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CONTENTS

5

THEORY, HISTORY AND LITERARY CRITICISM

When the East Meets the West: Literary Interference and Cultural Transfer

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Abstract:
Our contribution focuses on literary interference and cultural transfer the processes and contributions of dialogue in the field of literature between the Arab-Muslim world and Europe and, more recently, from the Middle Ages, between the Arab World and the West. We show how these cultural universes have mutually fertilized over the centuries. We start by defining the theoretical framework in which the main questions raised by these exchanges are registered and what they teach us about the links between the cultures that produced the works concerned, and continue with the importance of literary borrowings seen as cultural exchange currencies. As an outstanding example we have chosen *Kalila wa-Dimna* and the *Arabian Nights* to demonstrate the circulation of classical literary sources in the Arabic language, and bring arguments in favor of the benefic encounter of Western literatures with the Arab world.

Keywords: Arab, cultural exchange, Divine Comedy, literary interferences, Kalîla wa-Dimna, One Thousand and One Nights, translation

1. Introduction: On Cultural Exchange

Like literature, literary criticism is part of history. This is why it is necessary to stand out here from the grid which has traditionally served, since the 19th century and sometimes even today, to account for the circulation of works in terms of the linear influence of a work A, born in a C1 culture, on a work B, later born in a C2 culture. Taking the two works as a closed space, this representation of cultural exchanges considers that there has been an "influence" of work A on work B, when it considers that B has drawn part of its material (generic characteristics, themes, characters, general architecture, stylistic characteristics ...), or even its essence, in A. The time difference between the two works can be considerable or, on the contrary, very small, even almost nonexistent. From this perspective, A appears as the cause or origin of B and their links are generally understood in qualitative and evaluative terms, with aesthetic or cultural value judgments, explicit or implicit, in which the oldest work is usually considered the most original and the other as a

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more or less successful form of imitation. The fact that, for centuries, imitation has expressed admiration and benefited from a positive literary value is concealed, or otherwise devalued. And, if it happens, rarely, that we consider that the imitator surpasses his model, this approach is based on the presupposition of a literary deficit, punctual or structural, of culture C2, unfit to produce by itself renowned works. Few studies based on these premises escape the regrettable hierarchical classification of works and, therefore, of cultures.

Cultural exchanges, particularly in the literary field, are much more complex and would have everything to gain by being approached in terms of networks, as we are trying to do now. Looking at literature as a dynamic structure and not as an aggregate of inert and closed corpora, we quickly observe that the works result from multi-literary exchanges and that their authors are imbued with a considerable amount of data (from their own present culture or past, other cultures and various works) from which they voluntarily or fortuitously draw part of the elements which enter into the composition of their works. Even if one isolates, punctually, for research needs, a line connecting two works, it is generated by multiple variables and is part of a tangle of criteria without which it loses its meaning and its justification, as can be seen in the following example.

2. Borrowings as cultural exchange currencies

Jean de la Fontaine (1621-1695) and his famous *Fables* illustrate the dynamics of such a network remarkably and show that it is in no way incompatible with literary innovation and creation. *The Fables* of La Fontaine have links with *Kalîla wa-Dimna* (كليلة ودمنة), one of the founding works of Abbasid literary prose. We should mention that the Abbasid dynasty, founded by Abu al-'Abbâs al-Saffâh, reigned over most of the Arab-Muslim world from 750 to 1258. Its capital was Baghdad, whose role and cultural influence were essential between the 8th and 10th centuries. La Fontaine himself testifies in the "Advertisement" to the *Second Compilation of Fables* (1678):

> Here is a second collection of fables that I present to the public. I thought it appropriate to give most of them a slightly different air and turn than that which I gave to the first, both because of the difference in the subjects, and to fill my variety with more variety. work ... Only I would say, out of gratitude, that *I owe most of it to Pilpay, an Indian sage. His book has been translated into all languages. The locals believe it to be very old, and original to Aesop, if not Aesop himself under the name of the wise Locman*. A few others have provided me with quite happy subjects. (La Fontaine, 1874: 204; my translation, emphasis added)

La Fontaine's interest in Aesop's *Fables* is also known. It is usually said that the latter "influenced" his first collection of Fables and that *Kallia wa-Dimna* "influenced" the next. This double linearity impoverishes La Fontaine's works. He knew many other fabulists (whose works are, incidentally, tangled), read the stories written by great travelers returning from the East, such as Jean-Baptiste Tavernier (1605-1689), or François Bernier (1620-1688). In addition, a former seminarian, La Fontaine knew well the face of the ancient Orient reflected in the Bible, evoked ancient Egypt, Andalusia or Morocco, and borrowed certain themes from poems or folk tales translated from the Persian. His "imitations" are all new creations, inventions in which he defends his ideas and distills his critics. His Fables are therefore the living and original result of a fruitful dialectic between various sources, placed at the service of his creativity.

Obviously, it is not always easy, or even possible, to highlight all the criteria that form such networks. The fact is that we are often forced to work from concrete material data and, in the literary field, for ancient times, concrete material data are written texts. However, these texts are the end product and the refraction of complex and partially inaccessible processes.

Following the meanders of the circulation of literary works through the traces that they print on other literary works therefore implies to restore, as much as possible, the cultural context in which they were developed; but also, to follow in the texts as such, all the manifestations of literary material. Here again, the task is not simple: How to define literary material? Are we talking about themes, patterns, ideas, topics, characters, genres, structures or all of these? When will it be estimated that interference has occurred? From what quantity of common elements will we seek between two works links of proximity or affiliation?

These are not empty theoretical questions. These are issues, all the more delicate to examine since the coincidence that sometimes arises between two works is not always, nor necessarily, the result of their correlation, even less – it will be understood – of a unequivocal action exerted by the oldest on the most recent. More than once, this coincidence reminds us that the ontological questions that we face in our humanity often produce the same questions and, in many cases, the same answers. The difficulty of determining what literary material consists of and from what point it is a question of interference between two works finds a telling illustration with the quarrel, to which we will return, opposing the researchers as to the links between *The Epistle of Forgiveness* (*Resalat al-Ghufran* رسالة الغفران) composed by Abou al-ʾAlâ ʿal-Maʿarrî (أبو العلاء المعري, d. 1058) and Dante's *Divine Comedy*. A mention is necessary: Ma'arrî is an Arab poet and thinker, known for his

subversive ideas and accused of heresy. Original figure, he was vegan, lived reclusive and would have, according to some sources, converted to Brahmanism. In the *Epistle of Forgiveness*, the narrator visits the beyond and converses with many famous poets who have disappeared.

Tracing the course of certain works and seeing what impact they may have had on a culture that did not produce them, or on a particular author, is also to be interested in contact spaces and transmission procedures. Certain spaces, such as al-Andalus, are, in some cases excessively simplistic, designated as privileged spaces for intercultural contacts and listed as such. This focus, when it does not take into account the sometimes contradictory dynamics of cultures, leads to bias the role of the contact area studied, to obscure or minimize the function and role of other contact areas. However, the works circulate by several paths and the traces that they leave on their journey are not always those, reassuring, of the tangible text and clearly delimited by its materiality. A work like *Kalila wa-Dimna*, for example, enters Europe through several channels.

As for the transmission procedures, they are often limited to the activity of translation or the discovery of works in their original language. However, the transmission is not always first-hand and sometimes goes through third-party works, whether it is perceived as such or more underground. It also goes through orality channels forever lost for the past and only partially accessible for the present. Again, for the earliest period, al-Andalus played a decisive role. Yet, based on what we know, the famous translations by translators from Toledo or other translation centers in the 12th and 13th centuries were rather selective. Few of the great Arab literary works that have been translated into Spain. These texts, certainly known to the literate elite, who accessed them directly through the Arabic language, did not mobilize translators as a priority. The latter were mainly interested in the philosophical and scientific writings of the Greco-Arab heritage (in medicine, astronomy, astrology or mathematics) and in certain theological writings. If one is content to search in translations for the process of transmitting texts and if one limits oneself to a linear and unambiguous approach between two given works, one quickly ends up with errors of appreciation (some of which sometimes nourish closing speeches cultural). It therefore seems more fruitful and more relevant to speak, in the plural, of contact spaces and transmissions, rather than a contact space and transmission (in the singular).

We must therefore proceed with caution, bearing in mind that it is hardly possible, despite all the precautions taken, to strip of one's own culture and to completely exclude any aesthetic preference. It is a posteriori that we can take stock of the critical approach of our

predecessors and that our successors will, no doubt, take stock of our own approaches. We must also dispel the notion of "progress" from the literary field where it has no place, as we might have believed a few decades ago. Thus, towards the middle of the 20th century, the realistic novel and the short story appeared as the finished product of European literature. Their absence from ancient Arab literary production has led some to see it as a mark of intellectual retardation. Likewise, the absence in this same literature of theatrical works, when the theater had marked Greek and Roman Antiquity and then endured in Europe, seemed incomprehensible.

3. The Arab world meets European literatures: *Kalila wa-Dimna*

Contrary to what the acceleration of knowledge linked to the development of new information and communication technologies might suggest, literary works have been circulating since literature existed. Some famous examples will illustrate this phenomenon remarkably and confirm its great complexity. Ancient Arabic literary production is a body of works composed in the Arabic language by authors of various ethnic and linguistic backgrounds. In this sense, this production is already a multicultural melting pot and an original experience in the circulation of ideas and works, as the example of *Kalîla wa-Dimna* shows.

The fables of *Kalila wa-Dimna*, to which La Fontaine said he was grateful, find their source in the Panchatantra (or the five treatises), a Sanskrit work, probably composed around the 3rd century BC by a Brahmin monk, in order to perfect the education of three princes of which he was the tutor. He would have fixed in writing older oral traditions, whose origins would go back to those, immemorial, of civilization, and would derive from a founding Indian epic. The work illustrates the main principles which must govern and regulate all aspects of the exercise of power, through fables, most often animal, gathered according to the principle known as "enshrining": inside a framework story, one or more stories are nested within each other.

The circumstances under which the first translation took place, from Sanskrit to Pahlavi, were the subject of a story later integrated into the collection. According to a probable account, but whose historicity remains very uncertain, the king of Persia Khusraw Anushirwân (531-79) would have sent his doctor Burzoe to India to fetch *Panchatantra* and translate it. Burzoe, who sought the herb of life, pledge of immortality, understood, with the help of a Hindu sage, that this herb was *Panchatantra* itself. He then made a creative translation of it, adding part of its composition and other similar Indian fables.

13

The Pahlavi translation, which has been lost for a very long time, will branch out into two new translations: one, in Syrian, almost concomitant and kept in a single manuscript, has been the subject of an edition. The other, in Arabic, sealed the fate of the book. We owe it to the Arabized and Islamized Persian author, ʿAbdallah Ibn al-Muqaffaʿ (ابن المقفع, d. 756) who thus enabled this "ancient and vigorous multicultural hybrid" to pursue his destiny up to us and enter the universal literature. Ibn al-Muqaffaʿ died assassinated for reasons which divide the researchers. He is known for having adapted from Persian to Arabic, around the themes of power and the ethics of human relations, several famous works, including the fables mentioned here. A source from the ninth century, recently discovered, also attributes to him the first translation of the *The Arabian Nights* from Pahlavi into Arabic. He is said to have translated the fables for the Byzantine emperor Alexius Komnenus, by prefacing them with prolegomena of his composition.

A prominent figure, Ibn al-Muqaffaʿ belonged to the elitist circle of the first chancellery secretaries of the Abbasid Caliphate, in which literary prose was born. Author of briefs and treatises on ethics and conduct intended for princes or their entourage, he marked *Kalila wa-Dimna* with his seal, adapting it and inserting parts of its composition there. The avatars of time and the impact of oral transmission explain the innumerable variations between the preserved manuscripts. If the versions are sometimes very different, Ibn al-Muqaffaʿ, whose style is described as "easy inimitable", has been considered, for more than a millennium, as the symbolic father of the work. And, although it is unthinkable to claim to reconstruct any "original" (if such a text ever existed), the Arabic version of *Kalîla wa-Dimna* is a fundamental hinge of the world's literary heritage.

Kalila wa-Dimna must have known more than two hundred versions or adaptations, including many translations, free or faithful, in more than fifty different languages. Around 1080, the work was translated from Arabic into Greek by Simeon Seth. The Greek text was in turn translated into Latin, German and several Slavic languages. Shortly after, at the beginning of the 12th century, Rabbi Joel made a first translation from Arabic into Hebrew, which was translated into Latin by John of Capua around 1270. It was from this last Latin translation that most of the subsequent translations, except the most recent. At the same time, the Arabic manuscript used by Rabbi Joel was also translated into Old Spanish.

As for Jean de La Fontaine, he learned about our fables from the French translation of Gilbert Gaulmin (1585-1665), alias David Sahid of Ispahan and borrowed from them, for example, "The Cat, the Weasel and the Little Rabbit", "The Two Pigeons" or "The Tortoisee and the

Two Ducks", which will illustrate our point: In *Kalila wa Dimna*, drought pushes the two ducks and the turtle to move away from their place of residence; at La Fontaine, it's the taste for travel. But the spirit of the two texts is the same, as evidenced by this extract showing, by fable, the mortal risks that one incurs to want to speak too indiscriminately.

