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RO-BRIT STUDENT JOURNAL

ENGLISH SEMESTRIAL REVIEW OF THE RO- MANIAN STUDENTS FROM THE FACULTY OF LETTERS, UNIVERSITY OF BACAU

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FORWARD

RO-BRIT STUDENT JOURNAL is a semestrial English journal dedicated to publishing papers written by students in the Faculty of Letters, under the auspices of the Department of Foreign Languages and Literatures from the University of Bacau. The first issue of RO-BRIT STUDENT JOURNAL is divided into ten sections: Students' Research, Creative Writing, The Erasmus Experience, Book Reviews, Enrich Your Vocabulary, Tips for Students, Tips for Future Teachers, Get to Know Britain, Get to Know the Teachers, A Little Bit of Fun. This journal intends to encourage students to take more initiative in engaging in the English studies, providing at the same time the opportunity for them to have their research and creative writing published. Thus, the newly established RO-BRIT STUDENT JOURNAL invites English-speaking students to contribute to the journal through filling leadership positions and submitting articles, short essays, book reviews, chronicles and diary fragments. ROBRIT welcomes papers on aspects of linguistics, philosophical and literarz fields. The language of publication is English, but the papers can deal with topics from both Romanian and English realities. This is an excellent opportunity for students to allow their research to be seen by their colleagues and to participate in a promising endeavour.

The purpose of ROBRIT is to provide background for creative writing, for translations, for linguistics and for text analyses, but at the same time the editors wanted to help students share their experience and thoughts to other colleagues attending the Faculty of Letters from the University of Bacău. The editors are grateful to the students whose articles have contributed to the final form of the journal. The editors also thank the dean of the Faculty of Letters, Prof. PhD. Adriana-Gertruda Romedea and the Chief of the Department of Foreign Languages and Literatures, Associate Prof. PhD. Bonta Elena, for their support in publishing this series.

The Editors



THE CHOICE IS YOURS ...

I've been teaching English practical courses for a few years and I've noticed how my students frowned at me each time I asked them to analyse a literary text or to write an essay. My students find it difficult to approach a text from different literary perspectives and to discuss freely on various topics; they hate reading books, they do not understand linguistics. Thus, inevitably I remember one of my student's essay entitled *Where to?*...

So what is going on in the Faculty of Letters? New generations of students are coming. The students from today take the place of the students of yesterday. But the new students bring different values, goals and styles.

It is no longer fashionable today to read philosophy books or essays and poetry. Students and pupils are no longer interested in writing a diary in which we (the former students) revealed our deepest secrets and our romances. Nowadays love declarations in the style of Shakespeare or of Romantic poets are no longer *cool*. Today young people are fascinated by Bridget Jones and Sophie Kinsella, by self-help books (which seem to be far more valuable than the pieces of advice from parents and close friends). It is *cool* to use emoticons (instead of hearing a funny laugh, or we turn our back embarrassed when we see someone weeping), it is *cool* to learn a different language when writing messages (eg. *lol*= laughing out loud; *brb*= be right back, *4U*= for you, etc), it is *cool* to encourage pornography and intense make-up (instead of admiring a slender figure or a clean complexion). The new students seem to be more interested in quantity (in earning a lot of money from a profession) than in quality (than rejoicing in that profession) and their choice has sad consequences on the future.

The future of the Faculty of Letters depends on the capacity of its students to criticise snobbery, to think (before acting) and to have fun while reading a book (instead of watching the film whose script hardly resembles the initial plot of the novel). The students will probably giggle seeing the voluptuous forms of some blond young women, they will probably forget about themselves lying on the couch watching grotesque TV shows. They will "*lol*" without having fun or without remembering the joke after a few minutes.

But there comes a day when our students may miss the happiness, the excitement, the enthusiasm of the former generations. So, I challenge my actual students: what are you going to do about it? The choice is yours...

Cătălina Bălinișteanu



DARE TO
MAKE A
CHOICE

OUR STUDENTS' RESEARCH, EVERY YEAR A STEP FORWARD

The teachers and the students of the Faculty of Letters have recently shown, once again, that the process of education is a dynamic and mutually shared one through the organization of the 6th Scientific Conference for BA and MA Students on the 9th of May 2009, coordinated by PhD lecturer Adrian Gelu Jicu. The name of the conference is suggestive if we take into consideration that both educators and students are always looking for Models for a Continuous Dialogue in their educational itinerary.

The different sections of the symposium included students' research in various philological areas such as the Romanian language and literature, the English language, literature and culture, or the French language and literature. Papers related to the field of communication studies, philosophy or history also engaged the interest of the students and teachers in the audience. Creative endeavours were also highly appreciated and rewarded by the coordinators of the section.

This first issue of the ROBRIT Student Journal includes some of the papers which were rewarded with prizes at the section focused on English language, literature and culture. Therefore, the following BA students can see the published version of their material here and the fruits of their efforts are thus celebrated once again:

I. SION ALEXANDRA & BENCHEA CARMINA (E-R, I): Magic and Reality in Alice Hoffman's "The Ice Queen", coord. PhD assist. Mihaela CULEA

II. CHETRAN ALEXANDRA & POPA ROXANA-ELENA (R-E, I): The Religion - Science Controversy in Dan Brown's "Angels and Demons", coord. PhD assist. Mihaela CULEA

III. REBEGEA CRISTINA & BUGA SILVIA (E-R, I): Contemporary Issues in Jonathan Swift's "Gulliver's Travels", coord. PhD assist. Mihaela CULEA

We are looking forward to organising and participating at such meetings where our students show that they can work in teams, share experience and knowledge, organise and select materials, etc. But the most useful assets of such conferences/ meetings are: the students cooperate with their teachers more closely; they learn how to study something methodically and, more than that, they are encouraged to speak freely in public, in front of an audience. So, dear students, the annual conference is dedicated to your work, and we are expecting and inviting you to contribute to its annual conception.

Mihaela Culea



MYTHOLOGY AND MODERNITY IN "LEDA AND THE SWAN"

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Coordinator:

Teacher's assistant Cătălina Bălinişteanu

The most striking fact in the 20th century English literary history is the revolution in the poetic taste and practice; this manifest



came along with the rejection of the poetry represented by Palgrave's Golden Treasury, who considered poetry at the same time symbolical and cerebral. This revolution was caused by the Anglo-Americans

such as T. S. Eliot, Ezra Pound, and especially T. E. Hulme, who theorized the principles of this literary movement in which he saw "the exact curve of the thing", the "dry hardness" and the classicism. In his essay "Romanticism and Classicism" Hulme clearly manifested his vehement belief regarding the poetic genre in which he objected to the receptive attitude and to the sloppiness which considers that "a poem is a poem unless it is moaning or whining about something or the other". Hulme's critical considerations to the "New Age" in poetry can be regarded as a fusion between Classicism (which consisted of the belief in the original sin, highlighted through hard, clear and precise images), the Medieval perspective (which was marked by discipline and the belief in man's unlimited faculties both in the physical and the spiritual) and the Renaissance attitude (which suggested man's power and ability of self-expression and decision).

The poet is no longer the Bohemian singer whose function was to render in a pleasant manner a personal emotion, but rather an explorer of new and original patterns which imply not only different types of expression and emotion rendered at an immediate impact, but they also require a repeated, profound examination that reveals the poet's self to the reader. Still the poet is regarded as an ambivalent being who does not proclaim an individual experience, but rather a universal one.

William Butler Yeats (1865-1939) brought a new conception regarding the history of English poetry in his lifetime. He began his literary trajectory under the influence of Spenser, Shelley, Rossetti, but after a few years he improved his style bringing a creative impulse to that specific context. This second period of creation is strongly rooted in the Irish national movement in Dublin, and the Irish folklore and folk speech. London brought him in touch with the popular younger English poets, Dublin introduced him to the literary nationalism, all these experiences contributing to his poetic creed:

"We should ascend out of the common interests, the thoughts of beauty. Presently I found that I entered into myself and pictured myself and not some essence when I was not seeking beauty at all, but merely to lighten the mind of some burden in love or bitterness newspapers of the marketplace, of the men of science, but only so far as we can carry the normal, passionate, reasoning of the self, the personality as a whole."

It is this attempt to carry "the personality as a whole" that appears throughout all his poems.

William Butler Yeats developed a great variety of themes, and even created a mystical theory of the universe, in which he explained history, imagination and mythology through an occult set

of symbols, which he laid out in his book *A Vision*. However, in his greatest poems he reduced his grandeur with a focus on his emotions. Yeats' own experience is closely connected with his poems, even though his poetry seems to be strongly imaginative, theoretical or sometimes abstract, each of the poems gaining a new level of understanding through the lived experience of the poet. Although Yeats' poems are strongly autobiographical, the poet seeks in his attitude a manner of protecting them from all sorts of accusations. This attitude has been regarded as a Modernist way of revealing the ambivalent nature of the poet, who is discovered and hidden at the same time in his creation.

The poem *Leda and the Swan* represents a moment of transition in Yeats' literary trajectory, the poet developing through it his mystical conception of the world. This theory has been regarded by the critics in *Leda and the Swan* as a period of rebirth, of regeneration of an era. As Yeats



suggested in *A Vision* the history of Leda is not only that of a girl raped by the god Zeus, transformed in a swan, that laid eggs which hatched into Clytemnestra and Helen of Troy and the war-gods Castor and Pollux/ Polydeuces (also known as

but also the rape of the moral principles and beliefs..

This symbolical violation has also been associated with the Irish revolutionary Maud Gonne, a girl that Yeats was in love with, but who did not correspond to his feelings, the poem representing the manner chosen by Yeats to realize his Platonic love.

Structurally the poem has the form of a sonnet, a fourteen-line- poem in iambic pentameter. The form of this sonnet is Petrarchan with a caesura between the octave and the sextet, the rhyme scheme being: ABAB, CDCD, EFGFEG.

This division is firstly suggested through the caesura, which divides the parts summarising the events, the octave starting with "a sudden blow" (1) and the sextet with "a shudder in the loins" (9). Morphologically this separation is rendered through the verbal tenses, the octave being at present tense, and the first half of the sextet representing a projection into the future. From this perspective we are invited to look back at the violent encounter between Leda and the swan, and notice the irremediable act from the past. Syntactically the sentences also suggest the effects of this rape, the first and the third sentences being affirmative, the second and the fourth being interrogative. This alternation from the affirmative sentence to the interrogative ones suggests the identification of the reader with the actants. So, in the affirmative sentences the reader seems to be identified with the swan, and in the interrogative ones with Leda's suffering.

Apart from the structural division, the two halves can be better understood through the typographical aspect. The words "being so caught up" (11) from the sextet becomes a marker for the reader that introduces to him the consequences of this act, the use of the present tense having the function of maintaining the effects of the deed and emotion. The second half, rendered through the past tense, regards the act of rape as a disgusting fact that needs to be forgotten.

The shift from the spatial perspective is another counterpoint

for the understanding of the poem. Whereas the swan is described in great detail: “great wings” (1), “dark webs” (3), “his bill” (3), “his breast” (4), “the indifferent beak” (14), Leda is described only through few details and especially through her emotions: “her thighs” (2), “her nape” (3), “her helpless breast” (4), “those terrified vague fingers” (5), “the strange heart beating” (8). As we can notice the actants of the poem are presented through their instinctual, carnal desires. Only with the terms “body” (7) and “feathered glory” (6) the perspective is modified, being replaced by the consequence of this promiscuous encounter from these body parts, with the panoramic view on the wholes “The broken wall, the burning roof and tower-And Agammemnon dead” (11).

The iambic pentameter is also an important aspect that suggests the poem’s atmosphere. The impact and the effects of the beating wings is rendered through the accumulation of stressed syllables “great wings beating still” (1), “the dark webs” (3), its impact reaches its climax with Agammemnon’s death.

The rhythm is imposed through the adjective and noun pattern in constructions such as “broken wall” (10), “burning roof” (10) that alternate with the sententious tone that is brought by Agammemnon’s death. Also the adjectives have the function of reducing the intensity of the evocative tone from the first part with the infernal, almost solemn, sonority from the last part.

Through the poem *Leda and the Swan* William Butler Yeats not only reinterpreted the classic Greek myth, with erotic overtones but also offered the English poetry of the 20th century a creative impulse, the poem being a cave in which the poet creates and interprets myths combining psychological realism with a mystic vision.

Notes

1. T. E. Hulme ,apud Tindall York William (1966): *W.B. Yeats*, Columbia University Press, New York , pg. 7.
2. *Ibidem* , pg. 10.
3. Yeats , W.B. apud Fraser ,G.S. ,(1962) :*W.B. Yeats*, Published for the British Council and the National Book League by Longmans , New York, pg. 111.

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THE RELIGION-SCIENCE CONTROVERSY IN DAN BROWN’S “ANGELS AND DEMONS”

Elena-Roxana Popa , Alexandra Chetran

R-E, I

Coordinator:

PhD assistant Mihaela Culea



Motto: “The most incomprehensible thing about the Universe is that it is comprehensible” .
Albert Einstein

I. Introduction

I.1. Dan Brown - a controversial writer

Everyone knows or has heard about Dan Brown. He is one of the most controversial writers of the 21st century. Almost everybody has heard about *The Da Vinci Code* and the “outrageous” accusations brought to the Church. But because we know how difficult this matter is, we’ve decided not to approach such a delicate issue. Brown states that his books are not anti-Christian, as he is a Christian himself, and says of his book *The Da Vinci Code* that it is simply “an entertaining story that promotes spiritual discussion and debate” and suggests that the book may be used “as a positive catalyst for introspection and exploration of our faith”.

Instead, we chose to develop here the subject of Dan Brown’s previous work *Angels and Demons*. In this book, we don’t have the Dan Brown prepared to make the Church seem as unreliable, but a Dan Brown who tries to find reconciliation path between the Church and C.E.R.N., religion and science.

I.2. Definition of concepts

- Religion= a system of beliefs in a god or gods that has its own ceremonies and traditions.1
- Science= the study and knowledge of a physical world and its behaviour that is based on experiments and facts that can be proved.2
- Controversy= a disagreement, especially about a public policy or a moral issue that a lot of people have strong feelings about. 3

I.3. The continuous dispute between religion and science

Ever since Christianity appeared, people separated into several categories. Some chose other faiths different from the Christian one and others decided that the saying from the Bible “Believe and don’t question!” was just a form of the church’s censorship. They thought that it was just a way in which the priests were manipulating mankind, and kept them away from finding the answers about how the universe was created. These people called themselves rationalists or men of science. They denied God and believed that ideas and actions should be based on practical reasons and knowledge, rather than on emotions or religious beliefs. Since then, a new kind of battle started, one of ideas in which religion discredited science and science denied religion and the existence of God. Science tries to give an explanation to everything while religion says that nothing is to be explained because it is just an act of God.

This quarrel may never have an ending because many people

support the two sides, but the only sure thing is that at some point we all choose whether we have faith or we believe that we can find the answer by not believing in things just as they are.

II. Science and religion, enemies or components of the same puzzle

II.1. Real facts in Dan Brown's book

To add some authenticity to his book, Dan Brown inserted true elements that exist in the world and which make the whole action seem more real.

II.1.1. Antimatter

The antimatter is identical with the common matter, excepting the fact it is formed of molecules, which electric charge is opposed to the one from the "normal" matter. The antimatter is the most powerful energy source ever known, its productivity of energy deliverance being of 100 per cent. It doesn't pollute, doesn't spread radiations and a drop of it can feed with energy New York City for a day. However, there is another side of it because the antimatter is extremely unstable. It explodes at the contact with anything, even in the contact with air. A single gram of antimatter has the energy of a nuclear bomb at 20 kilotons. By creating this type of antimatter, came a big responsibility: even though the potential was huge because it represents an unlimited source of energy, the technology risks to be blamed like it happened in the case of nuclear energy, as it can also be a dangerous weapon.

