a couple of firemen who were resting in the hayloft; and how, finally, backing in tandem arrangement, they had extracted the monster" (Nabokov, 2010, p. 512).

But the Nabokov's motif of a "false meeting" is specially noted by Bitov. Al'bina who guided the firemen through the museum is the unrecognized choice of Ljova Odoevcev. He understood that when it was too late: "And Ljova has seen at last that Al'bina was beautiful, long neck… that she would

be desirable and beloved… for the first and for the last time, that innate image of eternal love really appeared before him, with the personification of which he so persistently came at the first address he knew..." (Bitov, 1990a, pp. 189-190), i.e. to Faina.

The central episode of Nabokov's *A Nursery Tale* is a false meeting of the main character and his choice. Be more precise, the choice girl, as well as in *Puškin House*, was met, but was not recognized as the only one by the main character. Her status is revealed in the following fragment: "Erwin sat down on a bench and cast a timid and avid glance at her face. He saw her so clearly, with such piercing and perfect force of perception, that, it seemed, nothing new about her features might have been disclosed by years of previous intimacy" (Nabokov, 2010, p. 186). The girl wore a white dress (as a bride), and she had left "a sunnier mark" in the character's soul (Nabokov, 2010, p. 187). The girl's features and her vicinity make her the predecessor of Zina Merc – the choice of Fedor Godunov-Čerdyncev. The false meeting motif is one of the most persistent in *Puškin House*. The false meeting of Lyova and his grandfather was inevitable, Puškin "did not meet" Tûtčev (as Ljova's imaginary Tûtčev (Bitov, 1990a, pp. 240-241)), Ljova did not meet the American writer he adored (Bitov, 1990a, pp. 342-344)).

Conclusion

The most interesting moment in Bitov's attitude to Nabokov is, following the idea of Mark Lipoveckij, "the admission of the ambivalent dependence / independence from Nabokov" (Lipoveckij, 1995, p. 231). The Bitov's gesture of denying any influence is a quotation. When making the basic text of *Puškin House*, Bitov suggested he knew only *The Gift* and *Invitation to a Beheading* by Nabokov. But it's difficult to go beyond the thought that Bitov quotes *Camera Obscura* and *Glory*, too. Speaking clearly about the subtexts of their works, the writers hide some of subtexts. They understand the playing character of art which was emphasized by Nabokov: a literary author is analogical to a chess composer, and a reader – to a chess problem decipherer. To ask the author about his intertext, in such a case, means to violate the game rules. And the most sincere author, even if he knows his work well[4], in such a situation will be quite economical with the truth to let a reader (a critic, a researcher) enjoy the independent "answers".

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[4]Alexander Žolkovskij wrote to us: "You know my texts better than me. When I was a friend of Saša Sokolov and wrote my works about him, I knew him better than he did" (from a letter to Vâčeslav V. Desâtov and Alexander I. Kulâpin, June 16, 2000).

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REVIEWS

AVIS
SUR LE MANUEL « PRÉCIS DE PRONONCIATION »,
AUTEURS ANGELA COŞCIUG ET M'FELIGA YEDIBAHOMA /

REVIEW OF THE HANDBOOK "READING RULES GUIDE"
BY ANGELA COŞCIUG AND M'FELIGA YEDIBAHOMA

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L'intégration, dans la vie quotidienne, de la recherche des langues, de divers programmes de transfert (enseignement-assimilation) de tous les idiomes européens, soit-ils langues ou dialectes, fait partie du processus de création du nouveau paysage socio-culturel de l'Europe et tend à devenir un lieu commun, une norme au commencement du troisième millénaire. Elle touche tous les établissements de l'éducation (jardins d'enfants, écoles, lycées, universités) ; elle se voit à travers les activités des établissements parallèles (associations culturelles, ONGs, écoles de re-/super-/post-/multi-formation etc.), les programmes (inter)gouvernementaux, le travail du Conseil de l'Europe. On alloue des fonds et on crée des facilités pour qu'elle se produise et touche la vie de plusieurs personnes. Les apprenants des langues deviennent de plus en plus nombreux. Ils n'ont plus le même âge, background ou finalités d'apprentissage. C'est pourquoi, à l'heure actuelle, la didactique se fait en accord avec les méthodes mixtes, axées tantôt sur le manuel traditionnel, tantôt sur le document électronique statique (doc., pdf etc.) ou semidynamique (pps, gif), accompagné ou non d'une séquence auditive ou d'une vidéo, permettant ou non l'interaction, la correction, l'(auto)évaluation. Les opportunités, dans ce cas, sont diverses et s'avèrent productives, les résultats ne se laissent pas attendre. Les spécialistes – philologues, psychologues, sociologues, médecins, anthropologues, historiens – étudient normalement, dans ces conditions, l'impact et les implications immédiates ou de longue durée de ces méthodes, essayant de prévoir ainsi les changements qui puissent survenir dans les attitudes des apprenants, leur comportement, la manifestation de leurs habiletés, leur développement neuro-psychique, leurs paramètres culturels.