Another author who took advantage of *Kalila wa-Dimna* is the noble Castilian Don Juan Manuel (1282-1348) in *The Book of Count Lucanor*. The question is not without causing controversy between researchers. Some limit the impact on *Count Lucanor* of *Kalila wa-Dimna*, or other sources in Arabic, solely to the effects of a diffuse and imprecise cultural atmosphere. Without explicitly denying the contribution of Arab-Muslim culture to emerging Castilian literature, they strongly suggest its almost non-existence. Others claim, on the contrary, that Don Juan Manuel knew several sources in Arabic, which he would have read in the text, because everything leads to believe that he knew the Arabic language. What *The Book of Count Lucanor* certainly bears witness to is that Don Juan Manuel had at least knowledge of *Kalila wa-Dimna*. Thus, "example XIX" ("What happened to crows with owls") and "example XII" ("What happened to lion and bull") find their antecedents in the fables reported by Ibn al-Muqaffa.

4. The circulation of classical literary sources in the Arabic language

The divisions between critics of the sources of *The Book of Count Lucanor* are not always academic. They sometimes arise from an essentialist approach seeking a unique and exclusive origin for the works and, often, from the desire to obscure or minimize the contribution of the Arab-Muslim world to Western literature. Purely ideological intentions, especially in the context which is ours today, with the "clash of cultures" which some seem to call for, are set against the oldest historical realities. Three new examples will allow us to see how difficult it can sometimes be to disentangle academic discourse and ideological discourse.

First, there is the possible interference between *The Divine Comedy* and certain sources in the Arabic language, more specifically the beautiful hagiographic legends of Isrâ 'and Mi'râj or the *Book of Forgiveness* by Ma'arrî. A brief chronological reminder is essential. In 1919, the Spanish Islamologist Miguel Asin Palacios (1871-1944) published *La escatologia muslima en la "Divina Comedia"*, a work in which he tried to prove that the conception of the afterlife in Dante's work was influenced by literary myths, even Muslim theology, opening the way to a controversy that remains alive. According to Palacios,

15

Six hundred years at least before Dante Alighieri conceived his marvellous poem, there existed in Islam a religious legend narrating the journey of Mahomet to the abodes of the after-life… A comparison with the Divine Comedy of all these versions combined bewrays many points of resemblance, and even of absolute coincidence, in the general architecture and ethical structure of hell and paradise; in the description of the tortures and rewards; in the general lines of the dramatic action; in the episodes and incidents of the journey; in the allegorical signification; in the roles assigned to the protagonist and to the minor personages; and, finally, in intrinsic literary value. (Palacios, 2008: 145)

The discovery, in 1944, after the death of Asin Palacios, of *Il Libro della Scala*, a translation of an Arabic text relating the Mi'râj, seemed to confirm his words, all the more so as certain Latin versions of this text seemed to have circulated in Europe during Dante's lifetime. The defenders of this thesis also relied on the mention in the Divine comedy of great Islamic figures, namely the philosophers Avicenna and Averroes and the Sultan Saladin, but especially the prophet Muhammad and his cousin and son-in-law Ali. For their opponents, the mention of these characters does not necessarily mean that Dante knew Islam, even less than he had identified it in its specificities.

On this subject, the position of the medievalist Théodore Silverstein in his essay "Dante and the Legend of the Miʿrāj: The Problem of Islamic Influence on the Christian Literature of the Otherworld" (1952), remains the most convincing, because the most balanced and the most sensitive to the notion of network: according to Silverstein, Dante used, of course, the myths living and the marvelous tales which circulated in its culture; at the same time, he was certainly marked by more than one source whose presence in his work eludes the reader's eye. Identifying the possible Arab sources of his inspiration can only be done on two conditions: first, study them as elements of all the various sources that inspired him and see how he uses them, how we manage to to bring them to light and to differentiate them, in short to approach them starting from the very art of the poet and his style (as the narratology and the theories of the text would do today). Then, put these questions (on the impact that Muslim eschatological stories or works whose theme is similar to that of the *Divine Comedy* could have had on Dante) within the general framework of the inter- and intracultural circulation of myths and stories about the afterlife and the last ends: for Silverstein, no answer to these questions can be definitive until we try, in a global way, to follow the paths of all the stories of same nature, beyond the particular case of this or that other work. Rather than seeking by all means to affirm, or to deny, that Dante had knowledge of such works in Arabic, it would be more fruitful to first see how these works circulated and contributed to forge representations of the afterlife in the cultural

16

universe of Dante. Perhaps it must also be admitted that certain questions on metaphysics arouse in the imagination of humans, in their diversity, similar responses (without being identical) across languages and cultures.

The question of Dante's Arab sources did not only oppose supporters and opponents of Asin Palacios' theses. The portrayal of Islam and Muslims in the *Divine Comedy* has been interpreted as a deliberate will on the part of Dante to denigrate Islam. The positions of Edward Said, seeing in the Florentine master an early Orientalism, despising the Muslim world and its founding figures, are all too excessive and, above all, anachronistic. If he mentions them here, it is because they in turn bear witness to the complexity of the task and the difficulty in extracting questions about literature from an ideological environment which, at times, completely biases them. The "culture shock" is neither unequivocal nor unilateral. In view of all of this, it seems possible to say that an overwhelmed history of the circulation between Islam and Christianity, scholarly or popular accounts dealing with the beyond and the last ends, still remains to be written.

Another story that deserves to be rewritten is that of the relationships between the art of troubadours, Arab-Andalusian music and the love poets known as *'udhrite*. According to a hypothesis, envisaged since the 16th century, and more solidly argued since, without making unanimity, the poetry of the troubadours would be an inventive extension of the loving lyricism characterizing the *ghazal 'udhrî*, an Arab poetic genre. Having passed from the Hedjaz and Iraq, where it was born in the 8th century, to the Arab-Muslim courts of Spain, this lyricism would have been transformed and reshaped, while permeating the work of the troubadours. Large similarities between the themes, the motifs, the rhymes and certain structures of the poems allow this proposition. The formal structure of the poems, composed to be sung, recalls the *muwashsha*h, a typically Andalusian strophic poem, in which loves are often light-hearted. Interference would therefore be complex. The hypothesis is also supported by the passage of certain Arab musical instruments, such as the lute, from Spain to Europe, where it will differ from the previous one in a later stage. However, these similarities should not conceal significant differences, especially in musical theories and practices, at least as they are known to us today.

All the examples discussed so far have made al-Andalus appear as a privileged contact area. The information, which is nothing new, confirms the need to abandon the linear concept of literary influences in favor of more subtle exchanges, sometimes indirect or unconscious. In this sense, it is regrettable that, apart from Andalusian poetry, the examination of these exchanges is based on a priori of univocity and that

the impact of the world of Christianity on literary productions in Arabic during the period Medieval, even minimal, has not yet attracted the attention of researchers.

5. *The One Thousand and One Night*

The most emblematic work of the fertility of the circulation of literatures between the East and the West is certainly *The One Thousand and One Nights* (أَلْف لَيْلَة وَلَيْلَة, *Alf Laylah wa-Laylah*) Like *Kalila wa-Dimna*, the *Nights* are at the start a mirror of princes composed in Sanskrit, whose destiny is sealed by three founding translations / adaptations, first in pahlavi, then in Arabic, then in French. Like *Kalila wa-Dimna*, the stories conveyed by the Nights are inserted into a framework story, that of the tragic, then happy, fortune of Shahrazad, the storyteller who saves her life by entertaining and edifying King Shahryar, her shady husband. Innocent as to the things of love, she carries an age-old knowledge drawn from her readings since,

> Shahrazad had read the books, the annals, and the legends of old kings, together with the histories of past peoples. Also she was credited with possessing a thousand books of stories telling of the peoples, the kings, and the poets of bygone ages and of past time. She was sweetly eloquent of speech and to listen to her was music. (*The Nights*, 1986: 6)

Combining knowledge, courage and seduction, she implements in narration, with the help of her young sister, a strategy:

> When I am with the King I will send to fetch you; then when you have come and when you see the King finish his act with me, you must say: 'Tell me, my sister, some of your stories of marvel that the night may pass pleasantly.' Then will I tell you tales which, if Allāh wills, shall be the deliverance of the daughters of the Mussulmāns.'(*Ibidem*: 9)

For a long time, the time of entry of the *Nights* into the Arabic language was presumed to be in the ninth century. But information contained in a recently discovered manuscript has made it possible to formulate the remarkable hypothesis that the first translator of the tales in Arabic would have been only Ibn al-Muqaffa. Unlike *Kalila wa-Dimna*, the *Nights* did not find their place in the learned and literate elite of Abbasid Iraq. For centuries, stories will circulate mainly orally, increasing over the narrations, with regional particularities. Functioning as an elastic matrix, the framework story will integrate the variants and make room for new tales. There are thus as many versions of the work as there are manuscripts, the latter constituting above all a memory aid for the oral narration of this work without an author.

18

The translation of the *Nights* into French by Antoine Galland (1646-1715), antiquarian of the Sun King, will condition their destiny, in the West but also in the Arab world. It is certainly a major event in the history of universal literature. Supporting numerous translations into other European languages, it retrospectively changed the way Arab societies view these tales, which were initially despised. The ambivalent relation of the Arab world to the *Nights* has not however disappeared, but it is notable, for example, that it is the most consulted and commented work on the plethoric virtual library al-warraq.net, far ahead of the monuments of religious literature or beautiful letters.

The assimilation of a part of the oriental dream by the cultures which welcomed the translations of the *Arabian Nights* is remarkable. You only have to look at the titles and themes of many films, cartoons, comics, operas or musical compositions to realize this. Languages also bear witness to this. The "sesame", "Ali Baba's cave" and other "Aladin lamps" creep into the words of people every day who are not necessarily aware of this testimony of interculturalism.

6. Western Literatures Meet the Arab World

The (sometimes ambivalent) taste for otherness and curiosity about what is different is rooted in a double movement from East to West and from West to East. Texts travel; the men too, of which we must say a few words before continuing. The travelers, many of whom recorded their testimonies in writing, set out on their journeys to trade, as mission or embassy officers or as pilgrims. A few, too, are carried by the taste for adventure. One of the most remarkable consequences of these contacts is the lingua franca, defined by Jocelyne Dakhlia – who devoted an important work to it – as "a Franque language that is understood throughout the Mediterranean" (Dakhlia, 2016: 92).

It was especially from the 16th century that European travelers, the most famous of whom was probably Pierre Belon du Mans (1517-1564), a friend of Ronsard, went to the Arab-Muslim world and to the Ottoman Empire. Before them, Andalusian or oriental travelers also went to discover other countries, either on the pilgrimage route or because of their duties. Note the special case of travelers leaving the Muslim West for the East, discovering a world that is both similar to theirs and totally different, such as the Grenadian "high official" Ibn Jubayr (بن جبير, 1145-1217) or the Tangier Muhammad Ibn Battuta (محمد ابن بطوطة, 1304-1368), founding a literary genre, the *rihla* or "travelogue", whose tradition has been carried on to the present day. We perceive, among all of these authors, the effort to open up to cultural difference, even when it is not always understood in its own logic. Without renouncing their identity, without completely abandoning the feeling that their way of life

is a kind of "norm" preferable to others, they strive not to denigrate what they discover, even if it disconcerting. These two extracts bear witness to this. In the first, Jean Thévenot (1633-1667) tries to explain how and why the Turks are not the "savages" that his compatriots think. In the second, Ibn Jubayr seeks to reconcile the real admiration aroused in him by William I of Sicily, raised in the East and living like an Arab, with his feeling that the lands he rules have been usurped from Muslims and must be returned to them.

Halfway between the medieval *rihla* and contemporary travel accounts, the Egyptian Campaign sparked the vocations of travelers in both directions. It is at this date that researchers generally locate the beginning of the Nahda or rebirth of the Arabic letters, after a long period often unfairly devalued, under the Mamelukes then the Ottomans. The iconic traveler of this period was the Egyptian imam Rifaʿa Tahtawi (رفاعة رافع الطهطاوي, 1801-1874). Sent on a mission to France by Muhammad 'Alî (d. 1849), he records his experience and his remarks in the work translated under the title of *L'Or de Paris*. His astonishment when he discovered Parisian theaters and the difficulty he experienced in speaking about it illustrate well the absence of this art of classical Arabic letters. According to Saïd Ismaïl 'Ali,

> the main contribution of this unique book was perhaps that it was the first in the history of modern Arab literature to call on the Muslims … to accept a new world of political and social ideas. In his 1834 book the author for the first time gave a detailed and convincing statement of these ideas, which took firm root in a soil which had been ready for them since the French expedition and even earlier, and which was to provide a forcing bed for other ideas and activities that would multiply and spread within the limits that the conditions allowed. (Saïd, 1994: np)

Another form of travel, migratory movements were very early an active cause of cultural contacts and interactions, generating literary works. The Syro-Lebanese of America is an example. Thus, *The Prophet* of Gibran Khalil Gibran (1883-1931), which has become a lasting bestseller, illustrates by its destiny the fruitfulness and the complexity of the exchanges of which we speak.