II.1.2. Illuminati

In the 16th century, a group of scientists from Rome struggled against the Church and its censorship. Some of the most intelligent minds of Italy- physicists, mathematicians, astronomers- started gathering in secret to share the concern regarding the fake teachings that were preached by the Church. These people feared that the religion's monopoly over the truth threatens the scientific knowledge everywhere. They founded the 1st "brain bank" in the world and called themselves "the Enlightened ones". They had frequent meetings in a secret hideout which they called the Enlightened Church.

II.1.3. C.E.R.N. (European Organization for Nuclear Research) is the most important institution of scientific investigation world wide. It is placed in Switzerland and has managed to produce the first particles of antimatter and in the biggest particle accelerator.

II.1.4. The Vatican is an ecclesiastical or sacerdotal-monarchical state, ruled by the Bishop of Rome—the Pope. The highest state functionaries are all clergymen of the Roman Catholic Church. It is the sovereign territory of the Holy See (*Sancta Sedes*) and the location of the Pope's residence, referred to as the Apostolic Palace. The Vatican City is a city-state that came into existence in 1929 and is thus clearly distinct from the central authority of the Roman Catholic Church, known as the Holy See, which existed long before 1929. Ordinances of Vatican City are published in Italian. Official documents of the Holy See are issued mainly in Latin. The two entities even have distinct passports: the Holy See, not being a country, only issues diplomatic and service passports; the state of Vatican City issues normal passports. In both cases the passports issued are very few.

II.2. Between Genesis and Big-Bang

While the Church has its own theory about how the world was created, science has another one, more difficult. Religion is based upon the myth of Creation and how God created everything from nothing and science has the Big-Bang theory which says that the universe has expanded from a primordial hot and dense initial condition at some finite time in the past and continues to expand to this day. The only thing in which science and religion agree in concern of the universe is that it hasn't existed eternally and that, at



some point, the universe began.

As far back as in the beginning of the world, spirituality and religion were called to complete what science couldn't understand. The sunrise and the sunset were

formerly put on the god Helios and his fiery carriage. The earthquakes and the floods were considered to be furies of Poseidon. Meanwhile, science proved that those gods were just false idols and wants to demonstrate that all gods are false idols. Nowadays science offers answers to almost all the human questions and tries to prove that the only way in which we can find out the real facts of life is by experimenting and going against everything we were taught to see as the truth.

The Bible claims that God created the universe, He said: "Let there be light!" and everything just appeared out of nowhere. Unfortunately, one of the fundamental laws of physics says that matter cannot be created from nothing. So, from a scientific point of view, the Genesis was absurd. The only "model" accepted by the scientific community was the Big-Bang theory. This theory has at its core the fact that from a single point of energy highly focalized irrupted a cataclysmic explosion and because of its expansion, the universe was created. When Edwin Hubble proposed the Big-Bang theory, he scientifically demonstrated that matter can be created out of nothing. The Church triumphed claiming that this was evidence that the bible was scientifically correct.

The scientists weren't pleased because the Church used their discovery to promote religion, so the whole theory became pure mathematics and the equations have only one flaw: the singularity, the exact moment of creation. Not to this day can science understand the initial second of creation, but by closing into the zero moment, mathematics doesn't cope and all becomes meaningless. The Church claims that this deficiency is merely a proof of God's miraculous involvement.

Both science and religion state that after the universe was created, our world, as we know it began to expand. Between all of the new things that started to arise, arose a being that was meant to rule the new found creation; that being was man. But here is where the common ground of God and science ends. From that point, every part had its own theory.

On the one hand, Christianity says that man was created by God and after His resemblance and that we owe our existence to the Creator which holds our lives in his hands. The Church also states that He knows everything and that he turned the veil of unknowing over us, because if we should know the truth it will destroy us.

On the other hand, science has the Evolutionary theory which claims that man evolved from the apes. Science also says that man is the only one who has power over his destiny and that God doesn't interfere in any way with a man's life and actions.

II.3. Leonardo Vetra – the link that unites faith with reason

Leonardo Vetra was a catholic priest and, at the same time, a physicist. For him, physics was "the natural law of God". He sustained that the hand of God can be seen in the whole natural order of the world and hoped that through science he could prove the existence of God. He considered himself to be a theo-physicist.

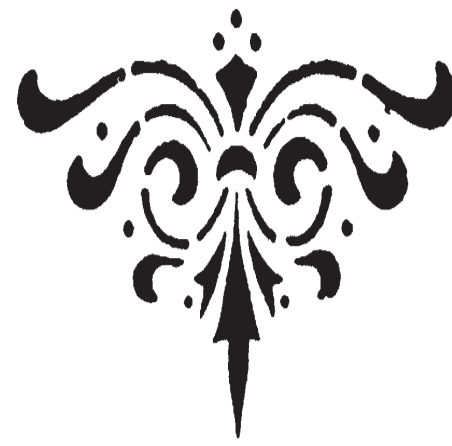
For Leonardo, science and religion weren't as water and oil and he tried to combine them, proving that they complete each other. He tried to offer new answers to old questions and about the



forces that interconnect everything. He wanted to create something that no other scientist ever thought about up until then, something for which nobody had the necessary technology. He conceived an experiment meant to demonstrate that the Genesis was possible.

ican Novel, volume I, A-F , New York, Infobase Publishing, 2006.

*** *Macmillan English Dictionary*, London, Macmillan Publishing Ltd, 2007.



sible.

Leonardo created a universe by recreating the Big-Bang at a lower scale. This process was relatively simple. He accelerated to rays of particles in opposite directions in the molecular accelerator. The two rays frontally collided at enormous speed, compressing the whole energy in a single point. This way he gained an extreme energetic density and in a matter of seconds, out of nowhere and nothing, small particles of matter started to appear. He created an universe from nothing and demonstrated that both the Genesis and the Bing-Bang can be explained by the presence of an enormous source of energy, meaning God.

III. Conclusions

Science and religion support the same truth, that pure energy is the mother of creation, at least in Dan Brown's book. At a first sight this book makes this ongoing war seem as a very easy to solve mystery, but the fact is that up to now nobody proved through science that God exists, and we doubt that anyone can. Leonardo Vetra exemplifies the ideal, the answer we all look for, because he is the person that proves what everyone wants to be true, the existence of God. Man needs to believe in something, either in God, Buddha or Rama, he needs to feel protected and sheltered, to feel that any injustice that he had to feel has its reward in heaven, or in another life. He creates something unexplainable so that he can feel that he is not alone. The scientists that want to invalidate God are the ones that believe that man can be stronger without his faith and that the unexplainable can be explained if we just have a better look at the facts. This controversy will never have an end in the real world because there will always be people that need the presence of God in their lives and people that want to search above and beyond in finding the answers and the proof. The book gives a very simple answer to the quarrel, but until someone discovers that God exists there will always be believers and non-believers. This piece of fiction, in our opinion represents a common ground of two opposite mentalities, unfortunately this peace is only on paper and we may never see the day when science and religion will not consider each other enemies but pieces of the same puzzle or faces of the same coin.



Notes

1 *Macmillan English Dictionary*, London, Macmillan Publishing Ltd, 2007, p.1254.

2 *Ibidem*, p. 1329.

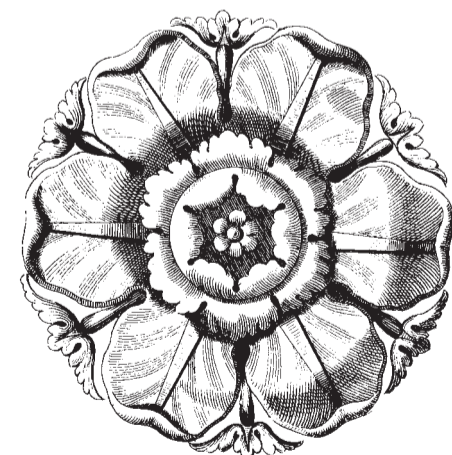
3 *Ibidem*, p. 323.

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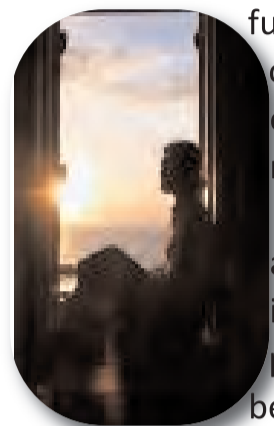
EVELINE'S DECISION IN JAMES JOYCE'S "DUBLINERS"

Dana Colac

E-R, III

Coordinator:

Teacher's assistant Cătălina Bălinișteanu



Short but very expressive, Eveline is the story about those few moments in life when one ponders upon the past and the possible future and has to take a decision that can change one's life. Here is the case of Eveline (the heroine of James Joyce's short story) that comes to a cross-road and has to decide which way she should go.

The text begins with the image of Eveline sitting at the window and watching outside. Space is very important and suggestive, because Eveline is a product of her environment. Thus, the "window" becomes a symbol for isolation from the world outside. She feels entrapped, enclosed, and even suffocated as the "odour of dusty cretonne" suggests and her eyes that look outside express the need to escape, to breathe. The author also chooses very well the time, since it is "evening" – a moment that suggests the end of something – but also a moment when one can become very confused. The idea of entrapment and suffocation is emphasized by the short sentence: "She was tired" (2).

The following fragment is a description of the world outside, beyond the window, as it is seen in the present and as she remembers events from the past. It is now, before leaving, that all the memories come back to her and she realizes that her life back then was not so bad after all: "Still they seemed to have been rather happy then" (10). She remembers many friends that she used to play with and their names are mentioned by the author in order to make the story more realistic. Therefore, the author uses the technique of flashback to make the difference between the two worlds, or better said the two moments in Eveline's life. The description of the life in the city is made with the help of visual and even auditory images: "his footsteps clacking" (3), "crunching on the cinder path" (4), and "call out when he saw her father coming" (9). Temporal adverbs and expressions such as "one time" (4), "then" (5), "used to" (4), "that was a long time ago" (10) and "now" (12) are used to emphasize the passage from the present to the past.

Eveline realizes that time passes very fast and things change and now it is her time to change something in her life. She tries to find reasons for her decision to leave home and she seems to look for them in the room, but all she can see are things that remind her of her childhood and suggest us that she was raised in a religious atmosphere. Her father attended a Catholic school but he did not have enough will to finish it, instead he was proud to show everybody the picture of his priest friend. Another religious element is the photograph of Blessed Margaret Mary Alacoque who was paralyzed for a few years in her childhood and her paralysis can sustain the idea of the heroine's entrapment and suffocation.

Even though she took the decision of leaving home, Eveline was still confused and asked herself if that was the right thing to do. She had a home here and friends and even if she had to work hard, both at home and at work, this was her life. She did not even care too much of what people at work would say about her departure. So why should she leave? Maybe because she wanted a new life as a respected wife; a better life than the one her mother had, far away

from her father and her duties she had in the house. Nevertheless, if she had a hard life why did she still have doubts? – "but now that she was about to leave it she did not find it a wholly undesirable life" (43).

And if her harsh past did not give her enough motifs to leave and start a new life maybe Frank would make a good reason. Her thoughts go back in the past and she remembers how they met.

Their relationship was a little confusing for Eveline because she was not used to the way Frank lived and the way he treated her. Even more, the way he used to call her, "Poppens" (51) (that may come from poppy), suggests the fact that she felt confused and maybe used to blush when she was with him. It is interesting that the author reveals us plenty of details about his life and how he would treat her but there is no mentioning about how Eveline feels about him, if she loved him or not. Therefore, she might just see in Frank a way of escaping her present life and starting a new one in a different place.

However, the fact that her father did not like Frank and her memories about the good times when her mother lived make her wonder again. The sound of the organ player takes her back on the last day of her mother, when she heard her constantly repeating "Derevaun Seraun!" (74). The image of her mother saying these words and remembering the life she had, terrified Eveline. She did not want to live the life of her mother, a life of "commonplace sacrifices and closing in final craziness" (71). She was afraid of having the same destiny and that is why she wanted to leave.

She felt trapped in the hands of fate and wanted to escape ("She wanted to escape" - 75) and make her own life, she wanted to

feel alive ("she wanted to live" - 76) and she believed that Frank was the answer for that ("He would save her" - 77). Therefore, she decides to go away with him.



Once arrived at the harbour, Eveline becomes frightened again. She knows Frank is talking to her but she cannot understand his words except one: "passage". This is a clear symbol for the passage that Eveline has to take in order to begin a new and different life. Once again, she becomes confused and scared. She cannot even talk and she prays to God to guide her; she realizes that Frank is no longer her hope, but God is the only one who can show her the right way. The whistle that the boat blows announces the moment when Eveline has to take a decision; it is her last chance to think it over. Confused she asks herself what to do and prays for the right answer ("she kept moving her lips in silent fervent prayer" - 84).

When the time comes for them to go on board, she receives her answer that comes as a revelation ("A bell clanged upon her heart" - 86). If Frank had been her salvation so far, he was now the one who would entrap her and keep her from living ("he would drown her" - 88). Therefore she could not leave with him. She was still scared for she grabbed the iron railing and did not move even though Frank kept calling her. She remained still like a "helpless animal" (94). This image could be connected to the Bible and it can suggest the idea of sacrifice. Even if Eveline is a mature woman and is used to a hard life she is regarded as helpless resembling an animal when it is taken to be sacrificed. However, she is the one who sacrifice herself and her life. The reasons she does that are left to us to imagine since the author does not tell us. Her promise to her mother that she would take care of the family, the religious way in which she was brought up and probably even the fear of the un-

known made her choose to stay. Besides, probably she did not even love Frank as much as to let him take her away, but he was just an excuse for her to leave. This idea is expressed by the last sentence as well: “Her eyes gave him no sign of love or farewell or recognition” (94).

Analysing the end, one would say that she will share her mother’s destiny and end up like she did, but Eveline is quite different and can have a better life than the one her mother had. Even if she seemed confused, the experience she has just been through will help her become stronger and make her own destiny.

The story of Eveline can be the story of each of us at a certain moment in life. Everyone has to make a decision and to choose between one way and the other at least one time in life. There are moments when you have to think very well about what you are going to do, but other times you just have to take a risk. The right way is the one that makes you happy and pleased with yourself.

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<http://www.readprint.com/work-880/Eveline-James-Joyce>



MAGIC AND REALITY IN ALICE HOFFMAN'S “THE ICE QUEEN”

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“Nothing less than stellar...Hoffman reminds us of the little distance there is between magic and mundane.”

Amy Waldman, *People*

I. Introduction

I.1. Argument:

“The Ice Queen” represents for us – as first year students – an appealing literary challenge mainly because of the new and interesting topic the author presented. Alice Hoffman is a contemporary author with innovative technical elements and an original and charming subject matter that triggers the reader’s curiosity.

I.2. Defining concepts

We will now define the next concepts: magic, magic tricks, reality or realism.

Magic is an occult set of processes that are believed to produce miraculous phenomena. It is an influence of a strong, irrefutable power that engages art and nature on man. Magic is also known as any art that invokes supernatural powers. *Magic tricks* are illusory acts that are considered magical by naive observers.

Realism is a mode of writing that gives the impression of recording or ‘reflecting’ faithfully an actual way of life. The term refers, sometimes confusingly, both to a literary method based on detailed accuracy of description and to a more general attitude that rejects idealization, escapism, and other extravagant qualities of romance in favour of recognizing soberly the actual problems of life.