Comme l'annonce le *Cadre européen commun de références des langues,* « la communication dans une langue et son apprentissage se font sur des objectifs qui ne visent pas exclusivement la communication, même s'ils entraînent certaines activités communicatives qui se font sur la compétence de l'individu à communiquer ». Ainsi, le processus d'interprétation et

surtout des textes peut être facilité par l'utilisation correcte des manuels comme celui élaboré par Angela Coşciug, Docteur en Sciences du Langage, Maître des conférences à l'Université d'État « Alecu Russo » de Bălți (République de Moldova) et M'Feliga Yedibahoma, Docteur en Sciences du Langage, Chargé de cours à l'Université de Lomé (Togo), et titré « Précis de prononciation ». Ce matériel didactique auxiliaire, proposé pour l'enseignement, l'apprentissage et l'évaluation du français, s'avère nécessaire à ces trois processus mentionnés, étant encore, en même temps, une sorte d'ambassadeur interculturel, capable de changer l'identité de l'individu pour le transformer en un *novus homo europaeus*.

Les dernières décennies, l'approche pragmatique dans l'enseignement, l'apprentissage et l'évaluation d'une langue reste une approche clé. Dans ce cas, la mission des professeurs est de proposer aux apprenants des méthodes efficaces de formation et de développement des compétences de communication réussie dans la langue. Une de ces méthodes qui vise la phonétique du français (et notamment, la prononciation) est présentée dans le manuel en question.

Le sujet de l'ouvrage est très actuel dans le contexte de la réconceptualisation de l'enseignement dans la République de Moldova, car les auteurs proposent une démarche théorique et, en même temps, pratique d'enseignement, d'apprentissage et d'évaluation du français lu.

La démarche s'axe sur toutes les prononciations enregistrées en français pour les 26 lettres. Pour le faire avec succès, elle met en relief les difficultés de l'entreprise par la description détaillée des aspects généraux, particuliers, théoriques et pratiques de ces lettres.

Le fait que le français, ainsi que l'anglais, le chinois, le japonais, possède une des plus complexes et difficiles semiographies du monde n'empêche pas les auteurs du manuel de se donner à ce sujet et d'en proposer une étude de proportion. Par cette étude, les auteurs attestent (1) une très bonne connaissance de ce que les spécialistes appellent *plurisystème de correspondances entre la graphie et la prononciation en français* ; (2) des compétences d'organiser correctement le contenu d'un matériel didactique.

Le manuel est surtout conçu pour un public qui désire connaître profondément le système phonétique français, à savoir les étudiants des facultés des lettres. Mais il peut être également utile à tous ceux qui sont passionnés du français comme langue.

Comme l'attestent les auteurs dans la *Préface*, le livre a pour but essentiel de présenter les pratiques de prononciation des graphèmes français qui s'avèrent nécessaires dans la formation et le développement des compétences phonologiques du français.

Les chapitres du livre sont conçus sur un seul plan structural ce qui nous fait penser à un sorte de « roman phonologique » qui dévoile pas à pas ses

narrations, faisant référence à de nombreux signes graphiques, explications, textes et contextes. Les auteurs ont analysé un grand nombre d'informations sur l'importance de la phonétique, de l'articulation et la prononciation, de leur didactique en classes de français. Ils ont adapté à l'objet étudié les méthodes de l'étude et de présentation de ses résultats. Pour le faire, ils ont analysé des théories, des opinions, des principes.