Written in English by its author of Lebanese origin living in New York, translated into Arabic thereafter, it draws its romantic breath from Western readings of Gibran, when part of its rhythms and sound is obviously shaped by Arabic texts of which he was aware. Generations of adolescents around the world, in their diversity, recognize themselves in these few lines addressed to parents:

> Your children are not your children.
> They are the sons and daughters of Life's longing for itself.
> They come through you but not from you,

And though they are with you yet they belong not to you. (Gibran, 1951: 21)

Conclusion

The circulation of works between the West and the Arab World, after the Egyptian Campaign and especially from the 19th century, is better known to us than that which prevailed in the medieval world. She seems more familiar to us, being closer to us. Researchers agree that modern Arabic literature has been the product of two converging interactions, that of the ihyâ 'or revival of classical heritage by authors turned to tradition, and that of the iqtibâs or adaptation of foreign literature for others. Obviously, the voluntary approach of the authors in one or the other case cannot abolish all the imprints which mark them.

Ideological issues are even more significant and vivid here. The movement of free adaptations, creative translations or faithful translations of works, especially in French or English, is considered by some to be an undue intrusion from the West, colonial or neo-colonial. For others, it is, on the contrary, the only chance that Arab authors had of producing works, which they were not capable of on their own. As you can imagine, neither of these two readings speaks of literature.

Cultural and literary interference have also been favored by the development of missionary schools, created by congregations of French, English, Italian, Russian or German, the first two being the most represented. This is not the place to return to the very contrasting views of these institutions, whose functions were often complex and paradoxical. Let us say, to take just one example, that the contribution of authors from the Arab world to French-speaking literature attests at least that all of these exchanges were not unilateral or in vain.

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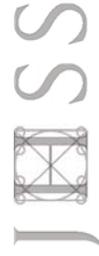
An Oriental Version of Otherness:
English-Speaking Writers of the Arab Diaspora

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Abstract:
Our purpose has been to draw on the representation of otherness by selected writers of the Arab American diaspora, with a stress on two representative authors of this community: Gibran Khalil Gibran and Edward Said. Viewed from a postcolonial perspective, most of the writers considered for our analysis have written as a response to the artificial East/West dichotomy, almost defying their assumed hyphenated identity. If the African slave Omar Ibn Said first wrote in Arabic, Edward Said preferred to write his books in English, Gibran Khalil Gibran wrote both in English and Arabic, while the Egyptian writer Ahdaf Soueif – educated in England and Egypt, writes in English and Arabic. In the cultural and geographical space of the United States, the *Arab American* immigrant experience mirrors that of other ethnic groups, and it is demonstrated in their literatures.

Keywords: Arab American, Edward Said, exile, Khalil Gibran, Orientalism, otherness, postcolonial, split identity

1. Introduction: On the Arab American Diaspora

Migration means displacement and displacement leads to the need of coming to terms with a new literal and metaphorical perspective on one's "home", which in the case of the self-exiled writer acquires a new depth of meaning, a new dimension that can no longer be generalized: it becomes individual and personal, as the writer's not-so-distant past and the immediate present interact, while memory connects one's experiences of the old home—be it one's childhood home, homeland, nation, or country—with the whole burden of cultural, religious, ideological and political loyalties.

The Arab world has had its share of the growing migration process that has dislocated a large number of people from Arab countries in the Middle East and North Africa to the rest of the world. This massive migration was periodically triggered and fed by political events, such as

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the 1948 Palestinian exodus – known as *al-Nakbah* (النكبة, meaning "disaster", "catastrophe", or "cataclysm") – or the long Civil War in Lebanon, and the 2003 allied invasion of Iraq which resulted in the overthrow of Saddam Hussein and his regime, leading the country into internal inter-confessional and political struggles (see also Marfleet, 2007: 397). The statistics show that, following the Anglo-American invasion, over four million Iraqi citizens chose exile, and the situation has not improved, while almost half of the Palestinians residing in the occupied territories left their country of origin. However, Europe was not the only target country for the emigrants from the Arab countries: the oil-rich Arab Gulf nations were also favored destinations. Significant Arab migration took place between the nineteenth century and the 1930s, and was motivated by different reasons – not only economic and political but also cultural. All these emigrants left their countries of origin starting from the Victorian Age to the third decade of the following century. Elad-Bouskila closely analyzed the literature of the diaspora, and pointed out that

> Exiles or Diasporas have typified the modern era since the turn of the nineteenth, and particularly during the twentieth, centuries. This phenomenon of emigration for economic, political, and cultural reasons, of individuals as well as communities who sought to settle in other countries, is reflected in various spheres of art, including literature. (Elad-Bouskila, 2006: 41)

2. Edward Said and the question of the Other

In his scientific works, Said always makes references to his life and his origins. His imprint, very present, makes Said a transparent author, who has a clearly identifiable signature. Bayoumi and Rubin underline the very personal style of Said from the publication of his first writings:

> [...] we can immediately recognize the candid style of addressing a reader on both a personal and a political level simultaneously. Said would use this same method of narrating politics – of involving the reader in suppressed stories, hidden histories and autobiographical moments -many times over the years. (Bayoumi and Rubin, 2000: 14)

It is interesting to highlight Said's use of personal pronouns in *Orientalism* and to associate this with the way he describes himself in his text. He is sometimes Oriental and Arab (and Palestinian) and at other times American and Western. This highlights his cultural duality, his identity as a disoriented-marginal man, his position as "out of place" as described in his autobiography. It is difficult to conclude what Said himself identifies more in his work but from the start of the work he assimilates to an American by the use of the pronoun *we*, second person in the plural, as demonstrated by following excerpt:

> The Orient is an integral part of European material civilization and culture. [...] In contrast the American understanding of the Orient will seem considerably less dense, although our recent Japanese, Korean, and Indochinese adventures ought now to be creating a more sober, more realistic "Oriental" awareness. Moreover, the vastly expanded American political and economic role in the Near East (the Middle East) makes great claims on *our* understanding of that Orient. (Said, 1979: 2, emphasis added)

Later in the introduction, he identifies more with an Oriental, an Arab and a Palestinian, but this time using the pronoun Il, the third person singular. In the extracts that follow, Edward Said recognizes his cultural duality and presents the reasons that made him write *Orientalism*. In these lines, Said gives his work the tone of a story, of a personal testimony, already a beginning of *Out of Place* which he will publish twenty-two years later:

> Much of the personal investment in this study derives from my awareness of being an 'Oriental' a child growing up in two British colonies. All of my education, in those colonies (Palestine and Egypt) and in the United States, has been Western, and yet that deep early awareness has persisted. In many ways my study of *Orientalism* has been an attempt to inventory the traces upon me, the Oriental subject of the culture whose domination has been so powerful a factor in the life of all Orientals. (*Ibidem*: 25)

He continues on the reasons that made him write Orientalism by explaining that he is a Palestinian living in Western American culture where the stereotypes associated with Arabs convey a negative image of them and discriminate against them:

> My own experience of these matters are in part what made me write this book. The life of an Arab Palestinian in the West, particularly in America, is disheartening. There exists *here* an almost unanimous consensus that politically *he* does not exist, and when it is allowed that *he* does, it is either as a nuisance or as an Oriental. The web of racism, cultural stereotypes, political imperialism, dehumanizing ideology holding in the Arab or the Muslim is very strong indeed, and it is this web which every Palestinian has come to feel as his uniquely punishing destiny. It has made matters worse for *him* to remark that no person academically involved with the Near East – no Orientalist, that is – has ever in the United States culturally and politically identified *himself* wholeheartedly with the Arabs. [...] The nexus of knowledge and power creating the 'Oriental' and in a sense obliterating *him* as a human being is therefore not for me an exclusively academic matter. (*Ibidem*: 27, emphasis added)

In this excerpt, Said testifies to his own experience; the *him*, the Palestinian Arab in America, it is about him. By speaking thus, Said fills a vacuum, in my opinion. His political and intellectual commitment, through his academic writings, came to fill the void to which he refers and from which, obviously, he suffered. He became the spokesperson

for the Palestinian cause and in the process that of all Arabs, and by the gang that of peoples and cultures whose negative representation serves Western hegemony. He accomplished this by investing himself personally in his writings, by representing himself with his duality of disoriented-marginal man.

The current fascination with cultural otherness places us in a present marked in the academic and social sphere by the criticism of classical modernity and the particular characteristics that this criticism presents today (considering that this attitude is not new in the history of the modern project). I refer to the correspondence that has been established between modernity, illustration and the West, including the national State as its derivative product. In the face of this allegedly homogeneous set, this otherness that represents the existence of an outside for those who do not notice a future in the modern project, an outside in which political hopes are deposited and the possibility of a radical critique of everything that is sought to replace is usually opposed.

While the fascination with the culturally opposite is an ancient theme that has traveled through different fields of knowledge and artistic creation, today this position has taken strength to the point that it has been constituted in reference to an important part of contemporary criticism facing an audience predisposed to accept the principle of the East-West dichotomy or the existence of a diffuse, but better, non-Western world.

The concern about this issue arises from the critical review of these works in the framework of an investigation that deals with indigenous intellectuals, subjects who escape these compartments that sharply separate the indigenous from the western, but also belong to indigenous societies that at present they do not subordinate themselves to the indicated dichotomy, and that they probably never formed that pole in which they are confined because the natives are indicated as such with colonization, so that the link with the West – problematic, conflicting, but real – is an inescapable element without which it is impossible to understand their political trajectory, their cultural development and the responses they have offered to the cultural inferiorization to which they have been subjected since they were named as Indians.

For Edward Said, the problem is not the contact but the way in which it occurs, in fact, he affirmed that communication and loans in one way or another is inherent in cultures, to the point that it would be a sterile exercise discuss the ownership of this or that object (hence its discrepancy with the assertion of its own in an exclusive sense). Therefore, the conflict does not lie in cultural change, but in the type of relations that produce it, it is here that it repairs the violence of modern

imperialism in all areas: cultural, ideological, economic, social and political.

His concept of culture moved away from others that place it above human relationships, not contaminated or intervened by them (the superstructure in a classical Marxist language). Already in *Orientalism* Said links the development of culture with the vicissitudes of history, pointing out that everything that has been said about the Orientals cannot ignore the colonial fact, is more, than that collection of knowledge is part of the colonial gear. But it is in *Culture and Imperialism*, published fifteen years later, that he best articulates an idea of culture integrated into everyday social relations, interfered with by history, by the interests of different actors and their ideologies:

> Culture is a sort of theatre where various political and ideological causes engage one another. Far from being a placid realm of Apollonian gentility, culture can even be a battleground on which causes expose themselves to the light of day and contend with one another, making it apparent that, for instance, American, French, or Indian students who are taught to read *their* national classics before they read others are expected to appreciated and belong loyally, often uncritically, to their nations and traditions while denigrating or fighting against others. (Said, 1993: xiii)

Said criticized the West, but without denying the link with it and without aspiring to the end of that contact, an attitude that separates it from the dichotomy indicated in the previous section and reunites it, in a certain way, with those anti-colonialist thinkers who knew how to distinguish between Europe and Eurocentrism, between the West and colonialism.

3. The Arab American Other

America re-discovered the Arab minority on September 11, 2001, when a group of Arab extremists from the Middle East associated with Al-Qaeda managed to highjack four American airliners and to carry out suicidal attacks on different locations over the United States, including the twin towers of the World Trade Center in New York City. The attackers were Arabs, and the victims were American citizens. One decade later, the events in the Middle East triggered an unprecedented refugee crisis that conferred a new dimension to the already existing clash of civilizations – the East and the West, the Orient and the Occident – hopelessly damaging the relations between the Arabic and Western (European and North American) cultures.

The literature of a country is a reflection, if not an expression, of its culture. For foreign literature to develop in a country, foreign influence must be deeply rooted in it. Furthermore, it must not be solely military or political. If this is the case, it almost inevitably leads to a rejection of the occupier's language and culture, by nationalist outburst.

27

We define the Arab Anglophone fiction as a postcolonial development: the fiction written by the Arab writers of the diaspora as a component and further development of postcolonial literature. It starts from demonstrating that the "postcolonial imaginary" – understood as the set of postcolonial values, institutions, laws, symbols, and discourse – eventually interfere with the readers' experiences. As stated by Abdul R. Jan Mohamed,

> Colonialist literature is divisible into two broad categories: the 'imaginary' and the 'symbolic.' […] The 'imaginary' representation of indigenous people tends to coalesce the signifier with the signified. … The writer of such texts tends to fetish a non dialectic, fixed opposition between the self and the native… Writers of symbolic texts […] are more aware of the inevitable necessity of using the native as a mediator of European desires. Grounded more firmly and securely in the egalitarian imperatives of Western societies, these authors tend to be more open to a modifying dialectic of self and Other. (Jan Mohamed, 1965: 65–66)

Regarding the Arab diasporic literature, Arab American critic Edward Said underlined the unique vision of the migrants who can easily draw a comparison between their present condition and the not so distant past: "Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives rise to an awareness of simultaneous dimensions, awareness that – to borrow a phrase from music – is *contrapuntal*" (Said, 2002: 186, italics in the original). Another Arab-American critic, Waïl Hassan (2014), thinks that any approach to British- and Arab-American literature should firstly consider the Orientalist framework which shapes both the production and the reception of Arab immigrants' work in the U.S. and Britain, and secondly, the translational role that Arab immigrant writers play as interpreters and mediators between their homeland and their adoptive countries. His conclusion is that the theory of minor literature, as developed by Deleuze and Guattari, should be nuanced by recourse to postcolonial and translation theory.