Reality is the quality possessed by something that exists or the state of the world as it is rather than as we might want it to be. It represents a trend in art and literature that promotes deeper understanding of reality and play goals in its typical traits.

Magic(al) realism – a definition of magic(al) realism relies upon the prior understanding of what is meant by “magic” and what is meant by “realism”: ‘Magic’ is the less theorized term of the two, and contributes to the variety of definitions of magic(al) realism. In fact, each of the versions of magic(al) realism have differing meanings for the term ‘magic’. In magic realism ‘magic’ refers to the mystery of life. In marvellous and magical realism ‘magic’ refers to any extraordinary occurrence and particularly to anything spiritual or unaccountable by rational science.

I.3. Magic vs. Realism:

Magic takes the form of transforming naive desires in real facts: “Be careful for what you wish. I felt it on my skin. Wishes can be brutal, unforgiving things. (...) I wished I would never see her again. I told her straight to her face. I wished she would disappear right there, right then. (...) My mother had her accident on the serv-

ice road leading to the Interstate” (p. 4). At other times, the interference of magic causes strange phenomena producing death for a short period followed by resurrection: “There was an old man in Jacksonville for example, known as the Dragon who was killed and revived twice by lightning strikes. But even closer, there was a man called Lazarus Jones. His existence was registered at the morgue and hospital. The doctors declared him dead at 16:16. His heart stopped beating and he wasn’t breathing. He was sent to the morgue and after 40 minutes the nurse noticed that the victim was alive. He was rushed to the hospital for medical treatment. His name before being killed was Seth Jones” (p. 22).

Magic interferes in real life giving people supernatural powers – after being struck by lightning the “Dragon” (as he was nicknamed) was capable of spitting fire: “I thought I was ready for this, but the Dragon was really spitting fire and wherever it fell it rose flames” (p. 77).



II. Alice Hoffman: Creating a New Type of Novel

II.1. A Short Biography

Alice Hoffman was born in New York City on March 16, 1952 and grew up on Long Island. After graduating from high school in 1969, she attended Adelphi University. She currently lives in Boston and New York. Hoffman’s first novel, *Property Of*, was written at the age of twenty-one, while she was studying at Stanford, and published shortly thereafter by Farrar Straus and Giroux. Since that remarkable beginning, Alice Hoffman has become one of our most distinguished novelists. She has published a total of eighteen novels, two books of short fiction, and eight books for children and young adults. Hoffman’s work has been published in more than twenty translations and more than one hundred foreign editions. Her novels have received mention as notable books of the year by *The New York Times*, *Entertainment Weekly*, *The Los Angeles Times*, *Library Journal*, and *People Magazine*.

II. 2. “The Ice Queen”

“*The Ice Queen*” is an enchanting tale of a woman struck by lightning, who finds her frozen heart suddenly burning: “Be careful what you wish for” is her warning for us. A child lives a quiet life, keeping others at a distance. She wants it that way. Then she utters an idle wish and, while standing in her house, she is struck by lightning. But she survives. Now the chill in her spirit starts to have physical manifestations. She feels frozen from the inside out, and everything red looks colourless. Hearing of another lightning strike survivor – a man who was dead for forty minutes before reawakening – she goes in search of him. He is her perfect opposite, a man whose breath can boil water and whose touch scorches. As an affair begins between them, both hide dangerous secrets-the incidents that turned one to ice and the other to fire. Alice Hoffman has written a magical story of loss and renewal and illuminates the bonds and mysteries that connect mother and daughter, sister and brother, woman and man.

II.3. Symbols in “The Ice Queen”

Ice is an important element in this novel. Even from the first pages ice appears in the main character’s dreams and seems to control her life: “At night I told myself a story, wordless, inside my head one I liked far more better than those in my books. The girl in my story lived on a side of a mountain where every day was a snowy day. Before long she was made of ice - her flesh, her bones, her blood” (p. 8).

The little girl often dreams of an ice queen who she herself became later in her life: “After a while, she became invisible, queen

of the ice. Silence was her language and her heart had turned a perfect pale silver color” (p. 11).

After the lightning strike everything seems to change in the victim’s life as if the lightning was a magic spell: “Which is the difference between magic and lightning? Magic has a meaning. The thunder hasn’t, not even for experts (...) I sat trembling and colder than ever. I had ice in veins, even in my eyes. Outside everything had the color of ice” (p. 21).

III. Magic as a disturbing factor

III.1. Psychological impact:

The intrusion of magic in the real world determines the protagonist to believe that her wishes control her life: “Without thinking I made another wish aloud even if it was burning me. I wanted to be hit by lightning. I’ve made another wish related to death and I already knew what was next judging after the bitter taste in my mouth.(...) When I woke up at the hospital I knew that my wish came true” (p. 10). After the lightning strike, she could feel any sudden change of weather as if she felt one with nature: “It was a summer lightning, who appears out of the blue without any thunder. But I didn’t need anyone to tell me. It was the only thing I could feel deep inside of me” (p. 15).

The loss of the ability to distinguish the red colour proves to have a strong psychological impact, but she eventually regains this ability at the end of the novel: “I had no idea why the absence of a color could affect me so deeply but I suddenly felt completely depressed. I had lost something before I knew how precious it was, and now it was too late. (...) I had seen a red line on his left arm - that amazing red, painful and intensive” (p. 67).

III.2. Relationships

The lives of those who were struck by lightning were irremediably destroyed, and they felt rejected by the others: “No one will ever fall in love with me” (p. 28). They only feel comfortable when they find a person who can understand them, going through the same experience. They hold meetings where they discuss about their experiences: “It went through my hand and got out through my leg. Direct hit!” (p. 20) The persons struck by lightning lived in their own world and the others saw them simply as strange creatures or freaks of nature: “Maybe we all work for a monster” (p. 25).

Water and fire are two opposite elements that attract each other like two magnets. These two elements are symbolically embodied by and within the relationship between Lazarus Jones (fire) and the main character (ice): “He put the paper napkin on his mouth and breath. I saw the paper burning (...). I had ice in my veins; I was colder and more distant than a dark planet. How can you melt the ice? How can you move when you’re frozen inside?” (p. 37)

IV. Conclusions:

Magic(al) realism is an artistic genre in which magical elements or illogical scenarios appear in an otherwise realistic or even ‘normal’ setting. It has been widely used in relation to literature, art, and film. It is a contested term primarily because the majority of critics amplify the confusion surrounding its history by basing their consideration of the term on one of its explanations rather than acknowledging the full complexity of its origins.

Magical realism in “*The Ice Queen*” differs from pure fantasy primarily because it is set in a normal, modern world with authentic descriptions of humans and society. The novel shows that magic and realism can coexist harmoniously in real life. The lightning struck

makes the bond between loss and dejection to personal happiness and discovery of the true self after the event. The natural phenomenon illuminates and takes to the surface the true self of a person only after going through some dramatic stages. Then, the persistent presence of fire, light and darkness, animals and insects in the characters' lives brings them closer to nature and to the forces of the Earth and of the origins.

Magical realism aims to seize the paradox of the union of opposites. For instance, it challenges polar opposites like life and death. Hence, magical realism is characterized by two conflicting perspectives, one based on a rational view of reality and the other on the acceptance of the supernatural as prosaic reality.

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"THE KNIFE THROWER" BY STEVEN MILLHAUSER: THE CASE OF AN UNRELIABLE NARRATOR

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Steven Millhauser is an American novelist and short story writer; he made his debut in 1972 with the novel *Edwin Mullhouse: The Life and Death of an American Writer* and in 1997 he won the Pulitzer Prize for Fiction for the novel *Martin Dressler: The Tale of an American Dreamer* (1996), a prize which brought him recognition and celebrity. He wrote collections of short stories such as *The Barnum Museum* (1990), *Little Kingdoms* (1993) and *The Knife Thrower* (1998). One of his short stories, *Eisenheim the Illusionist*, was adapted in 2006 for screen – the movie *The Illusionist* with Edward Norton and Paul Giamatti was very successful, as it presented the story of an illusionist always in search of creating better illusions. Throughout Millhauser's work, a constant theme is that of a system which continues to elaborate itself and to grow, until it reaches the point of implosion or explosion, collapsing into itself, or flooding the exterior world. Often, in his short stories, a collection of things is presented, which is in a constant process of growth, reaching gigantic proportions, spreading itself towards the absurd (insane department stores, amusement parks, etc.). Also, Millhauser wants to show that creativity is more real than reality itself; the willingness of his characters to accept bizarre situations with the excuse that it is an illusion allows a certain lack of morality to perspire. *The Knife Thrower* is such a story, where the audience, although aware of the doubtful character of the entertainer, are too curious to deny themselves an hour or two of dark pleasures.

What I found fascinating within the story is not only the topic itself (the knife thrower) but the way Millhauser creates an atmosphere which does not belong to our times, or to the reality itself. He seems to suspend the time-flow in order to introduce the reader in a world of carnival or circus, which smells like cotton candy and popcorn; I mostly appreciated the way the story is narrated, as it gives an illusion of undoubted truth through a collective voice, only to shatter this illusion with the confusion of this collective voice. Millhauser chose an unreliable narrator which gives clues of this unreliability at every turn, but who is so eager to make the reader believe that the story is just as real as he is.

The Knife Thrower which I chose to discuss here is the story of Hensch, a famous knife thrower, wrapped in an aura of mystery. He is traveling from town to town, giving one-night performances for an audience fascinated not with his art, "that difficult and faintly unsavory art" (3), "for all its apparent danger, is really a tame art, an outmoded art – little more than a quaint old fashioned amusement" (4) or his skill which "had brought him early attention" (4), but fascinated with the "disturbing rumors" (3) surrounding him, as Hensch's celebrity isn't owed to his skill, as "it wasn't until he had changed the rules entirely that he was taken up in a serious way", but to the fact that "he had stepped boldly some said recklessly, over the line never before crossed by knife throwers, and had managed to make a reputation out of a disreputable thing" (4). Hensch's arrival in a random town creates a feeling of confusion among the



people, as his show is a dark promise of his new act: “he had introduced into the chaste discipline of knife throwing, the artful wound, the mark of blood that was the mark of master” (4). It is with this presentation of Hensch that the story advances with a growing feeling of suspense, as the show begins at “eight o’clock precisely” (5) on a Saturday night.

Millhauser chose to introduce Hensch and his story through the voice of “we”. In his study *Unnatural Voices*, Brian Richardson discusses the aspects of the “we” narrator. According to him, “we” may represent either an intimate or a vast group with a changing structure during the course of narration, and the speaker necessarily talks in his name and in the name of others. An important issue underlined by Richardson is how homogenous or disparate the “we” cluster can be and how it becomes more or less inclusive as the text progresses. In *The Knife Thrower* we have instances where the group represented by “we” grows divided by their beliefs, opinions or actions, as we can see in the use of “some of us” or “others”, in the following examples: “some of us dreamed of him”(4), “while the latecomers among us”(5), “some of us said later (...), though others felt”(11), “some heard (...), others (...)”, “some said”(15), “others claimed” (17), “some of us recalled” (19), etc. The homogenous nature of the group represented by the audience is shown by perception verbs, especially *see* (“we saw”), but also by mental verbs like *know* (“we knew”, “we didn’t know”) or *agree* (“we agreed”).

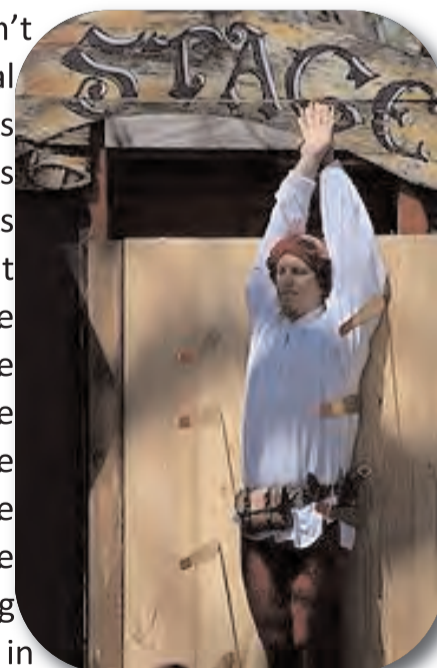
Richardson also writes in his study that “we” “glides between the lone individual and the entire collective”¹, and, as we have seen in the examples from the short story given above, the mental experiences are entirely, partially or minimally shared within this collective. In Millhauser’s story we do have a collective – Hensch’s audience, but one of the greatest challenges of this type of narration is establishing the relative subjectivity or objectivity of the “we”. Richardson also notes the fact that the “we” narrators “can attain a highly probable intersubjective sense of things or they can produce an unreliable narration that is bound by the epistemological limitations of the group they belong to. (...) observing the fluctuations in the group that constitutes the ‘we’, assessing its explicit epistemological statements concerning the origin and veracity of its beliefs, attending to moves away from realism and toward a more paradoxical discourse, and noting fundamental changes in the general reliability of the “we” narrators”.²

The concept of “unreliable narrator” was introduced by Wayne Booth in *The Rhetoric of the Novel*.³ The unreliable narrator is a narrator whose credibility has been seriously compromised, and the unreliable narration is due to psychological instability, powerful bias, the lack of knowledge or a deliberate attempt to deceive the reader. In some cases the narrator’s unreliability is never fully revealed but only hinted at, leaving the reader to wonder how much the narrator should be trusted and how the story should be interpreted. Booth writes that as soon as we meet an “I” (in our case, “we”) in fiction, we are aware of the presence of an active mind whose views on the experience will interpose between ourselves and the events. This is the case with *The Knife Thrower*. We receive the story from the perspective of a collective voice, and the reliability of the narrator is doubtful from the very beginning of the story: “When we learned that Hensch, the knife thrower, was stopping at our town for a single night performance at eight o’clock on Saturday night, we hesitated, wondering what we felt” (3). This hesitation and uncertainty concerning the narrator’s feelings characterizes the evolution of the events, as we can see further on in the

text: “Is it surprising we didn’t know what to feel?” (5) The narrator does not have complete information, even when he appears to do so: “Of course we knew his name. Everyone knew his name, as one knows the name of a famous chess player or magician. What we couldn’t be sure of was what he actually did” (3), “we questioned the rumors” (4), “some of us recalled unpleasant rumors” (19). Also, the narrator does not have a clear memory, adding to the confusion of the information which it gives to the reader: “dimly we recalled”, “some of us seemed to recall”, and “tried to recall what we knew of him” (4). “We didn’t know” is recurrent throughout the whole story, whether it refers to the lack of knowledge concerning the facts or the events, or the confusion of the narrator concerning their own feelings or thoughts about the facts or the events: “Before we could decide whether or not to applaud”(6), “What we feared, exactly, we did not know, we couldn’t say”(15), “some of us had confused thoughts”, “we didn’t know what it was we might be protesting”(17).

The text is also marked by an emotional charge, which becomes obvious through the use of interrogative sentences and exclamatory sentences such as: “Hensch, the knife thrower!” denoting enthusiasm, “Is it surprising we didn’t know what to feel?” “He had missed – had he missed?” The narrator is an observer, but a confused one, which thickens the mystery around the knife thrower and his art.