Le manuel est bien structuré. On y met l'accent sur le compartiment théorique indispensable à une application. Chaque chapitre finit par de nombreux exercices pratiques très variés.

Le manuel renferme une *Préface*, une *Liste de signes conventionnels et d'abréviations*, des *Références* dont on sent l'utilité à travers tout l'ouvrage.

Dans la *Préface* on présente le problème de l'investigation, les principaux concepts analysés, l'hypothèse de la recherche.

L'innovation théorique et la valeur applicative de l'ouvrage sont incontestables.

Chaque chapitre de l'ouvrage propose un parcours du général au particulier, c'est-à-dire des *Généralités* aux *Cas particuliers* par rapport à la prononciation d'un graphème français. Cette méthode s'avère excellente.

Les auteurs affirment qu'en français il y a des graphèmes « sans support phonique explicite » qui ont une fonction *distinctive* (servent à différencier les homophones (cf. : « ver », « vers » et « verre », lus tous [vɛʁ])) ou une fonction *conservatrice* (donnent une idée ample de l'origine de l'unité, par exemple, les graphèmes *ph*, *th* et *y* signalent l'origine grecque des unités *philologie, théologie* et *hymne* ; le graphème *w* – l'origine plutôt anglaise de celles-ci : *wagon*, *crawl* etc.)" (p. 14). Cette affirmation constitue un des atouts de cet ouvrage. Sa valeur consiste également dans la description détaillée des anomalies de prononciation en français, renforcée par de nombreux exemples.

Dans le manuel, un rôle à part est réservé aux exercices qui ont pour but essentiel l'enseignement et l'apprentissage correct de la prononciation des graphèmes, des notions auxquelles on fait référence et tout ça en évitant les pratiques incorrectes.

Les résultats obtenus lors de la recherche confirment l'hypothèse annoncée et la valeur proprement dite de cette recherche pour le développement du processus éducatif dans le domaine du français et des langues en général, mais surtout dans le domaine de la communication orale qui est un compartiment de base de la langue et de son fonctionnement.

Nous tenons à mentionner le fait que les résults de la recherche présentée dans ce manuel sont très utiles pour les professeurs de français, de linguistique comparative et romane, pour les futurs auteurs de manuels et de guides méthodologiques, pour tous ceux qui veulent approfondir leurs connaissances dans les domaines mentionnés.

Dans son intégrité, le manuel élaboré par Angela Coşciug et M'Feliga Yedibahoma est une ample étude, profonde et originale, sur le développement et

l'amélioration de la communication orale en classes de français, de phonétique et de prononciation. Nous apprécions beaucoup le fait que les affirmations théoriques y sont soutenues par des exemples qui facilitent leur compréhension. Le manuel donne l'idée que (1) le système phonétique français et la prononciation correcte dans cette langue est, en essence, un processus didactique implicite ; (2) quels que soient les objectifs d'une classe de français, ils peuvent être réalisés par la mise en application de cette langue et cette mise est, premièrement, un exercice d'ordre phonétique, puis lexical. Tout cela donne l'idée que le manuel évalué est indispensable à chaque classe de français.

Nous sommes sûre que l'utilisation de ce manuel dans le processus d'enseignement, d'apprentissage et d'évaluation dans les classes de français augmente l'efficacité de ce processus par le fait de former progressivement, chez les apprenants, une expression libre en français.

Un autre atout de l'ouvrage est le fait d'exposer précisément *l'objet de la recherche* et sa *finalité*.

En conclusion, nous mentionnons que le manuel « Précis de prononciation » est très utile aux professeurs de français. Il peut servir de guide méthodologique aux classes de français (langue maternelle, seconde ou étrangère) pour former les compétences de communication.

La recherche incluse dans le manuel est remarcable par sa profondeur, ses proportions et son caractère systémique. Elle prouve que ses auteurs connaissent à merveille les concepts théoriques du domaine et leur application par rapport aux unités de langue.

Une fois publié, l'ouvrage va devenir un guide utile pour les enseignants et les apprenants du français.