4. The imagined ethno-geographic borderlines

The Anglophone Egyptian novelist and political commentator Ahdaf Soueif, in her debut novel *In the Eye of the Sun* (1993), has two of the characters comment on the ambiguous racial belonging of the Egyptians:

> "It is very complicated", Frederick says again.
> "But surely Egyptians are Africans?" Asya says.
> "They're not", Saif says.
> "I thought you were supposed to be Arabs?" Leon says.
> "But how come? Egypt is in Africa, isn't it?" says Asya.

28

"Yes, but you're not the same race as the – Zulus, say, or the Bantu. You are – more white. I told you it was stupid." (Soueif, 1999: 381)

It is an ambiguity which extends to those Arab writers from the Middle East who have chosen English, or French, or another language as a means of communicating heir experience to a Western readership.

The Middle East is an area whose approximate delimitation has changed according to the historical time and varied according to the uses. This appellation only appeared during the nineteenth century thanks to the increasing support of the Western states which, themselves, do not agree on what it designates. The term Middle East should logically designate a middle zone between the Near East (formerly called the Levant) and the Far East. This is what Europeans hear more or less since, for them, the Middle East extends from the Nile Valley to the Iranian plateaus – with variants including Libya and Sudan. The United States has a more extensive view since it considers that it extends from Morocco to Pakistan. Whatever territories one chooses to include, the Middle East does not have an intrinsic coherence and the single term cannot hide its diversity and its contrasts. On the borders of Africa, the Eastern Mediterranean and Asia, it is a geographical and human crossroads, a place of meetings and exchanges, a place of cultural and religious intermingling.

The division of the Middle East by the imperialist powers has completely changed the perception of this global entity whose dividing lines in no way corresponded to the European concept of national states, imported late into the region. Oppositions, cleavages and identities therefore passed through relationships other than national. One of those who matter to us is religious. If Islam is a factor of unity in the Middle East, most of the writers concerned are Christians. Religious allegiances often go hand in hand with extra-Eastern allegiances, with Westerners claiming to be protectors of Eastern Christians. Western religious missions accompanied most of the school business times. Colonial power and religious missions made common play, even at times when in Europe, in France in particular, anticlericalism the more virulent was the rule. These educational endeavors, led by Western religious, relied on their language. Entire fringes of the Christian population were educated in a foreign language. The enthusiasm for Christian schools spread throughout the population, and most of them welcomed pupils of all faiths. For Christians of different denominations, schools strengthened their community ties with the West and improved their status in a theocratic society: as a minority, Christians had lower status and many rights were denied them; the discriminatory regime to which they were subjected found an outlet in their ties with the Westerners who very quickly held the reins of power.

Nabil Saleh, in *The Qadi and the Fortune Teller*, portrays this game of power made up of ambiguity, desire and repulsion on the part of Muslims. The Western educational system seemed to them more desirable than theirs because it was more modern and gave access, in East and West, to careers more enviable than traditional careers and more suited to the evolution of society. Western Christian schools were able, in many cases, to adapt to this demand and leave their proselytizing concerns in the background. This is how prestigious institutions such as the American University of Beirut developed, whose missionary origins we tend to forget. These schools and universities wove new allegiances by imprinting different ways of thinking, working methods and language.

Edward Atiyah, in his autobiography *An Arab Tells His Story* shows how, during his schooling, loyalties were gradually moved from a religious community to a western nation. If, as we have just said, the schools favored a teaching of languages which led in certain cases to a acculturation, and if France and England shared the Middle East, one could suppose that there exists English-speaking literature. As we have said, this is not the case. Even if – to remain very schematic – the French Catholics were more numerous than the English and American Protestants, one should not forget to take into account important movements of emigration from Syria and Lebanon towards the United States from the late nineteenth century. Then during the second half of the twentieth century, we observed a sharp decline in the Francophony. Despite all these elements, English-language literature is still as scarce.

The geographic delimitation of a space and a language is not sufficient to establish this corpus. Many Arab American writers use English as their writing language. From various waves of emigration from Syria and Lebanon to the Americas, and in particular to the United States, they belong to the second or third generation of these communities which, at the origin of their establishment, at the end of the nineteenth century, knew how to keep a sense of community and a clear identity, while integrating in their host country. Gregory Orfalea, in his volume *Before the Flames: A Quest for the History of Arab Americans*, comments on the language problems the Arab migrants were facing:

> It was for this generation ... the most Americanized of all, that Arabic was a tongue whispered in warmth or shouted when a glass was broken at the dinner table. It was not the language that made friends or secured work, and it certainly was not useful in assembling a field rifle in the army. (Orfalea, 1988: 107)

The great pioneers of Mahjar – Gibran Kahlil Gibran, Ameen Rihani, Mikhail Naimy – and their fellow journalists from the Arab

press in the United States, have given birth to a line of Arab-American authors whose works are regularly published, either separately or as anthologies. One of the latest is called *Post-Gibran: Anthology of New Arab-American Writing* (2000). The title clearly indicates the parentage with the first writers who gradually abandoned Arabic in favor of English.

5. The writer's choice of language, the drama of the split identity

An early, dramatic example of the choice of language is *The Life of Omar Ibn Said* (1831), the Arab-speaking African slave who converted to Christianity and then wrote an autobiographical account in Arabic of his life as a slave. In his Introduction to *A Muslim American Slave. The Life of Omar Ibn Said* (2011), Ala Alryyes states that

> the knowledge of Arabic the narrative reveals sets Omar apart from other early African American writers of slave narratives in that Omar had the language – was literate – *before* being captured, and wrote in a language that most of his enslavers could not read. Unlike Olaudah Equiano, author in 1789 of the first slave narrative by an African, or Frederick Douglass, whose autobiography stages his learning to read and write as a primal scene ironically related to his slavery, Omar did not learn the language in which he wrote his autobiography during his captivity (Alryyes, 2011: 6).

Omar's *Life* remaps English-language slave narratives because it brings to light the unfamiliar expectations and interpretations of a different set of readers and also because, in recording Omar's reflections on his identity, his open praise of his masters, and his hidden resistance, it performs different rhetorical gestures and autobiographical symbolic actions that highlight his African education and his lingual alienation.

The passage from one language to another, especially with Gibran Khalil Gibran, is not clear cut but, on the contrary, there are many questions on the language of conception of the works. Indeed, we have excluded texts designed in a language other than English even if they have been translated by their own author. Some writers do not differentiate between translation and creation in English, and we believe that the writing process is largely influenced by the language chosen. The author's translation, if it takes into account a number of elements and favors certain choices that another translator would not consider, remains a rewriting, an interpretation: author and interpreter / translator overlap without ever being confused. Other authors, despite or because of their polyglossia, have left the translation work to others, and if we take the anthology cited above and consult the list of authors, we note some confusion. As in most of these anthologies, English texts and other texts translated from Arabic coexist. Some anthologies do not clearly indicate the translated texts, making research work more difficult. More

than often, some novels or collections of short stories or poetry given for works in English have turned out to be translations.

Among the authors who write in English, it is convenient to first consider those who were born and lived most or all of their life in the Middle East. These Arab Americans consider themselves Americans and not only refuse to privilege their Arabness but sometimes go so far as to deny it. We respect their choice of identity without, however, abandoning the hypothesis that a careful study of their works would probably reveal traces of fragmentation, of the in-between that can be seen in their elders of the first generation. Why else would they still accept the double American and Arabic label? Why write in English and in Arabic too?

Some authors, because they participate in both cultures, and because the two languages give them a knowledge of the interior of the two parts, try to undress the ideological truth to restore the Truth (if it is possible) and to fight against received ideas from wherever they come, as we can read in *Children of Bethany: The Story of a Palestinian Family*: "I am not in the business of pleasing people: presenting naked truths very seldom does. This is especially so when facts undermine national legend and interfere with accepted illusions" (Aburish 1988: 2). The language of power gives weight to this incredible truth since it comes from elsewhere. Considered, it has been said, as a language of culture, it is chosen as the vector of this unheard-of truth in this language. Because it is desired by many submissive peoples, because it is the language spread over all the surface of the map, it can bring this truth beyond the strict framework of the Near East: thanks to the English, the whole world can be taken to witness.

To be or not to be Arab when writing in another language: that's the question facing all these English-speaking writers, most of whom hesitate between two cultures. The choice of another language for various reasons (personal or external) automatically places them in this offbeat relationship with their culture and their language of origin but also with the language and culture chosen. In addition to the loyalty issues discussed above, this choice changes their relationship to space and time – and therefore to history. The structure of the new language calls into question their very structure, obliging them to a total re-evaluation of their benchmarks and their identifying points. This choice leads them to a crisis, even to a breaking point. How do they live and do they account for this rupture: that is the whole point of their texts which we quickly realize that they all have more or less an autobiographical form even when it is a question of fiction. Because there is a break in the course of their story, they find it difficult to resolve their problem of identity.

Dangling between two languages and two cultures, these writers have a blurred, floating image of themselves and the two cultural universes to which they belong. By trying to make the link, to become smugglers they make the splits, at the risk of being torn apart. Continuing the attempt to regroup in the autobiographies, they write, rewrite the same story, they write and rewrite themselves endlessly, because they write around a lack that the disappearance of Palestine adequately symbolizes.

The discursive negotiation of transnational connections to Arab homelands from a variegated and multilayered U.S. perspective has an integral role in creating a space for reformulating hegemonic and unilocal understandings of U.S. citizenship and belonging. In other words, the ways in which original Arab homelands, and their concomitant cultural and political byproducts, are imagined, replicated, portrayed, and lived by multiple generations of Arab-Americans in these texts invite new engagements with U.S. citizenship and belonging that are repositioned outside the frameworks of Orientalism and neo-imperialism.

Through Arab-American writers' and artists' strategic reconfigurations of the binary logics inherent in such constructs, Arab-Americans' connections to the Arab homelands become the main discursive vehicle for defying exclusionary and uniform types of United States citizenship. This way, the figure of the Arab-American body, as it draws on the memories and realities of an Arab homeland from within the US space, posits itself as a US entity to be contended with, despite all hegemonic efforts to define it outside the purview of US citizenship, or as the "enemy-alien" within.

In his oft-quoted study *Immigrant Narratives: Orientalism and Cultural Translation in Arab American and Arab British Literature* (2011), Waïl S. Hassan situates the works of Anglophone Arab writers together with the works of other immigrant and minority writers; however, his approach covers mostly Arab American and Arab British texts:

> … a distinction needs to be made between the work of immigrants and that of U.S.-and British-born writers, that the biculturalism of immigrants and exiles needs to be distinguished from what may be described, following W. E. B. Du Bois, as the "double-consciousness" of U.S.- and British-born writers. Although immigrants and immigrants' children are easy to homogenize under the aegis of minority, their experiences, adjustments, and perspectives require careful differentiation. (Hassan, 2012: xii)

Hassan's is one of those reference books that cover a large spectrum of Arab American and Arab British writers. In his discussion of the meaning of "home" for these writers, he insists on the meaning of

33

the loss of Palestine to Israel in 1948 as stipulated by the Partition Plan, and the significance of the memoirs written by those writers who had a first-hand experience of the *al-Nakba* – the exodus of over 70,000 Palestinians following the Partition. Hassan mentions a number of autobiographical writings and memoirs, all dealing, more or less, with the matter of al-Nakba: Fawaz Turki's *The Disinherited: Journal of a Palestinian Exile* (New York and London, New York University Press, 1972), *Soul in Exile: Lives of a Palestinian Revolutionary* (1988), and *Exile's Return: The Making of a Palestinian American* (New York, New York University Press, 1994); Edward Said's *Out of Place: A Memoir* (New York, Vintage Books, 1999); Jamil Toubbeh's *Day of the Long Night: A Palestinian Refugee Remembers the Nakba* (Jefferson, North Carolina, Mcfarland & Co Inc Pub 1998); and Aziz Shihab's *Does the Land Remember Me? A Memoir of Palestine* (New York, Syracuse University Press, 2007). What is interesting is that Hassan draws a similarity between the role played by these writings and the slave narratives and other accounts and testimonies of abuse and crimes "in that they concretize a historical trauma that may seem abstract to those unfamiliar with it, anchoring collective tragedy in individual experiences, and adding the human dimension often missing from historical accounts and ideological claims and counter-claims" (*Ibidem*: 114). Among the central themes of the Palestinian American memoirs, the critic mentions exile, loss, memory, and the concept of *Al-'Awda* (العودة, the return): "their coming-to-America stories revolve around loss and deracination, rather than fulfillment of destiny, attainment of a goal, or reaching a final destination" (*Ibidem*).