Wayne Booth suggests that a particular effect can be obtained through the use of a *confused narrator*, which is the shaking of the reader’s beliefs regarding truth itself, in such a way that the reader is ready to accept the real truth when this is offered. If the reader wants the truth, he must be convinced that he does not hold it. Also, he writes about the confusion in moral and spiritual issues, and the more the reader feels the moral dilemma as being his own, the stronger his reaction towards the work of fiction will be, perceived as a well woven imaginary experience. In Millhauser’s short story we can witness the narrator having a moral dilemma which translates in the text especially through the constant confusion of “we didn’t know”, the interrogative sentences denoting the fact that the narrator is asking for some sort of justification or approval, either coming from the interior of the text, or the exterior, through the reader’s own opinions. From the very beginning of the story, the narrator has divided opinions, not only due to the collective nature of the voice which at times becomes separated, but also within the collective voice itself, when it is homogenous. The narrator introduces the dilemma to the reader with “**This was Hensch for you**” (3) and “Isn’t it surprising we didn’t know what to feel?”(5). But this moral dilemma grows as the story advances and the nature of the show becomes darker. The narrator is conscious of his duplicity, of the contrast between what is apparent and what is hidden, of the “secret impatience” which drew the audience to the show: “we felt a little restless, a little dissatisfied, as if some unspoken promise had failed to be kept. For hadn’t we been a trifle ashamed with ourselves for attending the performance, hadn’t we deplored in advance his unsavory antics, his questionable crossing of the line?”(8) “The knife struck beside her neck. He had missed – had he missed? – and we felt a sharp tug of disappointment, which changed at once to shame, deep shame, for we hadn’t come out for blood, only for – well, something else; and as we asked ourselves what we



had come for, we were surprised to see her reach up with one hand and pull out the knife”(11). The intensity of the show affects the narrator and, through the narrator’s reactions and reflections, the reader: “It occurred to us that we trusted him at this moment; we clung to him; he was all we had; for if we weren’t absolutely sure of him, then who we were, what on earth were we, who had allowed things to come to such a pass?” (*id.*) The duality of the narrator becomes darker, as the show is the door to “a realm of forbidden things”(*id.*), “the promise of entering a dark dream” (15): “and though we disapproved of the exaggerated effect of the lighting, the crude melodrama of it all, we secretly admired the skill with which the performance played on our fear”(15).

As the story reaches the climax the confusion of the narrator’s feelings and thoughts grows: “maybe it was true that at the very center of our relief there was a touch of disappointment, but it was relief none the less”, “even as we questioned his cruel art we were ready to offer our applause”(15), “some of us had confused thoughts” (17), and as the story reaches the denouement, the narrator achieves a resolution of the dilemma, and what fascinated before, now becomes something which raises doubt: “as we left the theater we agreed that it had been a skillful performance, though we couldn’t help feeling that the knife thrower had gone too far”, “we couldn’t help feeling that he ought to have found some other way” (17). As these doubts emerge, the narrator offers justifications, too: “we reminded ourselves that she hadn’t been coerced in any way”, “and it was certainly true that a man in Hensch’s position had every right to improve his art” (19).

In *The Rhetoric of the Novel*, Booth writes that the narration of an unreliable narrator offers the reader the special temptation of losing himself. Throughout the whole story, Millhauser’s narrator is unsure about the events and what feelings these events stir, giving birth to a moral dilemma not only within the story, but within the reader himself. The constant doubt and lack of knowledge or awareness of the narrator makes the narration unreliable, but at the end of the story we see a different dilemma being raised as the previous one seems to be left not only unsolved, but brushed in the dark corners of the narrator’s conscience, as under the shape of haunting nightmares: “But when all was said and done, when the pros and cons were weighed, and every issue carefully considered, we couldn’t help feeling that the knife thrower had really gone too far. After all, if such performances were encouraged, if they were even tolerated, what might we expect in the future? Would any of us be safe? The more we thought about it, the more uneasy we became, and in the nights that followed, when we woke from troubling dreams, we remembered the traveling knife thrower with agitation and dismay.”(19)

As we have seen, in this story we dealt with an unreliable narrator – a collective voice of an audience which is confused not only with the facts but also with the feelings that it has towards these facts. A trap is set for the reader, and it’s a well disguised trap; it is easy to trust a multitude a witnesses, but what can it be done when these witnesses do not even know whether they should approve or disapprove the knife thrower’s dark art? This group makes up a narrator guided by subjective opinions and rumors, a narrator who gives subjective opinions, who invites the reader to sit and have a coffee and chit-chat about the show last night, where some dark thing happened which only adds a taste of fascination and unattainable that will make both the narrator and the reader to ask for more.

Notes

1 Richardson, Brian, “Unnatural Voices. Extreme Narration in Modern and Contemporary Fiction”, Ohio, The Ohio State University

Press, 2006, p. 58.

2 Richardson, B., “Unnatural Voices ...”, *art. cit.*, p. 60.

3 Booth, W., *Retorica romanului*, Bucuresti, Ed. Univers, 1976, p. 230.

4 *Ibidem*, p.196.

5 *Ibidem*, p. 343

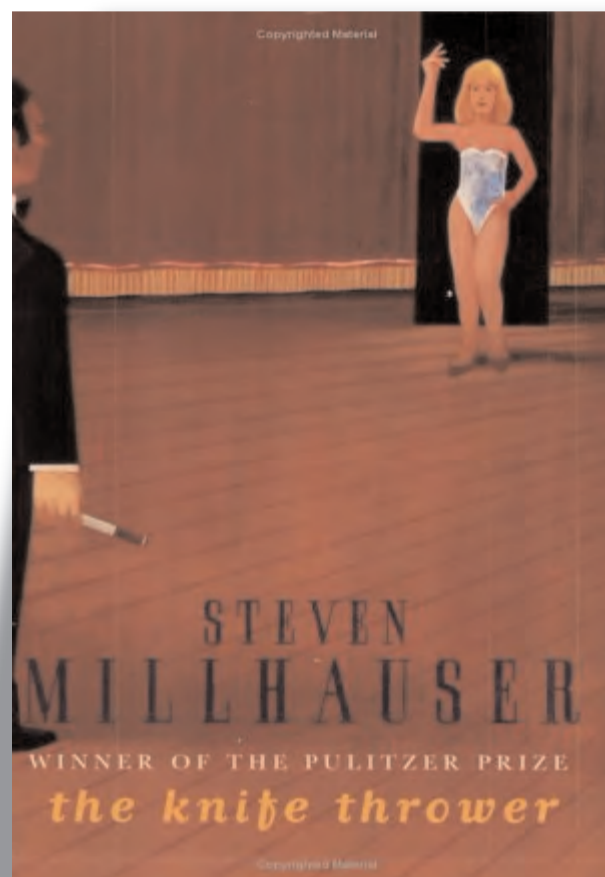
6 *Ibidem*, p. 351

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HENRY FIELDING'S "THE HISTORY OF TOM JONES, A FOUNDLING" AND ANTI-SOCIAL BEHAVIOUR

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I. Introduction

I.1. Anti-Social Behaviour – a 21st Century Plague

In many countries all around the world, countries that should stand as a role model for the other nations, an increasing concern has been expressed about a decline in standard of *public behaviour*.

Many cultural commentators have claimed there has been a continuous fall in respect for others and reached to the same mentioned, yet true, conclusion expressed beautifully in Lynne Truss' "Talk to the Hand", that "rudeness is the new cultural norm". This lack of respect for values spreads like an unstoppable virus that cannot be controlled by conventional boundaries. The unruly behaviour of night-time drinkers, the incidents of violence and disorder now common in almost every city in the world, the hooliganism of football fans, and the increasing level of crime are just some of the aspects of a continuous "decivilisation".

For many commentators, this so-called "anti-social behaviour" is a direct result of a more visible social inequality in an aggressively consumerist society with the "have-nots" taking their revenge on the "haves" in a very direct manner.

I.2. Reactions to the "collapse of civility"

The Anti-Social Banning Orders (or ASBOs) have appeared as a reaction of the UK authorities against this "collapse of civility". Such orders are applied to persistently unruly individuals, who are then restricted in their movements, especially around areas where they are known to have caused disorder in the past. Because they were considered an offence to the human rights, the ASBOs have not been particularly successful, but they can be considered a first attempt of solving this major issue.

The US idea of solving this problem is the movement towards "gated communities", in effect private towns permanently protected by a heavy security presence. This indicates a fear amongst the affluent or those in the lower socioeconomic groups, who are considered a permanent threat to their wealth and possessions. This phenomenon is based on the idea that humanity in general is not to be trusted, and that social order is a fragile condition that can be breached at any time by envious individuals.

II. "The History of Tom Jones, A Foundling" - an Analysis of Human Nature

II.1. Fielding's vision of society

Tom Jones reveals a society where almost everyone is motivated by self-interest. This works out as a drive to exploit and cheat others as much as circumstances will allow, generally under the

guise of a hypocritical air of civility. This applies to servants no less than to their masters and to the female sex as well as the male: the vast majority are on the lookout for personal advancement at the expense of others and have few scruples as to how they achieve their goal.

Fielding's vision of society illustrates his vision of the human nature: unless strictly policed, humanity in the mass will only too easily lapse into anarchy, a "warre . . . of every man, against every man" as Hobbes said, where no one is able to protect his or her person or possessions for any great length of time.

Only a few individuals, such as Tom, have the capacity to attain the wisdom and authority necessary to keep anarchy at bay. Prudence, which for Fielding is one of the most desirable of human qualities, is in short supply, and it is one of the greatest compliments he can pay his hero to note at the close of the story that "[h]e hath . . . by reflection on his past follies, acquired a discretion and prudence very uncommon in one of his lively parts". Society is desperately in need of such wise figures if it is not to collapse altogether, and Tom ends up being a role model for his fellows in this respect.

Fielding sees social existence as a precarious construct which is constantly threatened by the possibility of an outbreak of disorder. It was a period when the mob was still a potent factor in social and political life, particularly in London where the authorities were very wary of its power. Politics to this author is largely a case of trying to keep that latent disorder at bay, with much of humanity displaying distinctly anti-social behaviour if given even the slightest hint that they might be able to *profit* from doing so. The social bond does not appear to be particularly strong in Fielding's world. The more pessimistic of our own group of cultural commentators would most likely agree with this appraisal, and Fielding has identified a source of social conflict which is just as much of a concern to the political establishment now as it was then. But how much scope for self-interest can a society permit without adversely affecting the public good?

II.2. The polarised views

II.2.1. The Man of the Hill - A Hobbesian critic of society

The Man of the Hill is an embittered and cynical old man who has retreated from the world in disgust at what he perceives to be its evil ways; but his observations seem to ring true of what Tom and his circle generally find in their travels through the English countryside. Unscrupulous landlords and landladies tend to be the norm, and to stop at a wayside inn is to offer oneself up to be cheated (the meals are reheated after sitting for several days but presented as fresh; home-made drinks passed off as more expensive liquors (rum being made from malt at one inn, for example). Everyone seems to be pursuing their own interest and make the most of whatever chance arises to exploit the others. The classes are engaged in an elaborate game of deceit with each other, striving for power and influence, with servants using their positions as means of extracting money from guests and enquirers: "The porter in his lodge answers exactly to Cerberus in his den, and, like him, must be appeased by a sop before access can be gained to his master" (604). In other words, bribes are necessary to make any headway in the world of polite society, as Tom discovers when he attempts to gain an audience with Sophia in her London residence: a flat denial of any knowledge of the person in question changes rapidly to an escorted trip to her door once money has passed hands (sadly for Tom the expenditure proving useless, as Sophia had already left the premises).

The Man of the Hill provides an interesting case study of self-interest and how it can avert the individual from the path of virtue. A promising scholar in his youth, he is led astray while at university

in Oxford by a wealthy young nobleman, Sir George Gresham, whose spendthrift example succeeds only too well in bringing out the bad side of his fellow student's character.

His experience has convinced him that humanity in general is a bad lot: "human nature is everywhere the same, everywhere the object of detestation and scorn" (417). This is what Tom tries to balance by criticising the Man for "taking the character of mankind from the worst and basest among them" (420). Unlike the Man of the Hill, Fielding does believe that there are some good individuals to be found – but not very many.

II.2.2. Tom Jones - a good-natured figure

Tom does his best to present human nature in a more positive light, but the Man's comment that "you have lived, you confess, but a very short time in the world: I was somewhat older than you when I was of the same opinion" (420) suggests that prolonged exposure to the human race will tend to reveal more evil than good and that ultimately this will test the patience of the best of natures. But Tom does seem to be an exception to the general run of mankind, who are so often, as the Man complains, motivated by "[t]he same hypocrisy, the same fraud" (417) in their dealings with others.



Tom's journey to London pictures to us a vivid image of the human nature at its most venal, social life there seeming to flourish on selfishness. Even Tom finds his character compromised in the city by being constrained into the position of a "kept man" by Lady Bellaston (who makes him a present of fifty pounds in the early stages of their relationship). The fact that he is so uncomfortable in this situation speaks well of his character, suggesting that he is not willing to take financial advantage of others as a way of life – a highly unusual response in London, especially amongst impoverished young men with few prospects, contacts or marketable skills. Tom does spend the money, but nevertheless demonstrates his essential decency by breaking off with Lady Bellaston as soon as he can, having been advised by a friend well versed in the manners of London society life that the best method of turning her against him is to propose marriage. The trick is successful, with Lady Bellaston accusing Tom in a letter of wanting to gain control of her fortune "in order to enable you to support your pleasures at my expense" (721) (the law of the time empowering husbands over wives in all family financial matters). Soon she is calling him "a villain" and, while barring him from her house, economic self-interest wins out decisively over sexual desire. Tom is then made an offer of a relationship in a letter from a rich young widow, Mrs. Hunt, which he finds very tempting; but he rejects that as well, despite admitting that the "lady's fortune would have been exceeding convenient to him" now that he has finished with Lady Bellaston and is without any source of income (728).

In each case he has gone against his financial self-interest, thus revealing himself to be very different from the mass of his fellows, whose morality is largely financially driven. Man of "lively parts" though he is, Tom has the kind of nature that society desperately needs in its ruling class, and his eventual ascendance to that rank finds him well equipped to take a leading role. Everything is tied up very neatly at the end of the narrative, and for the time being *social order* appears to reign – at least within Tom and Sophia's sphere of influence in the West Country, where they have returned to live: "Nor is their conduct towards their relations and friends less amiable than towards one another. And such is their condescension, their indulgence, and their beneficence to those below them, that there is not a neighbour, a tenant or a servant,

who doth not most gratefully bless the day when Mr. Jones was married to his Sophia" (871).

II.3. Tom Jones vs. Blifil

Tom is contrasted to the reserved, self-seeking hypocrite Blifil, his opposite and, as it turns out, his half-brother. Blifil, from his youth "a sneaking rascal" is not only still at large, but living in the North and planning to purchase a seat in the Parliament. He also has designs on a rich widow and has even switched his religious allegiance to Methodism to speed up this, revealing himself to be the unrepentant spirit of self-interest, a spirit which is prevalent throughout society.

III. Conclusions

III.1. Similarities between Fielding's universe and the modern society

Fielding's society differs from our own in several critical ways, but it bears the mark of the modern world in the dominating influence of *self-interest in human affairs*. Selfishness is common in Fielding's England, and he is deeply worried at the threat this poses to social order: traditional structures are no longer holding in the face of the rise of self-interested individualism, and in the author's view this urgently needs to be addressed. His is a very conservative social vision, but there are similar worries being expressed across the political field today: a fear that selfishness is getting out of hand and that something needs to be done to protect the vulnerable, that civilisation is only a very thin surface in many individuals. In both cases, anarchy is felt to be a real possibility unless the dark side of human nature is kept firmly in check. The authorities can achieve this up to a point, but it is really a *change in consciousness* that is required.



III.2. Emphasizing the Social over the Personal – the first step in achieving the Common Good.