6. Gibran Khalil Gibran – the Self-Orientalizing Exile

On April 30, 2002, Professor Irfan Shihad delivered The Inaugural Farhat J. Ziadeh Distinguished Lecture in Arab and Islamic Studies, "Gibran Khalil Gibran between Two Millenia", and he mentioned American President Bill Clinton quoting Gibran Khalil Gibran on the occasion of the Second Annual Kahlil Gibran Spirit of Humanity Awards, sponsored by the Arab-American Institute Foundation. The President, who had read Gibran in college, cited his favorite Gibran quote, "All work is empty save when there is love. When you work with love, you bind yourself to yourself: and to one another, and to God." Actually, the President was citing from *The Prophet*:

> You have been told also that life is darkness, and in your weariness you echo what was said by the weary.
> And I say that life is indeed darkness save when there is urge,
> And all urge is blind save when there is knowledge,
> And all knowledge is vain save when there is work,

And all work is empty save when there is love;
And when you work with love you bind yourself to yourself, and to one another, and to God. (Gibran, 1962: 28–29)

Bill Clinton's reference to the poet, philosopher and artist who once said, "No one writes with ink as someone who writes with blood in the heart" (ليس من يكتب باالحبر كمن يكتب بدم القلب) is not surprising. Thomas Jefferson owned a copy of the Holy Qur'an, the Turkish Sultan Abdülmecid I commissioned a Commemorative Plaque for the Washington Monument (Washington D.C.) in 1853, and there is a representation of Islam in the "Evolution of Civilization" mural of the Library of Congress (Washington D.C.).

On the other hand, early Arab American literature is taught and discussed in the American universities. Such a discussion does include the works of the *Mahjar* (Arabic المـهجر, immigrant) group of poets (also referred to as the Mahjar School in Modern Arabic Literature) who – through their literary activity in New York – achieved prominence on the Arabic literary scene. With the exception of Rihani and Kahlil Gibran (who first wrote in Arabic and later in English), the other members of the group wrote in Arabic. According to Wail S. Hassan,

> The Arabic poetry of the group represents, in its own way, a minor literature that revolutionized Arabic poetry. They pioneered a movement that rebelled against the time-honored conventions of Arabic poetry, conventions which had recently been infused with new vigor by Mahmud Sami Al-Barudi, Ahmad Shawqi, Hafiz Ibrahim, and others who, in the late nineteenth and early twentieth century found inspiration in classical Arabic poetry (Hassan, 2011: 59).

In 1910, Gibran became the leader of the *Mahjar* group and also the president of the *Al-Rabitah al-qalamiyyah* (Arabic الرابطة القلمية the "Pen League") that he founded in 1920. Besides Gibran, the group included Syrian poet and writer Naseeb Aridah, Syrian poet William Catzeflis, Lebanese poet Rasheed Ayoub, Syrian writer Abdul Maseh Haddad and his brother Nudrah Haddad, and Lebanese poet Mikhail Naimy.

Gibran Khalil Gibran (جبران خليل جبران, 1883-1931) was and remains one of the most popular and controversial Arab poets and prose writers. Born in 1883 in Bisharri, a village in North Lebanon, in a Christian family, he immediately became interested in studies, meditations and reflections. Around the age of 15, he emigrated with his family to Boston, in the United States. But two years later, he felt the need to return to Lebanon, to deepen his knowledge of the Arabic language and literature. It was at the Beirut School of Wisdom that he completed his training, and that he lived his unhappy idyll which he narrated in his poetic novel *Broken Wings*, a book translated into many

35

languages. He returns to his sister in the United States for the death of his mother. He also stays in Paris where he meets people such as the sculptor Rodin and the Belgian poet Maurice Maeterlinck. He returned to the United States, settled in New York and remained there until the end of his life in 1931.

Gibran was therefore an emigrant of the time and participated in many literary circles as part of the literary school of *Mahjar*, the school of emigration. The latter was composed of literate Arabs living abroad, especially in the United States, such as Mikhail Naimy and many others. From there, these different writers, on the one hand, were able to write what they wanted and have it edited without problems, on the other hand, were outside of Arab countries, therefore on the fringes, better placed to criticize, less good for living the evolutions of the Levant countries. This is perhaps one of the reasons that prompted Gibran to decide not to write in Arabic anymore, and to switch to English. Why that? And can we continue to consider him as one of the great writers of the Arabic language? As an Arab scholar, Gibran began to write in Arabic, which is quite natural, in prose but also in poetry. But, and he explains it in an article on the Arabic language, he finds the classical Arabic language frozen, and being aware of his inability to reform it, he deliberately turns to the English language: it is therefore for him a failure report. One can wonder if this decision of Gibran can not marginalize it and condemn it to be read only by an English-speaking and Western public.

Gibran widens his range of readers, since he addresses Arab readers on the one hand and English-speaking readers on the other, but he marginalizes himself and is exposed to criticism from certain traditionalist, even sectarian, Muslim circles. who do not grant him the right to criticize, as Gibran did, the mores, habits both Christian and Muslim elsewhere, because in Lebanon at that time – under Ottoman domination – the Christian religion has chains like the Islam can have them, marriages are arranged through the priest or bishop of the Maronites, under the guise of modernism – as literary renaissance requires – and the Arab, Christian or Muslim Orient was more than ever attached to its traditions, moral rules and respect for ancestral habits.

Two of his works were published in Arabic: *al-'Arwah al-Mutamarridah* ("Rebellious Spirits"), in 1906, and *'Ara'is al-Muruj* ("Nymphs of the Valley"), in 1908. another novel, *al-'Ajnihah al-Mutakassirah*, ("The Broken Wings"), and in 1914 a collection of poems in prose *Dam'ah wa Ibtisamah*, ("A Tear and a Smile"), followed by the first work in English, *The Madman*, his parables and poems, published in 1918. It is a prolific period for Gibran who continues to produce works in both languages: *al-Mawakib*, ("The Procession",

1919); *al-'Awasif* ("The Tempests", 1920); *al-Badayi 'wa Taray'if*, ("Beautiful and Rare Sayings", 1925); *The Forerunner: His Parables and Poems* (1920) (*Ibidem*, 117-134).

For Gibran, 1923 was a turning point, with the publication of *The Prophet*, written and illustrated by him and selling 1300 copies in a single month, and bringing him economic independence. He became a celebrity in Greenwich Village and a legendary halo expanded around his figure, fueled by the shy character and hermit life of the artist. He continued to write in English and published *Sand and Foam* in 1926; *Jesus, the Son of Man: His Words and his Deeds as Told and Recorded by Those who Knew Him* in 1927.

The Prophet cannot be classified as a real novel as it consists of a set of 26 poetic sermons on different themes that Almustafa, the chosen one, holds in front of the people of Orphalese, the city from which he is about to leave. Here too the autobiographical references are evident: Almustafa can be identified with Gibran himself, Almitra, the seer, with Mary Haskell; the city of Orphalese represents New York where Almustafa, like Gibran, spent twelve years before, respectively, the departure and publication of the book; the island of birth where Almustafa heads instead represents Lebanon. As previously stated, the success of the book was so great that in 1957 the millionth copy had already been sold and *The Prophet* had been translated into twenty languages. Gibran proclaims the unity of being, believes in the reconciliation of opposites: good and evil are inseparable, joy and pain are two sides of the same coin, life and death depend on each other, and there is no past or future but only an eternal present. He himself is the symbol of this unity: in him East and West merge, religious and pagan, ancient and modern, past and present. There are numerous influences on the basis of this work: Westerners, such as Blake, Nietzsche, Walt Whitman, romanticism, the Bible, Emerson, and Oriental, such as Hinduism, Buddhism, Sufi mysticism. Of the Bible, in particular, it adopts the language rich in aphorisms but at the same time understandable by all. But, while the language refers to the Bible and to English romanticism, the message refers to the central spirit of Sufi thought: unity of life and death, of body and soul, of good and evil, of time and space, of religion, of human being, pantheism and the relationship between form and essence. Almustafa unites all religions proclaiming the rule that unites them: do to others what you want done to you. Also in this case the message is timeless and proposes a positive approach to life (Bushrui, Jenkins, 1998: 224–238).

If *The Prophet* was a success from the start, Khalil Gibran remained for a long time in relative obscurity. On the one hand, a good number of texts in the Arabic language were only translated into French

very late or not at all. On the other hand, his work has raised questions in the West. Gibran endeavored, in his writings, to campaign for the reconciliation between Christianity, Islam, spirituality, and materialism, the East and the West. In his desire to reconcile Christianity and Islam, he said that he "kept Jesus in one half of his bosom and Muhammad in the other" (Bushrui, 1998: 6). However, the West, in its ethnocentric approach, has superbly ignored the "meaningless" mysticism of Gibran, thus rejecting any approach aimed at promoting the unity of culture. "East is East, and West is West, and never the twain shall meet," said Rudyard Kipling in his poem "The Ballad of East and West". It is interesting to note that in France, decades after his introduction by Pierre Loti and André Gide, Gibran's literary contribution is still wrongly discredited and identified with a mixture of theosophy and pantheism. This mistake is the fruit of its paradoxical nature and of a cruel ignorance of Syriac monasticism and of the political and religious feudalism that it denounces. His texts draw their sap from the very sources of Eastern Christianity, not exempt from a Sufi influence. In a letter to Mikhail Naimy, dated January 1, 1921, Gibran wrote: "The West is now a machine, and everything in it is tied to the machine".

However, his overwhelming literary contribution "constitutes a real bridge between East and West" according to Suheil Bushrui, one of his biographers. Gibran sheds new light between "the self" and the other. The self being plural and multiple, is more of a process than a border. It calls for the overcoming of closed and corseted particularisms within borders. In itself, the individuality of the person does not constitute his identity. In the poem "The Voice of the Poet" (صوت الشاعر) published in *A Tear and a Smile* (1914), he wrote:

> انت اخي وانا احبك ـ احبك ساجداً في جامعك وراكعاً في هيكلك ومصلياً في كنيستك ، فأنت وانا ابنا دين واحد هو الروح ، وزعماء فروع هذا الدين اصابع ملتصقة في يد الالوهيةً المشيرة الى كمال النفس .
>
> You are my brother and I love you. I love you when you prostrate yourself in your mosque, and kneel in your church and pray in your synagogue. You and I are sons of one faith—the Spirit. And those that are set up as heads over its many branches are as fingers on the hand of a divinity that points to the Spirit's perfection. (Gibran, 1950: 193)

Gibran Khalil Gibran was an artist and complete thinker, poet, novelist, essayist, painter, portraitist and illustrator, great lover of oriental music, whose experience has intertwined East and West. He presented himself as an oriental magus inspiring a new breath to the disembodied materialism of a decadent Europe and, like a modern thinker, trained in Paris and New York, came to renew the secular Arabic writing. His work, both Arab and American, draws happily from the two legacies. It is the singularity of his ancient Maronite faith that

gives him this right and this possibility of an almost apologetic message centered on Christ, this other oriental who became hero of the West, to be renovated incarnating the herald of the East.

7. Conclusions

Postcolonial literature flourishes in a situation which, in the beginning, implied repression and resistance, hatred and victimization, and in which, nowadays, the common language sets a bridge between cultures. One conclusion would be that a strategy that writers and strategists alike should adopt and propagate is decolonizing places towards an independent identity of place. The role of postcolonial literature in this re-imagination of new decentered and decolonized territories could be crucial.

Arab-American writers and critics (as well as activists, artists, and cultural workers) have been responding in their works to these rigid and limited readings of Arab and Muslim bodies in the United States. In doing so, they articulate a rising need among Arab-Americans for a transformative project of communal and individual self-representation, one that captures the complexity and heterogeneity of their communities. Such efforts, however, have hardly forced Arab-American literary productions to conform to a didactic and proclaimed platform. Instead, they have rendered them a valuable creative space for delineating shared and individual concerns regarding Arab-Americans' myriad positions and outlooks in the United States, their connections to original Arab homelands, and their negotiations of the complexities of citizenship and belonging in the United States.

Orientalism, then, as a theatrical stage of the east, is a representative conglomerate – of mimesis although not in the Aristotelian way – of customary paintings, stories and assumptions that lead to think in the east. The East – as a peculiar effect of language – has been created and recreated to later become a connotative instance of common and folklore places until we are fed up. The East not only referred to a purely geographical entity, but also to certain cultural, ideological, political, economic, religious and to some extent moral and aesthetic spaces. Taking into account the visible inability to identify the Orient and the Oriental, we can move towards what Said has called "Orientalism" which in the first instance can be answered almost unconsciously as a way of relating to the east. However, the nature or characteristics of this way of relating must be stressed; that is, at no time does Said state that this look towards the Oriental be innocent, naive or lack of interest, but quite the opposite.

39

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Language, Society and Gender

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Abstract:
Gender Studies is a common academic scholarship in contemporary global society. Its field of study has generated a lot of controversies about its peculiarities and subjects of discourse, especially in the European world and African society. The peculiarities and discourses are sometimes assumed to be subjected to different conceptual opinionated ideologies. These affirmations make it distances itself from the biological roles of sexuality. Previous studies have largely examined it from gender roles to the neglect of its deeper gender bias of women in society. This paper, therefore, discussed the gender bias and inequality that women encounter in their various societies and how they champion their course through the revolution of self-consciousness and power relational competitiveness. It also investigates linguistic devices deployed by the selected playwright to assert the gender inequality and liberation of womanhood from the patriarchal society. This is with a view to determining the role of literary writers as social critics and revolutionary vanguards. The selected playwright for the study is Ahmed Yerima. The selected text for the study is Ahmed Yerima's *The Sisters*. Schechner's Performance, Freudian and Jungian psychoanalytic theories were used to analyse the sociological realities of the selected literary text. The data were subjected to literary analyses.

 Keywords: Gender, Language, Society, Self-csonsciousness, Liberation.

Introduction

Language is a societal bound (Adekunle, 2017: 68). It is a reflection of the cultural realities of society (Greenberg, 1971; Babajide, 1999; 2000; Adekunle, 2014). According to Butler (2003: 4), language is first and foremost a means of human communication in sociocultural and psychological contexts and that this fact must determine our view of how language should be modelled. Lamidi (2000: 110) avers that: "A language is a useful tool in the hands of human beings and because of its versatility, it lends to many different functions in the society. One of these is its facility for interpersonal and interactional purposes". This is why he says that a language and society are so closely related that we cannot discuss one and neglect the other (2000: 106). He further affirms that language is a useful tool for the integration and maintenance of society (2000: 106).

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Adeyanju (2011: vii) believes that the inevitability of language in all fields of human endeavour is incontrovertible and no meaningful task could be accomplished without the instrumentality of language.

On day-to-day interaction, Apte (1985: 199) maintains that: "although the linguistic performance of most of the native speakers of a language is suitable for everyday social interaction". Apte practically showcases that language is a product of its society. On this note, Stubbs believes that is concerned with language in use in social contexts in particular with interaction or dialogue speakers (Stubbs, 1983: 1). According to Fowler (1986: 19), language is the choice of the instrument of socialization, which is the process by which a person is, willy-nilly, moulded into conformity with the established systems of beliefs of the society into which s/he happens to be born. Stubbs opines that language is the best medium of social interaction in different communities.

On gender's parlance, it is a medium in which women voice in one accord, to unanimously create a self-discourse identity, a counseling mode, that fosters their relationship with their female counterparts (Aries, 1976, 1996, 1998, 2006, 2007, 2008, Cameron, 1989; Morgan, 1996; Coates, 1997; Johnson and Aries, 1983; Troutman, 2001; Morgan, 2002; Jacobs-Huey, 2006; Aries and Seider, 2007; Karpowitz, 2012; Aries, Olver, and Taubman, 2014, Adekunle, 2014, Adekunle 2017). This is the reason Tannen (1993: 25) says: "gender characterizes the use of language and how particular characteristics of women's language may be linked to the gender relations of a given society." Wodak (1997: 2) affirms that feminists criticized those traits employed in justifying the unequal and unjust treatment of women.

In the same vein, Giddens (1989: 158) views that gender is concerned with the psychological, social and cultural differences between males and females. To Defrancisco (1997: 38), gender dynamics deals with more than mere surface differences in women's and men's speech; they are about power constructions of gender." On this note, women's language has been said to reflect their conservatism, prestige consciousness, upward mobility, insecurity, deference, nurturance, emotional expressivity, connectedness, sensitivity to others, solidarity. And men's language is heard as evincing their toughness, lack of effect, competitiveness, independence, competence, hierarchy, control (Eckert & McConnell-Ginet, 1992: 90). Also, there are circumstances when women speakers, drawing on stereotypes of femininity to guide their behavior will appear to be acting in a more polite way than men, there are many circumstances where women will act just as impolitely as men (Mills, 2003: 2).

In conclusion, gender and language are a fruitful site for investigating the dynamics underlying language choice, including such dimensions as

power solidarity (Tannen, 1993: 9). Therefore, this paper investigates language, gender and society in Yerima's *The Sisters*. It discusses the gender bias and inequality that women encounter in their various societies and how they champion their course through the revolution of self-consciousness and power relational competitiveness. It also investigates linguistic devices deployed by the selected playwright to assert the gender inequality and liberation of womanhood from the patriarchal society.

Analysis

All the aforesaid literary and linguistic critics stated above revealed the instrumentality of language in societal interaction and its contextual usage and its interpretation. In the contextual analysis of the play, *The Sisters*, analyzed below, reveals the use of powerful emotional language employed by the playwright, Ahmed Yerima, through a character, Taiwo, who voices her emotional and psychological traumas through powerful dramatic monologues. It logically demonstrates how a social critic uses literary works to champion his course and also purges his society from societal excesses or flaws.

> TAIWO: Get me out of here! I must leave! I do not want to be
> here! Nana! Is there anyone there? (She tries to move her
> wheelchair and finds that it is locked.) Oh my God, she's
> locked it. What a wicked soul. (Shouts) Get me out here!
> (Tired, she takes out her book, she reads a page. She takes
> Out a cigarette, lights it and smokes. Then, she begins to
> scribble as she reads.)
>
> Dark embers of my inner soul
> The drink lobes of sadness pours.
> Melting, pelting…dropping drops of tears
> Wrapped once in stately glory,
> Now naked in cloves of sorrow…pity!
> (Pauses, looks around)
> Oh the drink lobs of the rich and powerful
> Must now tilt to pour out…pour out
> The innocence of a shaded life
> Now searching for pity
> Where there is none…pity! (9)

The Sisters sarcastically lampoons the brutal nature of the bureaucratic power, socio-political decadence and religious hypocrisy of the military dictators and the bourgeoisie in Nigerian society and Africa at large. Besides, *The Sisters* also consciously uses women to create gender-conscious in order to reveal gender inequality and inequity faced by women in Nigeria and African in extension. The names of the sisters are Taiwo, Nana, Funmi, and Toun, who are members of the same family. Here, Taiwo is shown as an intelligent realist who sarcastically

ridicules the evil practices and tyrannical actions of her in-law, the late President of her country. This is why she says in the dramatic monologue above that: "Oh the drink lobs of the rich and powerful must now tilt to pour out…pour out". The use of repetition of "pour out" as alliteration and assonantal sound is to emphasize the high level of wickedness that must be openly narrated to the public hearings as a way of releasing her bottled up emotional trauma. She reveals this further by saying: "Dark embers of my inner soul, the drink lobes of sadness pours. Melting, pelting…dropping drops of tears".

Again, Taiwo is a complete representation of the downtrodden masses that are in the state of abject poverty confined by socio-political and economic realities around them. The appearance of Taiwo on the stage in a bright red flowery dress, with red shoes and bag, and, at the same time, protesting as she is wheeling into the room by Nana proved this. A "bright red flowery" with "red shoes" and "bag" signified "danger" and "hardship" in which they find themselves because "red" often stands for "danger" or "calamity". Besides, the "wheeled chair" shows the state of economic stagnancy in which they find themselves. "Get me out of here! I must leave! I do not want to be here! Nana! Is there anyone there?" portrays the emotional depression and psychological trauma in which they pass through in their countries and the way of escape out of the problems. The use of command tone "Get me out of here!" and interrogative gesture "Is there any one there?" shows how the society is seriously looking or waiting for a saviour who will deliver her from sociological challenges posed by the societal superstructures. Just as Taiwo is hopeless and tired of the situation in which she finds herself. They are locked up with fear. For Taiwo to get rid off the fear of socio-economic problems, she takes to a cigarette as a way of escape "She takes out a cigarette, lights it and smokes. Then, she begins to scribble as she reads" and, at the same time, uses religion as a form of therapeutic relief as shown below:

> Taiwo: Do not call me. (*Begins to sing and hum.*)
> Nobody knows the troubles I have seen,
> Nobody knows but Jesus,
> Nobody knows the troubles I have seen,
> Glory hallelujah! (10)

The use of indefinite pronoun "nobody" as an anaphora in the lines of the dramatic monologue above for emphasis purpose shows how Taiwo has been deserted in her hopeless position "Nobody knows the troubles I have seen". To get off the mess, she practically resigns her faith to God's hands by saying: "Nobody knows but Jesus". She takes

solace in her religion, Christianity, by resigning her faith to the hands of her Lord and Saviour Jesus.

Also, Taiwo sees "death" as capital punishment and victory over the late President of her nation as displayed in the excerpt below. He relates the President's lifestyle to biblical accounts of Pharaoh of Egypt and his people and how the mighty Israelites pulled down the walls of Jericho through God's mighty power.

> Taiwo: I am sorry again. Besides, I did not want anyone to share in my supreme moment of glory. God had handed over the moment to me, and in triumph, I scribbled…death…oh death…which breaks through the mighty walls…of Egypt. Treks down the well-paved road to Jericho only to snap the neck of the almighty. I received public acclaim for that one (11).

She sees death as an instrument that can stop all universal leaders who perpetuate themselves in power as it stopped her in-law, the late President. The moment they die, people automatically gained freedom from them. "Death" is the total summary of their existence on earth. This is the reason she says: "I did not want anyone to share in my supreme moment of glory. God had handed over the moment to me, and in triumph, I scribbled…death…oh, death…which breaks through the mighty walls". The political world leaders believe that, they are the royal family, aristocratic lineage and the chosen race ordained by God to rule. They also assume that without them the world is incomplete. These are the leaders who have looted their countries' treasuries and also mortgaged the future of their country people as well as underdeveloped their nations because of their myopic and parochial inclinations. In this case, this play metaphorically portrays that no absolute power resides in man except God.

Besides, Taiwo angrily protests against the governmental autocratic nature of the late President who often coerced people into silly actions against their wills as revealed in the excerpt below. The wills of the people are not respected except his. He autocratically eliminates every form of opposition to his rules. As showcased in the excerpt below, Taiwo is forcefully brought into her in-law state burial, the late President, against her wish by the First Lady, Funmi.

> Taiwo: I can't be you, can I? No one has a right to force me to
> do what I do not want to do. Tonight, I was physically
> shoved into the car and brought here because the
> First Lady wanted to be with her sisters. No one has that
> right, and certainly not Funmi, to make me come here and
> set eyes on her late husband, and definitely not before her
> sanctimonious self (15).

45

In the above, the Taiwo shows how the society is disenfranchised and denied its fundamental human rights. No room for public opinion or public parliament for people to discuss their common interests and goals. On the other hand, the play also shows how women oppressed one another. Funmi, the First Lady of the country forces her sister, Taiwo, to attend her late husband's burial. This metaphorically displays how women of the upper-class use their positions of authority to oppress women of the lower class.

In the same vein, Funmi, the First Lady, is pictured as a self-centered and egocentric woman, who lives a life of affluence. She appears on stage in a flashy manner with a costly dress, a huge gold choker necklace and about six bangles and rings in each hand with a dignified posture. She wants to be seen as a pedestal of goddesses that needs to be worshipped by sycophants.

> Taiwo: you stayed there so long but spent your time
> living it all up. You threw the biggest parties.
> Dressed so well, had the best jewelry box, and
> said nothing, did nothing, and now it is all over,
> you have nothing but five bastard children to
> show for it. You only re-christened the projects
> of other First Ladies. You spent most of the time
> distributing useless gifts, and attending stupid
> state functions. Nothing, nothing, nothing (25).

> Nana: (Nana picks up the cup.) But the office demanded she did that.
> Taiwo: What bloody office? You threw away your family and surrounded
> youself with women who humoured your person (25).

Also, the First Lady organizes the "biggest lavish party" in the town to entertain her guests with public money. This is a way of wasting public money that supposes to be for the social development of the nation. It is what is practically obtained in this country, Nigeria, where all the past and present First Ladies use their positions of authority to amass wealth for themselves while living fellow citizens in abject poverty. Besides, they are fond of distributing gifts to some beneficiaries who belonged to their parties: "You spent most of the time distributing useless gifts, and attending stupid state functions". They use these gifts to deceive masses in the name of good deeds. Not only this, but they also branded projects in the name of "social infrastructures and national development" as a means of looting public coffers: "You only re-christened the projects of other First Ladies". Projects that are supposed to last for several years for public utility, but they put in place inferior projects which will only last for a while. This shows how callous and inhumane they are. They do not consider the lives and property of

people when executing their inferior projects. The safety of lives and property is nothing to them.

Again, the luxury position of the First Lady, Funmi, has made her forgot her social responsibilities to her family members. This position is what Taiwo in the play satirically called "bloody position". This connotatively means that she is "bloody-minded". She is carried away by her luxury position without thinking that the position she occupies will surely come to an end someday. Taiwo is neglected in her state of hopelessness by her elder sister, Funmi. She has dislocated bones after she was shot by the security personnel who came to arrest her husband after an attempted coup that ends up in total failure.

> Taiwo: Me? I laid down very still. I had lost control of my body.
> I was bleeding. My cracked pelvis had affected my womb
> As I fell. (Pause) I lost everything.
> Funmi: Oh Taitai. I am so sorry. (Stretching her hand to touch her
> Shoulder.) (30)

She was profusely bleeding when she was shot by the soldiers who came to arrest her husband for plotting a coup against his in-law, the late President of the country. She wanted to shield her husband away from his arresters by protecting him from being arrested. She lost her pregnancy few months after the attack: "My cracked pelvis had affected my womb as I fell. (Pause) I lost everything". Her husband was molested, maltreated and eventually killed by the soldiers. This means that there is no permanent friend in governance. Despite, Taiwo's husband is an in-law to the late President. This reveals how soldiers are brutally maltreated by their fellow soldiers in their profession. Lives of fellow citizens are nothing nor valuable. Their fellow citizens they supposed to protect are ironically brutalized.