No matter how hard we try, we cannot transform this world into a perfect one, where all evil has been eradicated, because there is an aspect that cannot be ignored: *the duality of the human being*. Good and evil have coexisted since the very beginning of the Universe, and these two notions are linked together in such a manner that the absence of one will irrevocably lead to the disappearance of the other. This constant search for perfection must be rethought by means of reconsidering some of our cultural priorities and to emphasise the social over the personal, but hopefully without having to revert to the ultra-authoritarian solution proposed by Thomas Hobbes, or even the hierarchical society, with its selective far-sighted few in the upper class governing us, favoured by Henry Fielding. There is a delicate balance to be hit between self-interest and social order and this constantly has to be renegotiated.

Let's go from "I" to "We": this is our conclusive piece of advice. The society draws the patterns of one's life. The individual means nothing in the absence of society.

Notes

- 1 Truss, Lynne, *Talk to the Hand: The Utter Bloody Rudeness of Everyday Life (or Six Good Reasons to Stay Home and Bolt the Door)*, London, Profile Books, 2005, pp. 2–3.
- 2 Hobbes, Thomas, *Leviathan, or The Matter, Forme, and Power of a Commonwealth Ecclesiasticall and Civill* (1651), Richard Tuck (ed.), Cambridge, Cambridge University Press, 1991, p. 89.
- 3 Fielding, Henry, *The History of Tom Jones, A Foundling*, John Bender and Simon Stern (eds.), Oxford, Oxford University Press, 1996,

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Cristina Rebegea, Silvia Buga
E-R, I

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**I. Introduction**

In our contemporary world many countries seem to be in favor of multiculturalism, the belief that no culture or way of life is superior to any other, and that cultural difference doesn't necessarily need to lead to conflict, but in fact nothing is practically done in order to reach such a goal.

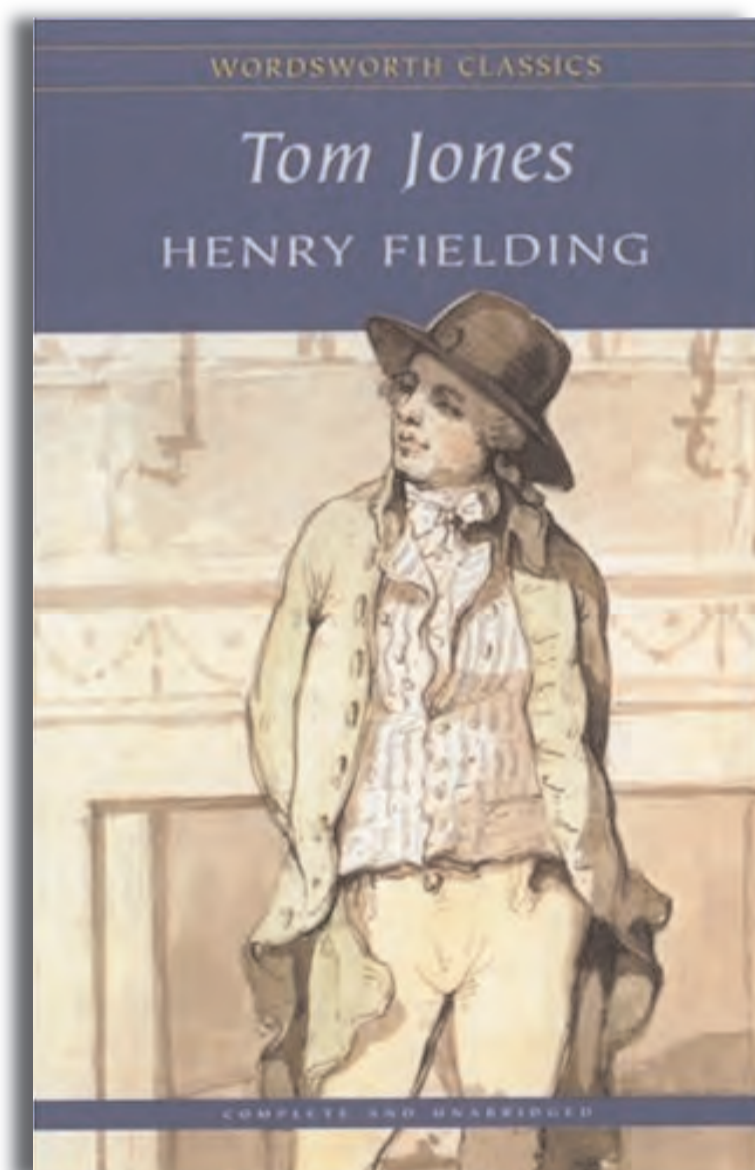
The key-requirement is to stop ourselves from making unjust judgments about other cultures and to accept that they are as valid as our own. So, we have chosen to approach this well-known novel, *Travels into Several Remote Nations of the World by Lemuel Gulliver, First a Surgeon and then Captain of Several Ships* by Jonathan Swift, from a modern perspective regarding the contemporary issues which we face today. Even if this novel has been debated several times we want to emphasize the links between the allegories in which Swift criticized his contemporary problems (be they social, cultural or even political) and the way in which they reflect our problems today.

In theory all major countries are committed to multiculturalism: the belief that various cultures can coexist happily in one nation, each respecting the values and lifestyles of all the others while acknowledging themselves as being fellow citizens under the same national government. But some commentators have become pessimistic about the multicultural ideal, believing that it is most likely to lead to confrontations between competing cultures. We can see that, in a way, multiculturalism is being misunderstood as some critics go as far as regarding it as a way of encouraging cultural separatism, with ethnic groups keeping to themselves, and resisting any pressure to integrate into the wider society of which they are a part of. Overcoming such obstacles is one of the most pressing problems facing the multiculturalism cause.

II. Cultural and social bonds between the past and the present

Multiculturalism is in danger of becoming a byword for cultural separatism where there is minimal contact between cultures which instead lead parallel lives. On the other hand there are those who insist that all immigrants should seek to integrate fully into the society they have joined and to efface the differences with the host culture. This issue can be seen in our own society involving the Romanian immigrants who work abroad and face problems of being accepted as a group. Another problem with which we confront is the fact that we have difficulties in accepting the Hungarian ethnical group as an independent one forcing them to live and learn under our own national rules.

In Jonathan Swift's *Gulliver's Travels* the hero undertakes a series of voyages across the globe, to arrive by accident in lands completely unknown to Europeans, lands inhabited by creatures that are unable to overcome *cultural differences*. Gulliver's first trip to Lilliput enables us to see that cultural separatism is seen from two perspectives: one regarding the fact that they didn't accept strangers, and the second one is the fact that they weren't able to



accept each other, although they were part of the same society. The egg controversy offers a clue regarding this cultural difference. The debate between the Big-Endians and the Little-Endians is ridiculous because there cannot be any right or wrong way to crack an egg.



The more serious the tone, the more laughable this conflict appears, but beneath this allegory we can grasp the truth about human nature as the author himself perceived it.

Humanity seems to have an infinite talent for creating division and conflicts, particularly regarding politics and religion. Swift's satirical eye criticizes the disagreement between the Protestants and the Catholics. Swift deliberately makes the controversy ridiculous, but it is not much more ridiculous than the religious divisions of his own day, and also as some contemporary religious disputes appear to be today. Seen from a modern perspective, the disputes between the Anglican and the Catholic Churches over gay priests may appear just as ridiculous as the egg controversy. The absurdity of the struggle is evident when considering their Holy Book's verdict on egg-breaking: "That all true Believers shall break their Eggs at the convenient End" (p. 25). Similarly, we may conclude that there is no wrong or right way to worship God. Moreover, the Big-Endians and the Little-Endians both refer to the same religious text, but they disagree on how to interpret a passage. Swift is suggesting that the Christian Bible can be interpreted in more than one way and that it is ridiculous for people to fight over how to interpret it.

Their politics is characterized by the struggle between two main parties: those who agree with the wearing of high shoes and those who wear low heels (the *Tremecksans* and the *Slamecksans*). Again, the issue is trivial: politics should not be performed on the basis of such insignificant differences. Swift's pessimism can still be felt, as today's conflicts between nations and cultures show little signs of abatement.

In Brobdingnag Gulliver discovers what it feels like to be in the position of the Lilliputians and is forced to rely on the goodwill of others physically far superior. The discrepancy in size magnifies the cultural difference between them. Gulliver's personal insignificance is worth mentioning: convinced of his own importance, he is unable to realize the pettiness and imperfection of the society he represents. This imperfection is not just one of organization or law.

The imperfection is a fundamental one related to morals: humanity in general is not only bad at getting what they want without regarding how they do it, they also want bad things. This truth is illustrated by Gulliver's offer of the secret of gunpowder to the king. Gulliver's inability to understand the king's refusal – he sees it as a weakness in the king's understanding – illustrates that the values of a violent society are deeply embedded in Gulliver.

This journey also emphasizes the lack of generosity towards others who are different: "(...) he observed how contemptible a Thing was human Grandeur, which could be mimicked by such diminutive Insects as I; And yet said he, I dare engage, this Creatures have their Titles and Distinctions of Honor; they contrive little Nests and Burrows, that they call Houses and Cities; they make a Figure in Dress and Equipage; they love, they fight, they dispute, they cheat, they betray" (p.48). What we can understand from this passage is that each society might actually learn from the other, but this fact is significantly missing. Human beings, of whatever shape or size, as we can see in Swift's characters (Lilliputians or Giants) are not well disposed towards each other particularly regarding cultural difference. In fact, they have the greatest difficulty in making a leap of imagination required to see life from another cultural perspective

than their own. The giants are not perfect but, however, they are much more developed in their moral sense. Unlike the petty and miniscule Lilliputians in whom the human vices and pride are exaggerated, the Brobdingnangians have constructed a society in which those vices are minimized as much as possible.

The third trip extends Swift's attack to science, learning, and abstract thought, offering a critique of excessive rationalism, or reliance on theory, during the Enlightenment. But from a modern perspective this could be seen as an impression of a culture which is incapable of governing itself correctly, because of what we would probably call today an obsession with technology use. The Laputa episode is quite devastating for Gulliver, as he encounters a society which is unable to establish any firm relationship with the rest of the world, their floating condition symbolizing their detachment from everyday reality. Laputa has its civil conflicts too, manifested in its tense relationship with the continent of Balnibarbi, over which it imposes its ruling force. The floating island is both a formidable weapon and an allegorical image that represents the distance between the government and the people it governs. As far as Gulliver



is concerned, the Laputan society has little to contribute to humankind's stock of learning.

The Laputan academy serves to create entirely useless projects while the people outside its walls are starving. Balnibarbi itself is in a state of considerable social disorder because of the passion for "projecting", even if this wouldn't serve a real purpose for the people meant to gain from it. Because none of the many projecting schemes has been "yet brought to Perfection (...), the whole Country lies miserably waste, the Houses in Ruins, and the People without Food or Cloaths" (p. 99). This episode can reflect the fact that some countries spend vast sums on weapons or on the pursuit of nuclear power, despite the widespread poverty among their populations.

Gulliver's journey among the Houyhnhnms turns out to be his most dramatic experience of culture shock, and his encounter with the Yahoos has a profound effect on his character. The Yahoos turn out to be Gulliver's worst nightmare: human beings devoid of reason and without a trace of fellow-feeling for each other. The contrast with the calm and well-adjusted Houyhnhnms is severe. Gulliver's Houyhnhnm master informs him that "the Yahoos were known to hate one another more than they did any different Searches of Animals (p. 181). This hardly suggests a future for multiculturalism. The Yahoos represent a throwback to the state of nature, with Gulliver's Houyhnhnm master going on to observe that "if... you throw among five Yahoos as much Food as would be sufficient for fifty, they will, instead of eating peaceably, fall together by the Ears, each single one impatient to have all to itself" (p. 195). This shows that humanity is reduced to its most brutish nature, as embodied by the Yahoos behavior, which is enough to make Gulliver detest human race to such a point that he can barely stand the company of his own wife and family when he finally returns to England: "I must freely confess, the Sight of them field me only with Hatred, Disgust and Contempt;... And when I began to consider that by copulating with one of the Yahoo-Species, I had become a Parent of more; it struck me with the utmost Shame, Confusion and Horror" (p. 210)

III. Conclusions

Gulliver's Travels or Travels into Several Remote Nations of

the World by Lemuel Gulliver, First a Surgeon and then Captain of Several Ships by Jonathan Swift reveals a very odd world populated by some very strange races and species. But it is noticeable that he is just as much in danger from his own kind while on his travels. Overall, humanity has proved not to be a very trustworthy group and little reliance can be placed on its goodwill: "But, when I behold a Lump of Deformity, and Diseases both in Body and Mind, smitten with Pride, it immediately breaks all the Measures of my Patience; neither shall I be ever able to comprehend how such an Animal and such a Vice could tally together" (p. 221).

We may not share Swift's extreme pessimism about human nature but, like Gulliver, we leave in a world with feelings of cultural superiority where far too many of us are imprisoned in our history.

Unless we overcome these attitudes and break the barriers between us, then a truly *multicultural society* is unlikely to emerge. The fact that we misunderstand each other is, unfortunately, the greatest truth that we must face.

Notes

1 The full title is *Travels into Several Remote Nations of the World by Lemuel Gulliver, First a Surgeon and then Captain of Several Ships*, by Jonathan Swift.

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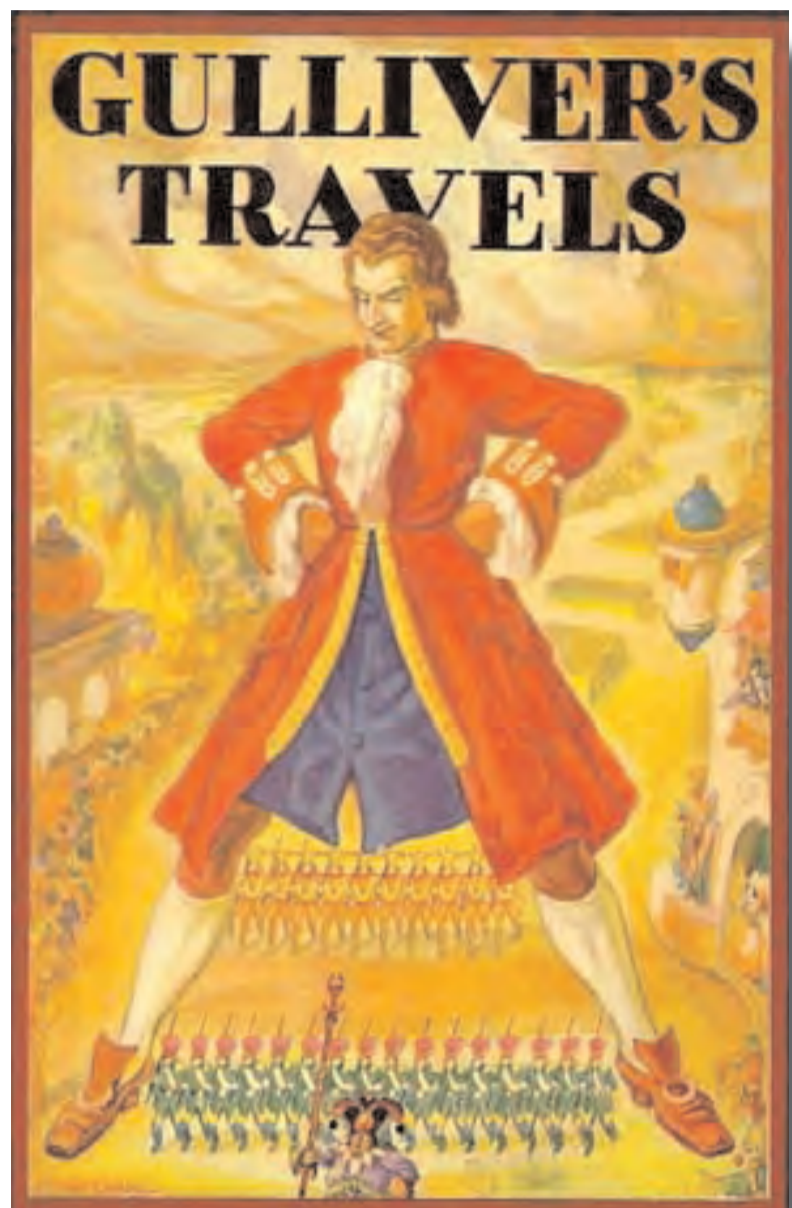
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**WHAT HAPPENS TO THE HOLE WHEN THE CHEESE
IS GONE ...
LIFE AS A TOOL**

Anca Barcan
E-R, I

I like to be useful and that's the reason for which I have chosen to lead an active life. Whether you believe me or not, my name is **spoon** and mortals call me like this for some unknown reason. I neither like it nor dislike it...yet I intend to change it. The sooner the better, because it is obsolete. I consider myself a pin-up because I'm illustrious and everybody uses me, both the poor and the rich. The latter change their names too.