On the other hand, the play metaphorically displays and, at the same time, lampoons the incessant act of coup plotting in African countries. Many coups are carried out in the name of transformation or fighting against corruption. "Coup plotting" and "corruption" are common practices among military dictators in Africa as shown in the excerpt below:

> Taiwo: At about eight o' clock in the morning, my neighbour,
> a Captain's wife banged my door, and told me about
> the coup. Right there, I knew. I was dizzy from the
> nausea, and weak all over. I just knew that Joe was
> involved. I began to think of the baby. He had been
> too critical of the government at the Mess and at
> parties. I just knew my Joe was involved. (28)

> Funmi: There was nothing I coud do. There was Dipo on
> Hand singing "a life for a life", and the military

> Generals telling me there was a procedure to follow.
> I tried everything, even though I knew that Joe's act
> could have made me a widow too, or even killed me.

As revealed in the excerpt above, "Joe" was arrested and executed by his fellow top military generals for plotting a coup against President Dipo. Conspiracy in the military circle is tantamount to "a life for a life". No mercy, no apology, no forgiveness is allowed in the military setting when punishment is meted out to culprits among them. Joe was not spared on this matter. The killing of Joe by the late President made "Taiwo" a widow. This sarcastically shows the actual agonies women pass through when they lost their husbands in such a case and every activity military personnel go through in the cause of defending their nations. Taiwo was left unprotected and uncared for by the government after the death of her husband. This is why playwright, Yerima, is calling for welfare sanity for all the wives of all security personnel who their husbands lost their lives in the cause of defending their nations. The widows and their children are often being neglected by the governments of many nations in Africa, especially in Nigeria.

Apart from the marginalization of the late security personnel's wives by various governments in Africa, the play, *The Sisters*, also ridiculously reveals how women are being cheated by their husbands in the matrimonial homes. This act of infidelity or unscrupulous pleasure is very rampant in many homes, especially among the upper class. Those are the men that always have children outside their wedlock. They have many concubines that give birth to children for them outside their marriage. Many of the men do it secretly without letting their wives know until their death as shown below:

> Funmi: No, I won't have this. I don't need this. The two men
> I ever trusted fail me in one evening. How could Dipo
> and the Ambassador have done this to me…to us? First
> I must share my husband's funeral with five or more
> children, and now I must share my inheritance with a
> strange woman I have never met (41–42).

> Funmi: Why? If my father a man I loved and trusted can
> Inform me about his bastard child on my sixtieth
> year on earth, and also make this bastard child an
> equal beneficiary to his estate, then I have no moral
> justification to turn out Dipo's bastards. They can
> all come. I don't care anymore (43).

The above excerpt mockingly displays how women suffer greatly in the hands of men in their matrimonial homes. Funmi, the First Lady,

was highly disappointed by her husband, Dipo, and her father, the Ambassador who got children outside their marriages: "How could Dipo and the Ambassador have done this to me…to us". She did not know until both men died. Her husband has five children out of their wedlock. She got to know on the eve of her husband's funeral: "first I must share my husband's funeral with five or more children, and now I must share my inheritance with a strange woman I have never met". She is unfortunate to have a child. All the things both of them laboured for in their lives are being shared with a strange woman and her children that do know the source of their wealth. They just came to enjoy another woman's labours. Not only this, her father who she loved and trusted also disappointed her. Her father has a child outside his marital home. She discovered this fact when she and her other siblings were reading their father's instruction in the will on how to share the property he left behind for them to inherit. Funmi sees both men as "betrayals of trust." This is the reason she ridicules her father by saying: "Oh my God, my saint had a child outside wedlock?'' Here," saint" is ironically used to mean the opposite. Saints always live by example, but Funmi's saint is living a "deceitful life". Also, Funmi calls the illegal children "bastards" to disapprove of such lifestyle.

Again, Toun, a member of the same family, was seriously jilted by her husband. She forfeited all joined acquired properties of herself and her husband to her husband who later divorced her: "I lost everything to my useless husband during the separation struggle" (42). To make it worse, Toun's husband impregnated Toun's best friend. This act of infidelity soils their marriage which led to their separation: "His getting my best friend pregnant was the last straw. Thank God we had no child, I just moved my school, married my good Lord Jesus, and now I am at peace" (39). This is what most unserious and irresponsible men do outside their marriage. Once they see that their wives are not pregnant on time, they tend to go outside for strange women to satisfy their lust. They get children outside their wedlock. Most men leave unresolved family conflicts after their death. Some of these conflicts can lead to loss of lives and property or psychological and physiological injuries on wives and children left behind as revealed in the excerpt below:

> Toun: …Mr. Ibeh in his lifetime had kept two perfect homes,
> One with seven kids at Enugu, and other again with
> Seven kids at Aba. He had great family photographs
> taken, and as he was loving to both of them, neither
> of them suspected of them. On the day of his burial,
> both wives came with their children, cursing Ibeh's
> corpse as the church proceedings took place.
>
> Funmi: After the service, the two women found a convenient

49

place and fought each other until they were both naked.
I had come with the Mrs. Ibeh of Aba branch, I quickly
took a night bus back to Lagos. You are Funmi, at least
Dipo was a bit discreet.

As revealed in the excerpt above, Mr. Ibeh is a typical example of men who secretly married two wives in separate distances and places (Enugu and Aba) without known to those wives. He manages these distance marriages until his death. This unscrupulous act has left unendurable pains in the hearts of those two women. As a result of these pains, they started cursing their husband's corpse as they proceeded to the church for his funeral rite. Besides, they openly fought each other after their husband's burial: "After the service, the two women found a convenient place and fought each other until they were both naked". This is a public disgrace and bad ending for somebody of higher caliber like Mr. Ibeh. It reveals the social realities of how men maltreat their wives and the consequences of those actions during their earth-stay and after their death. This practically showcases how women are reduced to objects of laughing stock.

Also, parental influences and decisions in marital issues largely contributed to their children's marital separation. Parents give out their daughters for monetary and status purposes. They give out their children for wrong purposes. They do not allow their children to choose for themselves rather choose for them. These are marriages that show that the couples involved are not compatible to each other. They use their children to maintain their status and friendship. They use their children to get businesses from one another. This lifestyle is practically seen among wealthy and high-rank people in Nigeria and Africa at large. This is what I satirically called "marriage of convenience". The marriage is attached to "fame", "wealth", "honours", "rich" and "status". The marriage is without "love". The result of such marriages is divorce or separation. The marriage only flourishes for a while as shown in the excerpt below:

Toun: I blame myself really. I had married him for the wrong
reason. He looked handsome, and that was enough for
me. Our parents also made us marry for the wrong reasons
too. So instead of setting down to being married, we were
busy showing each other sadness (39).

Toun got married to her husband because of his physical appearance, that is, the facial beauty without considering love as a major factor: "I blame myself really. I had married him for the wrong reason. He looked handsome, and that was enough for me". This later resulted

in a great regret for her. Besides, she shifted all the blames on the parents who made them married for wrong reasons: "Our parents also made us marry for the wrong reasons too". This is not but for the selfish interest of their parents who do not care to protect their children's interests. This singular fact has greatly left pains and agonies in the lives of Funmi, Toun, Nana and Taiwo: "So instead of setting down to being married, we were busy showing each other sadness".

In a nutshell, the playwright, Yerima, artistically uses resourceful power of language to reveal the psychological, emotional and physiological traumas women pass through in their matrimonial homes in Nigeria and Africa at large. He deliberately uses four sisters (Funmi, Toun, Nana and Taiwo) born of the same parents to represent social inequality and inequity face by women. As revealed in the play, *The Sisters*, female children have no choice or decision of their own in decision making. They are only needed to be seen and not to be heard. This is why Yerima creatively instills gender consciousness in the hearts of the female audiences in Africa by standing up to fight for their socioeconomic, political and religious rights. This is a quest for the total liberation of women from the socio-cultural enslavement of African men.

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Mahatma Gandhi and Conflict Resolution in
"Master Harold"… and the boys

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Abstract:

Apartheid South Africa is a perfect example of inequality and racial discrimination in the 20th century. Athol Fugard's "Master Harold"… and the boys clearly depicts the colonialist ideology that existed during apartheid era. The aim of this study is to deal with Gandhi's ideas about conflict resolution. Mahatma Gandhi sees non-violence as a solution. Athol Fugard's *"Master Harold"… and the boys* is anti-colonialist, and this play also shows that those who have internalized their superiority and inferiority are more vulnerable to colonialist psychology. Fugard has suggested way of decolonialization is Satyagraha, which is a kind of non-violent resistance proposed by Mahatma Gandhi. Fugard's suggested kind of resistance, as shown in the play, cannot be achieved through coercion. It is achieved by means of conversion.

Keywords: Apartheid South Africa, Athol Fugard, Mahatma Gandhi, Satyagraha, "Master Harold"… and the boys, conversion

Introduction

The title of Athol Fugard's play *"Master Harold"… and the boys* shows Fugard's emphasis on those inequalities that were common in apartheid South Africa. Harold who is a seventeen-year-old white boy is Master Harold (with capital letter M), but Sam and Willie who are two black men in their late thirties are boys (with small letter b). The objective of this study is to prove that Athol Fugard suggests non-violent resistance as the best way for conflict resolution in his play *"Master Harold"… and the boys*. It looks at the play's references to Gandhi as Fugard's man of magnitude, and examines Gandhian non-violence in *"Master Harold"… and the boys*. In this study, Athol Fugard suggests a kind of resistance which was proposed by Mahatma Gandhi.

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Gandhi's ideas

Gandhi was an Indian activist who believed in non-violent resistance. For Gandhi non-violence was an appropriate method to politically mobilize the colonized against the colonizer. According to Bidyut Chakrabarty, "Drawing on the Hindu, Buddhist and Jainist traditions, Gandhi seems to have arrived at an all-encompassing definition of non-violence by means of three crucial steps: (i) non-violence, in Gandhi's explanation, is compassion which is equated with love; (ii) like all other emotions, love constitutes a formidable force; and (iii) love is thus an alternative to the prevalent ideology for political mobilization" (2006: 73).

Non-violence is based on spiritual, ethical, or moral principles, or it is for tactical, strategic, or pragmatic reasons. As Thomas Weber put it, "There appear to be two approaches to nonviolence. They have been termed 'principled', where emphasis is on human harmony and a moral rejection of violence and coercion, and 'pragmatic', where conflict is seen as normal and the rejection of violence as an effective way of challenging power" (2003: 250). He goes on to argue that, "Gandhi was concerned about lifting oppression and about finding a substitute for violence; however, his reason for doing so had more to do with a perceived intrinsic – rather than merely an instrumental value in nonviolence. In short, Gandhi's nonviolence was more principled and contained strong 'other worldly' elements" (2003: 252).

Gandhi encouraged the oppressed people to win hate with love. He believed that if actions were more in tune with ethical principles, they eventually would prove to be the most practical. Thomas Weber calls Gandhi the "godfather" of non-violent activism (2003: 251).

Thomas Weber in his book *Conflict Resolution and Gandhian Ethics* mentions three forms of non-violent action that exist in Gene Sharp's typology for solving a conflict. These are: "accommodation, non-violent coercion, and conversion" (1991: 41). In accommodation the opponents do not believe in the changes that the resisters demand but nevertheless they decide to yield on the issue to achieve peace or to get out of the bad situation before it gets worse. In non-violent coercion, the opponents want to impose themselves but cannot because they do not have the sources of power and the resisters are not controlled by their repression anymore. In conversion the opponent changes inwardly and makes those changes that the non-violent actor desires (even the non-violent actor changes too) (*Ibidem*).

Satyagraha

For Gandhi Truth and non-violence are interrelated. In his book, *From Yeravda Mandir*, he notes: "Ahimsa and Truth are so intertwined that it is practically impossible to disentangle and separate them. They are like the two sides of a coin, or rather a smooth unstamped metallic disc. Who can say, which is the obverse, and which the reverse? Nevertheless, ahimsa is the means; Truth is the end" (2001: 9–10). Therefore, Gandhi believes in the connection between means and ends. Unlike Machiavelli, the author of *The Prince*, who believed in the gaining of ends by trickery and violence, Gandhi believes that the means and the ends must be pure. To Gandhi good means can achieve good ends and what is achieved by trickery and violence is not good, so Machiavelli's belief in the separation of means and ends was completely unacceptable to Gandhi.

Satyagraha is a compound of two Sanskrit nouns, i.e. satya and agraha. Satya means truth and agraha means firmness or holding firmly to. Thus, Satyagraha means holding onto truth. In other words, Satyagraha which has been given many definitions means devotion to truth, remaining firm on the truth and resisting untruth actively but non-violently, or better to say, seeking truth through love and non-violence.