Whether I like it or not they make me of wood or metal, I am bowl-like and I touch everyone's lips so as to pour my content into their mouths, while their thumbs and indexes hold me by my handle. Although I consider myself a modest man-made tool, I like very much to be gilt with silver and most of all in gold. It's their glitter that attracts me the most, believe me...

I hate it when I am useless and I have to lie for more than two hours in the drawers and I also dislike it when you, the ones who use me, take advantage of the fact that I am dumb and you make me dive into different substances or food as you call it. I hate hot chow as it may create wrinkles and honey because it clings on my head.

Now that I've taken into account the 'mustn't do' from my list I have to say that I do appreciate you washing me all the time though you tend to over scrub me with your sponges. You invented the ones made of wire, and they are a threat to my smooth surface. However, dish-washers aren't very appealing either. If you neglect the fact that I can get scratched, nobody will want to share his/her androgynous spoon-life with me. Just like humans, I dream of getting married and having spoonlets one day.

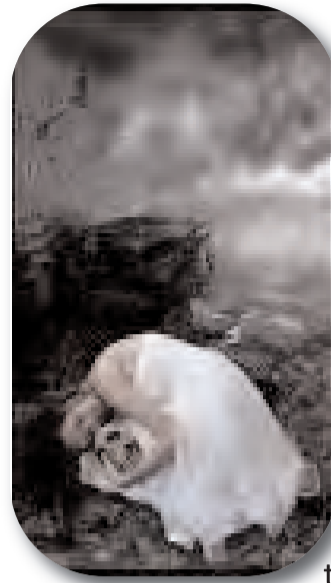
All in all I hope somebody, somehow, someday, will find this papyrus in a wonder-sink. It is then that you, cutlery-users, will see that spoons are subject to beautiful yet tough experiences. The one who is to take me to his/her dwelling and use me, ought to be worthy of me. **I must** be used at recommended temperatures, held by the top of my handle, and **I must** to be disinfected and polished at all times so as to ensure me a healthy life, away from pests.

*Some spoon-advice
Enjoy life as much as I do*



My Death

Elena-Gabriela Bardasu
E-R, I



Here I am at the end of the world where everything that had a beginning finds its end...I'm looking down, abandoned to despair, to be hurt....to miss everything.

How can you be killed by the ones you love?... I know best! They've killed me with the hatred they ring in their heart, with their coldness...and look at me now...as I stay here...somewhere high...preparing my death. I look down for the second time and thousands of feelings rush through my heart and I relive for thousands and thousands of times those terrible moments and I scream.

It hurts my soul, my heart, every drop of my blood... I want an ending, I want to forget...but...something won't let me.

The fight carries out in my mind. Something tells me that if I jump I'll get rid of everything that won't leave me in peace, of the monster inside me...in that very moment.

At the same time I see everyone around me crying for my death and I know they don't deserve such suffering, I feel it's not worth it for me to die, that death will bring the darkness back into my life!

And in the same time I'm afraid, afraid of the suffering and the faces distorted with sorrow of those who care for me...afraid of God, afraid of everything...but also afraid of living.

But the pain won't leave me, it drives me insane and the cold wind stings my heart like a lightning... The next moment I look towards the sky and I see every sweet moment but I feel as if they weren't there...and I jump! I feel that my fall releases me and the air presses upon my chest, goes deep into my heart, and squeezes out all the pain and I see a point that becomes a stain, then a shadow and then a pair of wings which want to catch me.

I can't feel anything anymore...no suffering, no love, but my soul is covered with a trace of doubt upon my death.

Was it that my suffering didn't have any cure? Was it worth jumping? And the regret becomes more unbearable than the pain in my soul...but now the regrets are useless... I'm alone, lost in the darkness and the wings which seemed to catch me are

nothing but an agony in which I'm losing myself. But, fortunately, I wake up and realise it was just a dream...



Where to?

Ana Maria Ghica
E-R, III

Nowadays, and even from the earliest days, people belong to three categories, according to their abilities and, most important, according to Freud's taxonomy. That is if we apply it to the idea of categorizing people because Freud's taxonomy (*Neurosis and Psychosis*- The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIX: The Ego and the Id and Other Works, 1923, pg. 147-154) was applied on the **self** of a human being. He claimed that the self is formed of three entities: the **id**, the **ego** and the **superego**. The **id** is the instinctual side of the self, the **superego** is the entity that tends to live in the world of the immaterial, of the higher concepts, values and ideas the **ego** is the one that fights to balance these two entities.

These three types of human beings can be seen in our everyday life: at work, at church, on the streets, on TV etc. They exist all over the world and that is the reason why we have: rapists, burglars, murderers, on one side, geniuses on the other side and common people who stand for the category of the ego which tends to equilibrate the two extremes.

Abraham Maslow in his article *A Theory of Human Motivation* ("Psychological Review" 50(4)1943, pg. 370-96) is another specialist who dealt with the categorization of the human being, but according to his/her needs. He considers that the human being is capable of experiencing five different needs:

Physiological needs (food, water, sex);
Security needs (shelter, protection);
Need for love (to receive and to give);
Need for respect (to receive and to offer);
Need for self-actualization.



The first need is a need that each human being feels, the difference standing in the fact that some people just satisfy their needs as so, while others make a goal of these needs. The second is also inherent to the human being and the difference is the same. The third says that you do not only feel the need to be loved, but you also feel the need to love, and not necessarily the people very close to you, but also your peer. The fourth, as well, is reciprocal-

the need to feel respected and the need to respect someone or something (idea, value, fact). The fifth need is an exclusivist one because it is a need that is felt by the minority. That is, most of the people feel complete when they have a family, house, tree, dog etc. and tend to remain constant from that moment on, while the minority feels the need to constantly improve himself/herself, to know more, to do more, to achieve more...

To make it an uneven number of scientists, we shall also count Charles Darwin's idea: "**the survival of the fittest**" (*On the Ori-*

gin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life- 1869, London: John Murray).

That is, if you want to survive, as in nature, you have to adapt to the conditions of the society you live in, even if this means not leading your life according to the principles your parents taught you when you were a child.

If we are to combine Freud's taxonomy with the one of Maslow, it could be said that the **id** corresponds to physiological needs, the **ego** to the next three needs (love, respect, love) and the **superego** to the fifth need (self-actualization). It would be a very interesting conclusion, if it were not a sad one also. That is because, according to what goes around the world at this moment, the first category of people is taking over everything and this happens without someone stopping them, but encouraging them. I say encourage because that is what happens at this moment and this is the conclusion that we, unfortunately, are forced to draw: you cannot survive in this world if you do not break the principles you were taught, be it even for a brief moment. This depends if you did have parents to teach you those principles and if you did, it depends whether they knew what and how to teach you and this is another reason why **this society is going down**. It all starts from childhood because the adult you are now is strictly connected to your childhood. But, if you were as "lucky" as to have a proper family, this may also be an issue because the majority is not like you, the majority does not have principles, they have **needs to be satisfied by any means**, and if you try to fight them, you might not succeed because you represent the minority.

I also base my categorization, it is mine because the first two scientists did not have in mind the types of human beings when they made their classifications, on what examples I have been involuntarily offered by the society I live in. I say involuntarily because I was the one to observe and draw conclusions about them (it is a kind of hobby for me, not to pry, but merely analyse some obvious situations). So, I will begin with the **superego** category. From all the examples I have observed, I can draw the conclusion that money and position do not give people the ability to think at a higher level. That is because I did have certain discussions with some of the people who have certain advantages (financial and others) and I have found myself in the position of not getting through to them some concepts, values or ideas (sincerity, fair play, honesty, respect for the one who deserves it, not for the one who has the money to buy it) because these were, for them, "things" which are not profitable and are therefore useless. At the same level, I had the surprise and destroy of my prejudices when I noticed that some people, even if they live, eat and dress poorly are not as poor with the mind as I supposed they may be. I was ashamed of myself with my prejudices when I saw that those people behave and think on an even more higher level than that on which I and some others are proudly behaving and thinking (because with the thinking we all are good, but with the practice we have to work some more by putting the ego aside). For the middle category, that of the **ego**, we can all think of examples because these are the kind of people who know that the **id** means the "lowest" and that the **superego** means the "highest" and they choose not to tend to any of these completely and just keep a balance, constant plain equilibrium. For the "lowest" category of people I have a conclusive example and this example may take place even as you read this essay: the husband (father) arguing with the wife (mother) in front of the child who is crying, the argue turning into the beating of the wife which then turns into the killing of the wife and then the suicide of the husband, all these in front of the now orphan child who is crying.

Anyway, the people belonging to the "lowest" category are

beginning to dominate this world and it is difficult to be a human being who belongs to the “highest” because this phenomenon has almost become general, **but** if you have hope and strength and you can persevere, I guarantee you that you can succeed in getting where you want and, most important, using the proper means. I warn you, it is a tough path, but if you want to do the right thing, it is worth it. This is because if we give up our principles and values, there is nothing left of us, we can consider ourselves to be some pieces of flesh which, in order to keep life in it, are capable of going to the “lowest” level. No feelings, no moral values, no principles, mere stepping on whoever gets in the way in order to reach a **selfish goal**.

I have given you the way things are and the way people are in this world of ours and hoping that it has drawn a bit your attention, I leave you this question to ponder upon:

Where to?



Good-bye

Icy clouds are fluttering
Your look that is lying to me
You didn't say you had an adventure
With one that seemed obedient.

Flowers of contempt are appearing
In my thoughts that stealthily are coming.
They are coming and disappearing
And I forgot what you promised to me.

Petals of bad gestures,
We let them play their game.
Moments of quiet love,
They shouldn't happen anymore.

Gems of good-bye
That's all that's left.
I leave you, you're not my owner.
You cheated on me with no shame.



It's raining inside of me

It's raining inside of me
I can't find words to tell you.
It hurts me and I madly try
To talk to you.

It's raining inside of me
I can't touch the moon from the sky
The life that I live seems a failed mystery
I feel like crying.

It's raining inside of me
You don't understand and you're holding me to
your chest.
I would like to end and start
A better life.

It's raining inside of me
Don't look into my tears
And not even into my hands, they hurt me too.
I'm crying. I can't abstain.



Listen

Listen to the hour.
You'll see that she's talking to you.
You'll understand time.
Then life.

Listen to the sky
Nothing is perfect
But life. Now you found out
The infinity.

Listen to the earth
That is intensely breathing death
And through your hair is breezing gently
The wind.

My Experience as an Erasmus Student in Bacau

Antoine Pastou



When I decided to come to Romania, my first goal was to discover a country which I did not know at all. I wanted to discover a new culture and see something different from France. To be honest, since I had never traveled before,

living in Bacău during almost one year was a goal by itself; in fact, it was even a kind of challenge. I was interested in the possibility of changing my everyday life for one year, my habits, what I used to see, or even what I knew. So, I came to Bacău expecting to live a really new experience which would remain stuck in my mind and which I could remember for long. At that time maybe I did not really know what it meant. I came to live something else. And I did.

I am really satisfied with my experience, because I saw many things that allow me to evolve. I discovered another system of education which is quite different from the one we had in France. And so it allows me to consider education in a different way. Being an Erasmus student enabled me to travel to countries I could not imagine I would visit. I met interesting people of different nationalities. These meetings offered me the possibility of confronting and considering different points of view concerning life, habits or even knowledge. I believe all those new experiences changed me. I learned a lot about subjects I did not know at all, and I even learned a lot about me ...

So, if I should evoke my experience according to what I lived in Bacău, I would say that, being an Erasmus student is an amazing experience which offers you a lot. You have nothing to lose by experiencing such a life. Anyhow, when you leave the country that “adopted” you, you are filled with completely new ideals. This Experience is a good way to enlighten you and to become a new person.

My Romanian Experience

Marguerite Pinault

As a third year student in English, I chose to go for my Erasmus year in Romania. At first sight, this choice can appear quite weird for the study of English. Fortunately, I had the opportunity to meet teachers and students who knew Romania and had even been there in Bacău as Erasmus students, and I definitely took the right decision.

After one month in Cluj, where I learned the basics of Romanian, I was warmly welcomed in the University of Bacău. What was of most interest was to discover new methods and techniques to learn English, and I very much appreciated that all the classes were in English and only in English. With the help of the teachers, we managed to understand this new system.

Besides this, what I will remember from this year cannot be summed up in a few lines and if you have one year of free time, maybe I could tell you. I could tell you that I met as many interesting people, I saw as many places and had as many enriching experiences

as one could have in one life. Sadly, this is time for us to come back to France. But I can tell you this: I’ll surely be back and I’ll bring all my family to discover Romania!

My Erasmus Year in Bacau

Margaux Duval

I decided to come to Bacau for my English studies because it seemed to be a good opportunity to discover a completely different country. And I was very pleasantly surprised when I arrived. New landscapes, new horizons, new language – we had to adapt to this unknown country. And I did what I could, but because I do not speak a good Romanian, I encountered some difficulties of communication in my everyday life.

I also wanted to take advantage of my year here to enjoy as much as possible the chance to travel and to know better the history and culture of the Romanian people, and I did!

What is important to point out is that we were welcomed warmly here in Bacău. The teachers, the coordinator, the Erasmus responsables helped me not to feel lost here. Besides, the city and the university are small, so I’ve never felt lost here, always seeing faces I knew. But sometimes I also felt like missing my country and my family. I also missed the fact that back home I could express myself easily in my language when I wanted to ask something in a shop. It is very frustrating not to be able to communicate and also not to be understood.

So yes, I had some hard times, but what I will remember from my year here in Romania is all the people I met, all the discoveries that I made during this short period, that I would have never had if I had stayed in France!

So, mulțumesc, Romania! I’ll come back!

My Erasmus Experience

Camille Pernette

The past four months were very enriching for me, from a social and cultural point of view. I learned a lot about the Romanian history and culture while traveling around Romania, meeting people and visiting cities. Thanks to the Erasmus exchange, I had the chance to spend a long time in the same country and meet other foreign students.

One of my regrets is that I did not have the chance to get closer to the Romanian students and to create a relationship that would last even back home. I think this is mostly because we followed different classes and we were not all the time with the same students of the same year. And being a group always makes it harder.

During the last month of my Erasmus experience, I taught French songs in a kindergarten in Bacău. I really enjoyed it and I hope the next Erasmus students will go on with this project because it is very rewarding for both the kids and us.

I really had a good time in Bacău, studying English and experiencing the mixed blessing of living in a foreign country with a language I didn’t know before.

My Experience in Bacau

Laurie Mouret

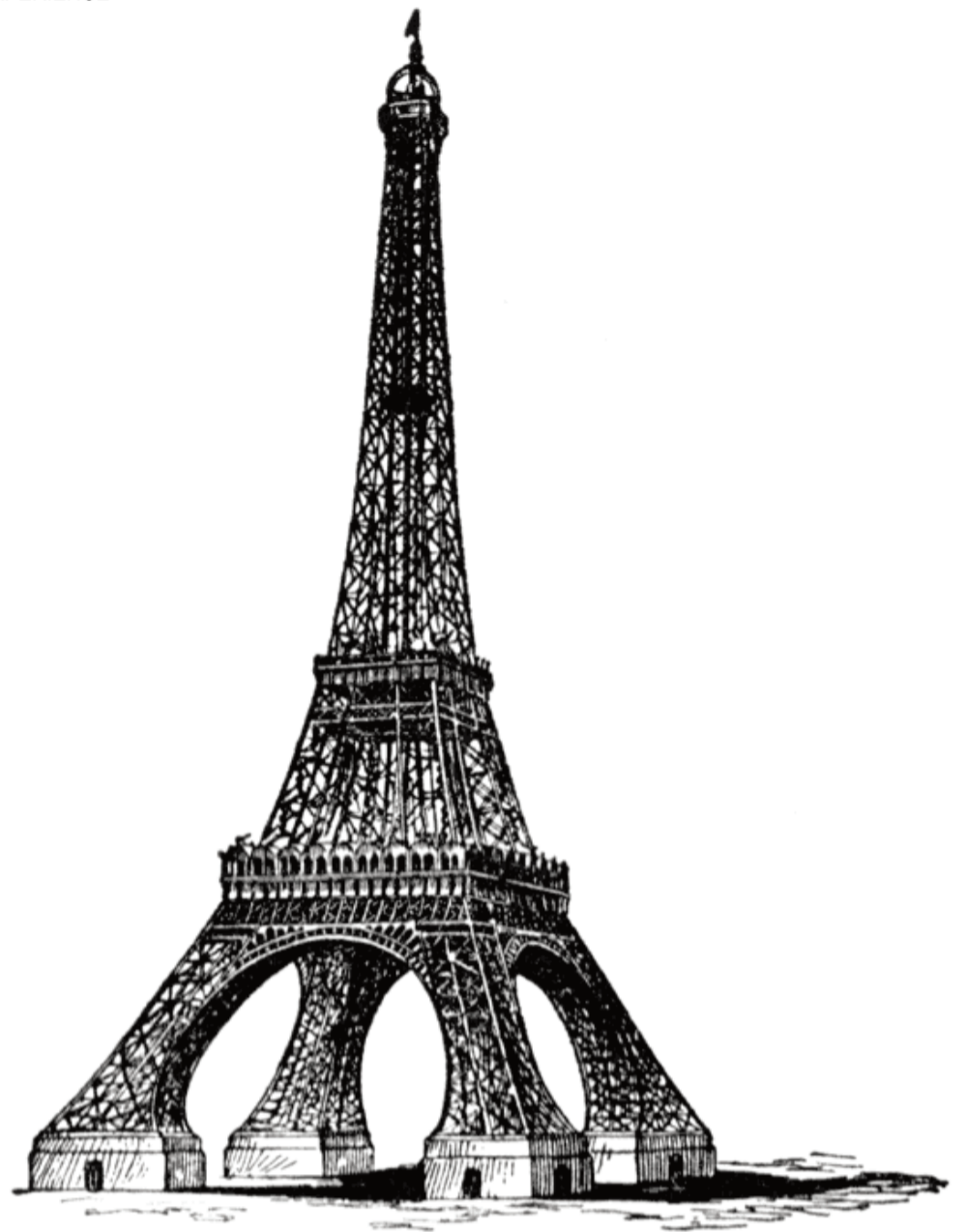
I chose to be an Erasmus student in Romania, a fact which raised many questions among my friends, such as “why Romania?”, “you don’t speak the language” and so on.

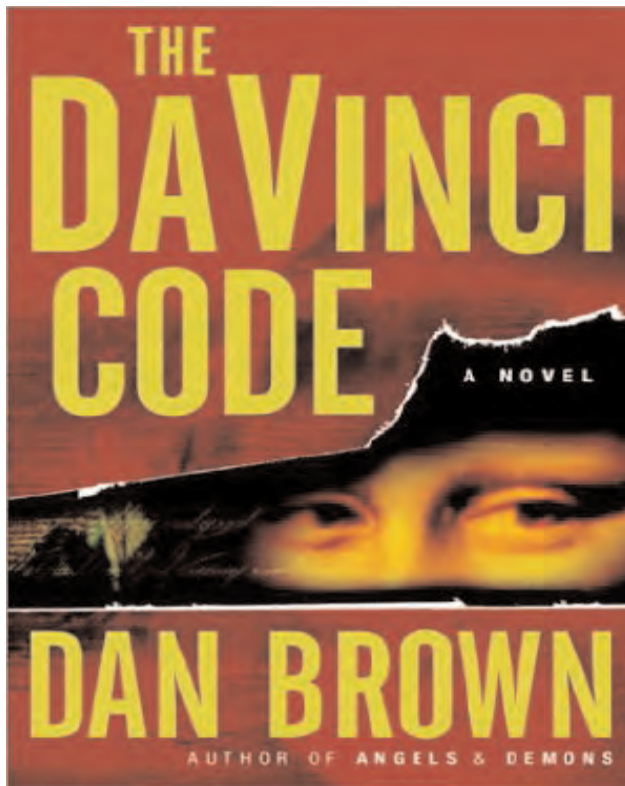
I chose Romania because we are still prejudiced against Eastern countries and most people still tend to associate them to communism. I wanted to prove it wrong to my friends, but first of all I wanted to leave France for a country I didn’t know, to get to know a new culture.

Bacău is certainly not the best city, but the people at the faculty were very friendly and helpful. We also had the chance to travel a lot across Romania and we got to discover in what a beautiful country we have been living for this current year.

We got acquainted with some Romanian students from our classes, but I must admit that we spent more time with the Erasmus group, that is to say the Spanish and the French. But it is also part of the Erasmus experience, and we shared a lot together, which makes this year very special for each of us.

Coming to Romania enabled me to learn a new language, to discover a new culture, and finally to grow up a bit more, I think. And even if my stay comes to an end, it is certain that I will come back again, to share the beauty of this country and of these people with my family and friends.





Brown, Dan, *The Da Vinci Code*, 1st edition, March 18, 2003, New York, Doubleday Publishing Group, pp. 454.

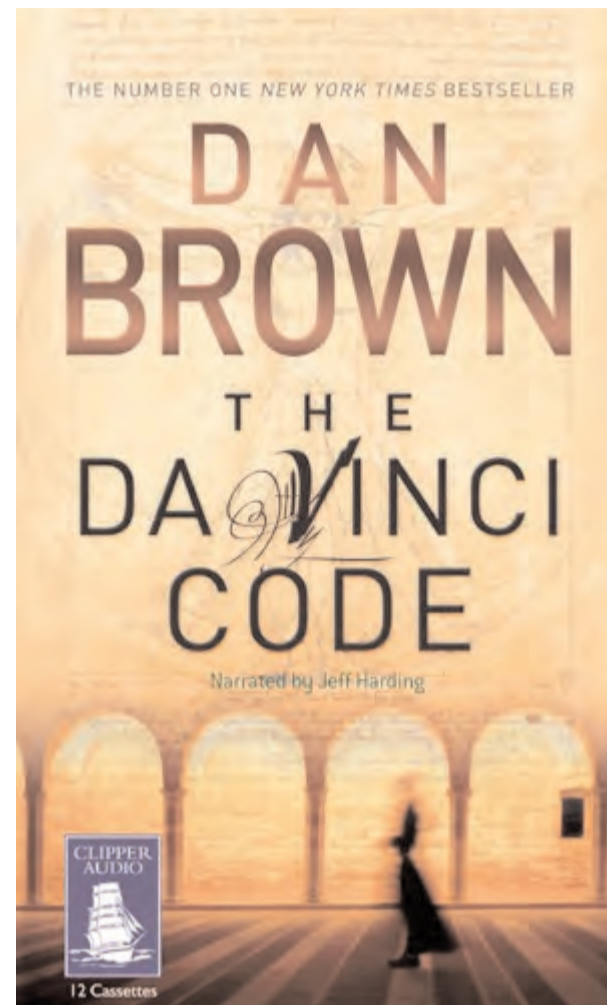
Geanina Căzănel
History, II

The Da Vinci Code is a mystery-detective novel written by Dan Brown. It contains an introduction where the author offers information about the Priory of Sion and Opus Dei, it continues with a Prologue, then with its 105 chapters and it ends with an Epilogue.

The action of the novel follows Robert Langdon as he investigates a murder in Paris's Louvre Museum and discovers a conflict between the Priory of Sion and Opus Dei over the possibility of Jesus Christ of Nazareth having been married to and fathering a child with Mary Magdalene.

The part with the secret of the Holy Grail is the most fascinating part of the novel. In the novel, Leigh Teabing (a British Royal Historian who knows everything about the Holy Grail) explains to Sophie Neveu (the main female character of the novel) that the figure at the right hand of Jesus in Leonardo Da Vinci's painting of "The Last Supper" is not the Apostle John, but actually Mary Magdalene. According to the book, Mary Magdalene was the wife of Jesus Christ and was pregnant with his child when Jesus was crucified. The absence of a chalice in Leonardo's painting indicates that Leonardo knew that Mary Magdalene was the actual Holy Grail and the bearer of Jesus' blood under the form of the child she was carrying. Leigh Teabing goes on to explain that this idea is supported by the shape of the letter "V" that is formed by the bodily positions of Jesus and Mary, as "V" is the symbol for the sacred feminine. The absence of the Apostle John in the painting is explained by the fact that John is also referred to as "the Disciple Jesus loved", a code for Mary Magdalene. The book also notes that the colour scheme of their garments is inverted: Jesus wears a red blouse with a royal blue cape; John/Mary wears a royal blue blouse with a red cape, perhaps symbolizing two bonded halves of marriage.

In my opinion, *The Da Vinci Code* is a very interesting book. A thrilling, exciting reading, the story also adds a sense of mystery which fascinates every reader. Another aspect that was of real interest to me was that, in the novel, a lot of historical symbols are presented. Of course, there is a thin line between reality and fiction here, but the action really captivated me and I think that this book deserves to be read by all the people who are interested in history – the history of ideas, the history of religion, etc.



NEW WORDS

ENRICH YOUR VOCABULARY

Silvia Buga
E-R, I

DEBAPTISM *noun*

= a formal act in which a person officially rejects their baptism (=a ceremony in which someone is touched or covered with water to welcome them into the Christian religion).

Background

Debaptism is of course a noun derivation using the productive prefix *de-* meaning 'remove' or 'opposite', as in e.g. *decaffeinated*, *decentralize*, *deforestation*. There is also plenty of evidence for a corresponding verb **debaptise**, usually occurring in passive form as in *be/get debaptised*, and with an *-ize* spelling variant (i.e. **debaptize**), which can be used in both British and American English. Both noun and verb also regularly occur in hyphenated form, i.e. **de-baptism**, **de-baptise/de-baptize**.

The word *baptism* is from Middle English (11th–15th century), via ecclesiastical Greek *baptismos* meaning 'ceremonial washing'.

NIGHTHAWKING *noun*

= the illegal activity, usually at night, of using metal detectors to look for very old and valuable objects in areas where you do not have permission to search, and of stealing any objects that you find.

Background

Though the terms **nighthawking** and **nighthawk(er)** have hit the spotlight in the context of the recent survey, the concept first emerged in the early 1970s when metal detecting (using special electronic equipment to locate buried coins and other metal objects) became a popular hobby.

The use of *night* is self explanatory, and *hawk(-ing/-er)* is used metaphorically to convey the predatory nature of the activity. It's possible that the noun *hawker* and related verb *hawk* also connect, referring to (a person engaging in) the activity of selling goods informally in public places.

QUANTITATIVE EASING *noun*

= when a central bank creates a supply of new money to put into a banking system which is in serious difficulty.

Background

Though it's unclear when the expression **quantitative easing** was first used, it certainly dates back to the beginning of the noughties, most notably when it was used by the Bank of Japan to combat domestic deflation in the early 2000s.

In the phrase, *quantitative* is used to refer to the idea of 'involving amounts' (of money), and *easing* refers to the desire to 'reduce' (ease) pressure on banks. The adjective *quantitative* has a spelling variant, *quantitive*, and so there is some evidence for a corresponding variant *quantitive easing*.

The adjective *quantitative* is conventionally contrasted with the orthographically similar adjective *qualitative*, meaning 'concerning quality'. We therefore often talk about a *quantitative analysis* (an analysis which places emphasis on amounts) as opposed to a *qualitative analysis* (an analysis which is based on quality). Following this pattern, there is also some evidence for the phrase *qualitative easing*, which refers to a change in the kind of assets held by a central bank, usually towards less liquid assets (assets less easily exchanged for cash) or riskier assets.

TEXT-WALKING *also* TEXTWALKING *or* TEXT WALKING *noun*

= 'The brain's ability to take on several activities at once makes **text-walking** possible, researchers say, but it's a delicate bal-

ancing act. All it takes is one unexpected disruption to turn a **text-walk** into a garble-stumble ...'

Background

Text-walking is a classic example of a new compound filling the gap in the lexicon for a concept emerging from the impact of new technology on daily life. On the same theme, there's also some evidence for use of the expression *read-walking*, referring to the practice of reading (the paper, a novel) whilst walking along - people who do this are correspondingly described as *read-walkers*. Both expressions seem to take inspiration from the established compound *sleepwalking*, which refers to the practice of walking around (and sometimes doing other things) whilst asleep. In the same domain, another expression now used in US English is *DWT*, an abbreviation for *driving while texting*. This follows in the footsteps of the more informal *DWY* (*driving while yakking*), an earlier by-product of the mobile phone era.

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TIPS FOR STUDENTS**HOW TO DRAFT A PLAN FOR A RESEARCH PAPER**

PhD assist. Mihaela Culea

TIPS FOR STUDENTS**HOW TO DRAFT A PLAN FOR A RESEARCH PAPER**

“How shall I start?”, “What shall I write in my paper”, “How shall I end?”, these are common questions for most of our students when it comes to elaborating a written paper or even an oral presentation. But during our literature or language seminars we always encourage our students to make this task easier and less tiresome, first of all by drafting a plan of their work which should include: an introduction with an argumentation for their choice of topic, some definitions and other theoretical preliminaries for the concepts employed, and then the main body of the paper, where various aspects of the topic are analysed (and which have to echo the words and syntagms in the title). Obviously, this body of the paper differs with every document/ essay depending on the very topic approached. Finally, there should always be some conclusions to sum up the ideational process of the previous stages of writing and analysis. But you should not forget to include a bibliography containing the titles you have studied in order to make your investigation look scientific, systematic and methodical.

Below you can find two examples of such paper plans and the entire articles developing these plans can actually be found within the Students’ Research section of the journal. They were devised with great care and yet there is also room for improvement so we are not suggesting that they are picture-perfect or compulsory models; but they can guide other students like you to work out a proper plan for your future research.

**I. THE RELIGION-SCIENCE CONTROVERSY
IN DAN BROWN’S “ANGELS AND DEMONS”**

Elena-Roxana Popa ,
Alexandra Chetran
R-E, I

I. Introduction

- I.1.** Dan Brown - a controversial writer
- I.2.** Definition of concepts: religion, science, etc.
- I.3.** The continuous dispute between religion and science

II. Science and religion, enemies or components of the same puzzle

- II.1.** Real facts in Dan Brown’s book
 - II.1.1.** Antimatter
 - II.1.2.** Illuminati
 - II.1.3.** C.E.R.N
 - II.1.4.** The Vatican
- II.2.** Between Genesis and Big-Bang
- II.3.** Leonardo Vetra: faith vs. reason

III. Conclusions

- results of the science-religion controversy

**II. MAGIC AND REALITY IN ALICE HOFFMAN’S
“THE ICE QUEEN”**

Alexandra Sion ,
Carmina Benchea
E-R, I

I. Introduction

- I.1.** Argument
- I.2.** Defining Concepts: magic, occult practices, magic tricks, reality, realism.
- I.3.** Magic vs. Realism

II. Alice Hoffman: creating a new type of novel

- II.1.** A Short Biography
- II.2.** “The Ice Queen”
- II.3.** Symbols in “The Ice Queen”

III. Magic as a disturbing factor

- III.1.** Psychological impact
- III.2.** Psychological consequences of the thunder strike
- III.3.** Relationships between characters

IV. Conclusions:

- the implications of the connection between reality and magic in one’s life.

CAPTIVATING CHILDREN'S ATTENTION AT THE BEGINNING OF THE LESSON

Adriana Preotu
E-R, III



The children's first year of school is one of the most important years from their life in school, but the passing from kindergarten to school has to be quite smooth. Things such

as music, colours and games will always be used during the learning process, especially in the first two years of school. It is of highly importance to start each lesson in an original manner in order to draw the pupils' attention. When they notice that the lesson starts in a pleasant manner, the pupils will be more enthusiastic about participating. A warm up activity in a class of young learners can last up to ten minutes, enough to get the pupils into the right state that the English class requires. In the first two years of school, English focuses on pronunciation, intonation, spelling, on ways of helping the pupils use English language in a natural manner. The best way of succeeding in doing this is by using songs and poems. The next two years focus on vocabulary and grammar, put in practice. There are specific activities, having the shape of a game, to which young pupils react very well, but none of them is as important as the warm up activity. The way in which the lessons start will decide how the whole class will be, so the teachers need to pay a lot of attention to it.

There exist fun and short games that can be used when starting a lesson and the teacher can let the tape - recorder play a song, in a lower volume during classes, to make the atmosphere more pleasant. One example of this sort of activity is to set a pupil in front of the class on a seat. The other pupils will have a certain time to think of some questions to ask the pupil in front of them. The trick is that the pupil is not allowed to use "yes" or "no" when answering. Each pupil has to take this seat for 30 seconds and then change positions with another one.

When first introducing this warm up activity, the teacher can choose the students who are less shy and then pass to the other ones.

Because surfing on the Internet is one of the most used methods of spending free time, the teacher can apply a version of it to the young learners. The pupils will have a piece of paper in front of them and a pen. The teacher can ask all of them to start with the same thing "How are you today?" for example. Then the teacher will collect the sheets of paper and give them to other pupils. The idea is to mix them. The pupils will answer and then pass the sheet of paper to the teacher who will give it to another pupil. The pupils will have a conversation in the style of a chat room, but they will all participate.

Vocabulary is very important for the English learners and a method to check if they have learned the words given during class, is by beginning the lesson with a word game. Depending on what the topic the teacher wants to check, he/she can give one word to the pupils and ask them to give another word by using the last letter from the teacher's word. It is important to give time to young learners to think during this activity. They will not feel it as a test, but like a challenging game.

Other way to test vocabulary is by using the famous hangman. Extra instructions will be written of the blackboard, for young learners to guess the words. They will see the game as a very easy one, but in fact it requires them to activate their background knowledge. It is also a spelling exercise.

Spelling can be tested by means of other interesting warm ups. For example the teacher can write the letters of the alphabet on small pieces of paper. The most common letters should appear on more pieces. Each pupil can have a number of letters. Then the teacher can ask them to make up certain words by using them. The teacher can give a topic such as food or he/she can ask the pupil to make as many words as they can make in a period of time, one minute, for example.

It is easier to work with young learners if they have direct eye contact with the teacher and with each other. A way of controlling them is by setting them in a circle. An appropriate game that will prepare them for the lesson in this position is the following one: the teacher will whisper one word, in the mother language, to one of the pupils. The pupil will have to whisper the same word but translated into English to the next pupil. The next pupil will pass it on in the mother language, the next one in English and so on. The last pupil will say it aloud. The purpose of the game is to enrich interaction in the classroom in a controlled manner.

Young learners enjoy drawing so the next activity can be very effective. The pupils will listen to different songs and draw what the songs transmit to them. From time to time the teacher will stop the music and change the pieces of paper among pupils. When music starts again, the pupils will have to continue the drawing in front of them. This is a good way for pupils to learn to work with each other and to express their thoughts and emotions through drawing.

Other challenging warm up can be done with the use of realia. The objects can be hidden in a box, or wrapped. If they are in a box the teacher will show only one part of them to the pupils and if they are wrapped, the pupils will guess the object by feeling it. The teacher can help the pupils by asking different questions. The answers will be hints in finding out the object. To be easier for the teacher to guide the pupils, the objects can be wrapped in different coloured paper.

The teacher can start the lesson by writing a sentence on the blackboard, but each word is under the other one and in the wrong order. The pupils will have to place each word in its place. To make it more fun, the teacher can use special commentary and each word can be personified.

The positive aspect about using this sort of learning strategies is that pupils will learn faster, but they will remember easier and for a long time, because they can make associations with objects and facts from the reality outside the school environment. Games and songs will appear as a fun way of spending time, but they are strategies through which they learn elementary things in a controlled and disciplined manner. Starting the lessons by using them will create first of all, a pleasant atmosphere in the classroom; secondly, they will help the teacher keep things under control and fulfil the objectives set for the lesson; and, more important, it will get the pupils to participate actively to the lesson, show enthusiasm towards what will be taught, practice their pronunciation and communicate with the others. In fact, what seems to be only a game or a song is a very good learning strategy.

Maintaining an active and dynamic atmosphere during class

Young learners cannot remain focused on an activity for a long time. They need diversity and challenges because language learning



is a very difficult job. Games and songs remain the only means through which the teacher can make sure the pupils will accumulate knowledge in a relaxed and controlled manner. It is important that games were present not only in the warm up morning but during them as well.

These games are a means through which the pupils practise the language, not only by using the English words, but also by using them in full contexts with the right intonation. It is not a problem if the pupils do not know all the words in the song, the teacher can use gestures at each line or can bring cards. It is important that English is being used during classes as much as possible.

An example of a game through which pupils get to reinforce things such as the days of the weeks, the name of the months or numbers is by setting them in a circle and each of the pupils will say one of the names. It is a simple exercise during which the pupils simply practice pronunciation and revise words. To make it more interesting the teacher can establish a certain rhythm for the words to be said, starting from a slow rhythm then getting it faster and faster. Each child has to have the opportunity to speak, so sometimes the words will be repeated, but by means of repetition the pupils will remember the new words better.

Another activity that can be performed during the lesson is to make up right sentences. The teacher will write on the blackboard the beginning of some sentences, then divide to pupils the pieces of paper on which the rest of the sentences are written. Pupils will have to match them. This exercise is good for practising writing and it can be done also on teams or pairs if the number of pupils is larger.

A creative activity is that in which the teacher divides the class into groups and asks a member of each group to come in front. The rest of the group will receive a note on which a word is written in bold letters and other 2 words under it. The group has to give hints to the one standing in front in order for him/her to guess the word written on bold, without using the other two words on the note.

In English there exist words and expressions that are used only with special prepositions. A useful activity is to give the pupils words about themselves in which the prepositions are missing. They will have to fill in the blank spaces. By relating reality with English classes pupils will remember it easier.

Story telling is an activity that is very common in teaching to young learners. To make it more interesting the teacher can ask each student to give a word, one by one, write them on the blackboard and create a new story in which all pupils will participate. There can be rules such as the mentioning of the same word twice is not allowed and the teacher can orientate the pupils in order to have sentences with meaning. The teacher can say things such as "The name of an object/animal", "a place"/ "a date".

Sometimes small children can prove to be very noisy. Although children are expected to make noise during classes, the teacher needs to have control over them. Some helpful activities that can be performed to succeed in achieving this is that the teacher starts doing different gestures such as touching his/her several times then cover his/her mouth. The pupils will begin to copy him/her, one by one. They will find the gesture intriguing and will certainly draw their attention. Another activity meant to make the

pupils stay quiet is by asking all of them to close their eyes. The teacher will then go to one of them and ask him/her to open the eyes and show him/her a funny face. The pupils will "pass" the face on to the one standing next to him/her. The game will continue until the funny face "reaches" the last pupil who will show it to the whole class.

It is important that during these activities the teacher gets involved along with pupils. They will copy the enthusiasm and the activities will be more successful.

When asking the pupils to move from one place to another, or to move the materials the teacher can put the words on lyrics. The same as in the case of the songs from warm up activities, the songs can be on any tone. The importance lies on the effect produced and the result rather than on the tone or rhyme. Songs are useful because they repeat the words and in order to remember them, children need to hear them many times. The connection that the children make between reality and the things learned during school will not only help them use language easily but also use it outside the classroom. Parents should be informed about the importance of games and songs during English classes, because some of them may be surprised when hearing their children say things such as "I played today at school".

Games are also very motivating and by using them during English classes, the teacher will be able to control the activities of the pupils and make sure they remain with certain knowledge at the same time. The first years of study are one of the most important in a person's life and games and songs will make a good memory about this period, later on. The effect will be that pupils will come to school with a pleasant feeling and they will be more willing to learn new things and be a part of the activities.

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Hyde Park - London

Alexandra Sion E-R, I To the east of the Serpentine, just beyond the dam, there is London's Holocaust Memorial.

Hi everyone, my name is Alexandra and today I will be your guide. The place we will visit today is Hyde Park.

Hyde Park is one of the largest parks in central London, England and one of the Royal Parks of London, famous for its Speakers' Corner. The park is divided in two by the Serpentine (a recreational lake).



The Serpentine, looking east from Serpentine Bridge

The park is contiguous with Kensington Gardens; although often still assumed to be part of Hyde Park, Kensington Gardens has been technically separate since 1728, when Queen Caroline made a division between the two. Hyde Park is 1.4 km² and Kensington Gardens is 1.1 km² giving an overall area of 2.5 km², making this park larger than the Principality of Monaco, but still smaller than New York City's Central Park. To the southeast we can see the Hyde Park Corner. Although, during daylight, the two parks merge seamlessly into each other, Kensington Gardens closes at dusk but Hyde Park remains open throughout the year from 5 AM until midnight.

Once in Hyde Park, you should not miss visiting Speakers' Corner, an area where public speaking is allowed.



Speaker's Corner on a busy Sunday

South of the Serpentine is the Diana, Princess of Wales memorial, an oval stone ring fountain opened on 6 July 2004.



Diana memorial



The Holocaust Memorial

A magnificent specimen of a botanical curiosity is the *Weeping Beech*, *Fagus sylvatica pendula*, cherished as "the upside-down tree".



This is the magnificent Upside-down Tree, *Fagus sylvatica pendula*.

This was all for today, I hope you enjoyed my company. Thank you for coming and I look forward to meeting again in other presentations. Have a good day.

* <http://www.wikipedia.com/>

* <http://www.britannica.com/>



**PhD Professor Adriana-Gertruda ROMEDEA
DEAN OF THE FACULTY OF LETTERS
THE FRENCH DEPARTMENT**

Her hobbies are:

- Reading
- Playing the piano
- Driving
- Gardening
- Travelling

Her principles in life are:

- Win one's trust by trusting the others!
- Be responsible for your actions!
- Guide your life according to clear objectives!
- Invest in people with a valuable personality!
- Have realistic dreams!
- Start from the very beginning if you must get to a higher level!

Some pieces of advice :

- Do more than it is expected from you!
- When you are overburdened with hardships, do not look back for too long.
- Do not waste time on useless things, either in your personal life or in your career.
- Live the present moment as if it were the last!



**PhD Associate Professor Elena BONTA
HEAD OF THE DEPARTMENT OF FOREIGN LANGUAGES AND LIT-
ERATURES**

Her hobbies are:

- Reading
- Travelling

Her principles in life are:

- Correctness
- Honesty
- Perseverance

Some pieces of advice :

- Be yourselves!
- Make someone happy everyday.
- Don't let any hardship or failure prevent you from pursuing your goals in life!

CROSSWORD: GEOGRAPHY WORDS

A LITTLE BIT OF FUN

Planet of the Shapes

by Dave Fisher

1	2	3	4	5		6	7	8	9		10	11	12	13
14						15					16			
17						18					19			
20				21					22					
			23				24	25						
26	27	28			29						30	31	32	33
34				35			36		37	38		39		
40							41				42			
43				44					45					
46			47			48		49			50			
			51	52	53					54				
55	56	57						58				59	60	61
62							63	64				65		
66						67					68			
69						70					71			

Across

- 1. Lion food, perhaps
- 6. Big sitcom of the 70s
- 10. Restaurant VIP
- 14. Like some seals
- 15. Pelvis parts
- 16. One due to get something
- 17. Shapely part of London
- 20. Word on a keyboard
- 21. A little in Lyons
- 22. Tank top
- 23. Abrasive material
- 26. Spring
- 29. Kind of gin
- 30. Croat's relative
- 34. Mineral salt
- 36. Declaration
- 39. Feel rough
- 40. Shapely part of the Atlantic ocean
- 43. It may be inflated
- 44. Chromosome content
- 45. Parts of oarlocks
- 46. ___ Anderson ("Rose Garden" singer)
- 48. ___ La Douce (Shirley MacLaine role)
- 50. Fly fisherman's apparel
- 51. Ethiopia, formerly
- 55. Capital of the Bahamas
- 58. Command to an attack dog
- 59. Word of disgust
- 62. Shapely part of the globe
- 66. Color for the San Jose Sharks
- 67. ___ En-lai
- 68. Baseball legend, Ryan
- 69. Holds
- 70. Top notch
- 71. Provokes

Down

- 1. Epsilon follower
- 2. Noble
- 3. Dennis the Menace was one
- 4. Dict. or ency.
- 5. Remodel
- 6. ___ de Cervantes
- 7. In the style of
- 8. Title for Paul McCartney
- 9. Must
- 10. Boors
- 11. Detect, in a way
- 12. Van Morrison's motherland
- 13. Worry
- 18. Area sheltered from the wind
- 19. Quid pro ___
- 23. Like a lot of email
- 24. Thieves
- 25. Sport
- 26. It's sewn onto garments

- 27. Dirge
- 28. Home of the 'Soap Box Derby'
- 31. It could be bald
- 32. Agitates
- 33. Beatified
- 35. Move a mattress, say
- 37. April 1912 name in the news
- 38. Word of triumph
- 41. Cuckoos
- 42. Popular PBS program
- 47. Resonating consonants
- 49. A bad shot in billiards
- 52. Cheers, for example
- 53. Joshua tree
- 54. Decoration
- 55. Grp. formed in 1950
- 56. Once more
- 57. Kenton or Laurel
- 59. Univ. with most NCAA championships
- 60. Big name in bags
- 61. Layers
- 63. Co-winner (with Kissinger) of 1973 Nobel Peace Prize
- 64. Kind of atom
- 65. Milne character