Fugard's Man of Magnitude

This part of the study intends to prove that Mahatma Gandhi is Athol Fugard's man of magnitude. To support this argument, it deeply analyzes the dialogues between Sam and Harold in order to bring reasons why Fugard in *"Master Harold"… and the boys* has mentioned the name of some famous personages including: Napoleon Bonaparte, Charles Darwin, Abraham Lincoln, William Shakespeare, Leo Tolstoy, Jesus Christ, and Alexander Flemming. Not only does *"Master Harold"… and the boys* gradually and effectively deepen our understanding of Sam and Harold but it also helps us understand many things about Fugard himself. Early in the play, Sam talks with Harold about the ordeals of a black man punished in jail:

> SAM. They make you lie down on a bench. One policeman pulls your shirt over your head and holds your arms, another one pulls down your trousers and holds your ankles…
> HALLY. Thank you! That's enough.
> SAM. … and the one that gives you the strokes talks to you gently and for a long time between each one…. (Fugard, 1982: 17–18)

Harold says that this world is really an awful place that causes him to oscillate between hope and despair. However, he believes that things will change: "One day somebody is going to get up and give history a kick up the backside and get it going again" (Fugard, 1982: 18). After

Harold says that a social reformer is needed, Sam and Harold start a game to find a man of magnitude. For Harold, this man of magnitude must be an intrepid social reformer who will not be daunted by the magnitude of the task he has undertaken. He is also "somebody who benefit[s] all mankind" (Fugard, 1982: 21). Napoleon is the first social reformer that Sam thinks of him as the man of magnitude:

> SAM. (reading from the history textbook) "Napoleon and the principle of equality." Hey! This sounds interesting. "after concluding peace with Britain in 1802, Napoleon used a brief period of calm to in-sti-tute…"
> HALLY. Introduce.
> SAM. "… many reforms. Napoleon regarded all people as equal before the law and wanted them to have equal opportunities for advancement. All ves-ti-ges of the feudal system with its oppression of the poor were abolished." Vestiges, feudal system and abolished. I'm alright on oppression…. Ha! There's the social reformer we're waiting for. He sounds like a man of some magnitude.
> HALLY. I'm not so sure about that…
> SAM. He sounds pretty big to me, Hally.
> HALLY. … And what's the end of story? Battle of Waterloo, which he loses. Wasn't worth it. No, I don't know about him as a man of magnitude. (Fugard, 1982: 20–21)

The first evidence that shows Fugard's interest in seeing Gandhi as his man of magnitude is Harold's rejection of Napoleon as a great man because he lost the Battle of Waterloo. Fugard is acquainted with Gandhi's ideas and this is obvious when *"Master Harold"… and the boys* is read carefully. Gandhi published this extract from an old number of a magazine in his own journal *Young India* (Feb. 14, 1929):

> No conqueror ever gained more by wars than did Napoleon, Emperor of the French, who, beginning as a poor Corsican Lieutenant, for a little while dominated Europe, altering boundaries, upsetting thrones. Yet Napoleon knew that it was folly to rely on force. There are only two powers in the world,' he said, not after he had been defeated and exiled, but while he appeared to be at the height of his success, 'those powers are the spirit and the sword. In the long run the sword will always be conquered by the spirit.'
> But why, we may ask, did Napoleon, if he saw so plainly the uselessness of war, continue to make war? Why did he use the sword until it was wrenched out of his hand at Waterloo? Partly because Napoleon, like the rest of us, could not always practise what he preached, but partly because other kings and emperors would not let him alone. (qtd.in Bandopadhyaya, 1960: 45)

Although Napoleon Bonaparte believed that the spirit would conquer the sword, he relied on sword and finally lost the Battle of Waterloo. For a man like Gandhi who believes that strength comes from indomitable will and not from physical force, it is obvious that non-violence is superior to violence. So Athol Fugard himself rejects the

doctrine of the sword and welcomes Gandhi's policy of non-violence, which says that the spirit does triumph over the sword in both individual and national affairs.

To continue their game Sam asks who that man might be, and Harold suggests Charles Darwin, whose Theory of Evolution revolutionized science. Harold chooses Darwin because he believes that Darwin is a man who benefited all mankind:

> HALLY. To answer that we need a definition of greatness, and I suppose that would be somebody who …. Somebody who benefited all mankind.
> SAM. Right. But like who?
> HALLY. (He speaks with total conviction.) Charles Darwin. Remember him? That big book from the library, The Origin of the Species.
> SAM. Him?
> HALLY. Yes. For his Theory of Evolution…. You hardly even looked at it.
> SAM. I tried. I looked at the chapters in the beginning and I saw one called "The struggle for an existence." Ah ha, I thought. At last! But what did I get? Something called the mistiltoe which needs the apple tree and there's too many seeds and all are going to die except for one…! No, Hally. (Fugard, 1982: 21–22)

Harold's choice of Charles Darwin as a man of magnitude is not pleasant to Sam because he thinks that Darwin was not a man who benefited all mankind. Harold's reason for choosing Charles Darwin is carefully explained by Ervin Beck:

> Harold chooses Charles Darwin, author of "The Origin of the Species" (Harold's version of Darwin's title), as his main man of magnitude…. At that point in the play Harold has not yet articulated his embrace of his father's racism, which might also be grounded in his admiration of Darwin. Although Sam is disappointed in Darwin's chapter "The Struggle for an Existence", Harold may be positively impressed by Darwin's notion of the survival of the fittest, which in the South African context implies the white race and white supremacy. (2000: 111)

Sam suggests Mr. Abraham Lincoln, but Harold tells Sam: "Don't get sentimental, Sam. You've never been slave, you know. And anyway, we freed your ancestors here in South Africa long before the Americans" (Fugard, 1982: 22). Therefore, Harold's choice of Charles Darwin and rejection of Abraham Lincoln shows that he believes in colonialist ideology of white superiority.

The second evidence examined here to show that Mahatma Gandhi is Fugard's man of magnitude is Fugard's familiarity with Gndhi's idea that all men are brothers. To quote Gandhi, "Mankind is one, seeing that all are equally subject to the moral law. All men are equal in God's eyes. There are, of course, differences of race and status and the like, but the

higher the status of a man, the greater is his responsibility" (qtd. in Kripalani, 1969: 118).

Excited by their game Harold asks Sam to introduce a real genius and Sam suggests William Shakespeare. But Harold does not like Sam's man of magnitude:

> SAM. (… enjoying himself) Mr. William Shakespeare.
> HALLY. (no enthusiasm) Oh. So you're also one of them, are you. You're basing that opinion on only one play, you know. You've only read my Julius Caesar and even I don't understand half of what they're talking about. They should do what they did with the old Bible: bring the language up to date. (Fugard, 1982: 22–23)

By reading Shakespeare's *Julius Caesar*, perhaps Sam compares his country during apartheid era with Rome during its tumultuous period. In Shakespeare's play, Rome suffers from class divisions and senators are corrupt. In addition, the republic shows some signs of democracy but women and most of the plebeian men cannot elect representatives. Therefore, Julius Caesar, a Roman general, attempts to assume power. He is popular among people because he supports the poorer classes in Rome. According to Beck,

> Sam's enthusiasm for Shakespeare, whom he knows only through Julius Caesar, is more subtle. That play is relevant to Sam's own situation under apartheid, because it is a politically charged revenge tragedy with many complex, ambiguous ramifications. Cassius and Brutus rise up against Julius Caesar and assassinate him, but with ensuing social chaos and eventually a new tyranny under Mark Anthony. Perhaps the play has influenced Sam's own temptation to, but ultimate rejection of, violence in reforming an evil social order. (2000: 111)

The third evidence given here is that Fugard has mentioned the name of Shakespeare in his own play on purpose. Shakespeare's *Julius Caesar* is against violence, and Fugard's *"Master Harold"… and the boys* is also against violence. Fugard is a playwright and it is possible that he has read Shakespeare's another play *The Merchant of Venice*:

> I do oppose
> My patience his fury, and am arm'd
> To suffer with a quietness of spirit,
> The very tyranny and rage of his. (Shakespeare, 2000: IV. i. 135)

That is exactly what Gandhi says. Gandhi encouraged people to be patient and invite suffering on themselves. He rejected violence and believed that it should be eschewed in all circumstances. His weapon was non-violence, and thus, he used his unique method of non-violent resistance to fight against injustice and oppression. Needless to say, Athol Fugard, like Gandhi, Prefers non-violence to violence.

Harold suggests reserving their judgment until they have checked up on a few others. Now it is Harold's turn. He suggests Leo Tolstoy as a good example of a social reformer and a literary genius.

> HALLY. My next man … and he gets the title on two scores: social reform and literary genius … is Leo Nickolaevich (mispronounces) Tolstoy.
> SAM. That Russian.
> HALLY. Correct. Remember the picture of him I showed you?
> SAM. With the long beard.
> HALLY. (trying to look like Tolstoy) And those burning, visionary eyes. My God, the face of a social prophet if ever I saw one! And remember my words when I showed it to you? Here's a man, Sam!
> SAM. Those were words, Hally.
> HALLY. Not many intellectuals are prepared to shovel manure with the peasants and then go home and write a "little book" called War and Peace…. That man freed his surfs of his own free will.
> SAM. No argument. He was a somebody alright. I accept him. (Fugard, 1982: 23–24)

Tolstoy is a famous Russian novelist. He suggested non-violence as a means for Indian people to get rid of British raj. Gandhi, who was in South Africa at that time, welcomed it and began his movement. Harold and Sam are in complete agreement about him. Now Harold asks Sam to submit his candidate for examination:

> SAM. Jesus.
> HALLY. (stopped dead in his tracks) Who?
> SAM. Jesus Christ.
> HALLY. Oh come on, Sam!
> SAM. The messiah.
> HALLY. Ja, but still…. No, Sam. Don't let's get started on religion. We'll just spend the whole afternoon arguing again. Suppose I turn around and say Mohammed?
> SAM. Alright.
> HALLY. You can't have them both on the same list!
> SAM. Why not? You like Mohammed, I like Jesus.
> HALLY. I don't like Mohammed. I never have. I was nearly being hypothetical. As far as I'm concerned, the Koran is as bad as the Bible. No. Religion is out! I'm not going to waste my time again, arguing with you about the existence of God. You know perfectly well I'm an atheist and I've got homework to do. (Fugard, 1982: 24–25)

Athol Fugard Knows that Gandhi was influenced by Tolstoy and Jesus. And this is the fourth evidence showing that Gandhi is Fugard's man of magnitude. In fact, Tolstoy's ideas on non-violent resistance had a significant impact on Gandhi. Tolstoy had spiritual awakening when he read the ethical teachings of Jesus Christ, especially his "Sermon on the Mount", and these teachings caused him to become a Christian pacifist. Similarly, Gandhi was interested in the *Bible* and Jesus's

"Sermon on the Mount". He was also an avid reader of Tolstoy's works. As Glyn Richards says, "While Gandhi's understanding of the relation between Truth and ahimsa [non-violence] springs from his own cultural and religious tradition it was strengthened and corroborated by his reading of Tolstoy's work *The Kingdom of God is Within You*" (1991: 33). Gandhi himself acknowledges his indebtedness to Leo Tolstoy, especially Tolstoy's belief in the efficacy of non-violence.

Also, Athol Fugard in the above conversation between Sam and Harold implies that his own man of magnitude is tolerant of other religions. As previously mentioned, Gandhi was a Hindu but he respected all other religions.

To find a great man of magnitude, Harold and Sam keep on their game:

> HALLY. You've got time for one more name.
> SAM. I've got one I know we'll agree on. A simple straight-forward great Man of Magnitude … And no arguments. And he really did benefit all mankind.
> HALLY. I wonder. After your last contribution, I'm beginning to doubt whether anything in the way of an intellectual agreement is possible between the two of us. Who is he?
> SAM. Guess…
> HALLY. Give me a clue.
> SAM. The letter "P" is important… and his name begins with an "F." … Think of mouldy apricot jam.
> HALLY. (after a delighted laugh) Penicillim and Sir Alexander Flemming! And the title of the book: The Microbe Hunters. (delighted) Splendid, Sam! Splendid. For once we are in total agreement. The major breakthrough in medical science in the 20th century. If it wasn't for him, we might have lost the Second World War. It's deeply gratifying, Sam, to know that I haven't been wasting my time in talking to you. (strutting around proudly) Tolstoy may have educated his peasants, but I've educated you. (Fugard, 1982: 25–26)

The fifth evidence that shows Gandhi is Fugard's man of magnitude is that Fugard's man of magnitude is one who benefits all mankind. In fact, one of Gandhi's aims was Sarvodaya, or the welfare of all. Of the books that brought about a transformation in Gandhi's life was Ruskin's *Unto This Last*, which Gandhi himself translated it later into Gujarati and entitled it *Sarvodaya* (the welfare of all). Sarvodaya is against utilitarianism, so Gandhi cannot accept the utilitarian formula of the greatest good of the greatest number. To quote Gandhi:

> I do not believe in the doctrine of the greatest good of the greatest number. It means in its nakedness that in order to achieve the supposed good of fifty-one per cent, the interest of forty-nine per cent may be, or rather, should be sacrificed. It is a heartless doctrine and has done harm to humanity. The only real, dignified, human doctrine is the greatest good of all…. (Gandhi, 1968: 188)

Thus, in Fugard's view, a man of magnitude is one who rejects the doctrine of sword, sees all men as equal, rejects violence and welcomes non-violence, respects all religions and tolerates other people's beliefs, and benefits all mankind. Doubtlessly, that man is Mahatma Gandhi. And this becomes obvious in the play when Sam talks about Gandhi and his dream:

> SAM. …. Without the dream we won't know what we're going for. And anyway, I reckon there are a few people who have got passed just dreaming about it and are trying for something real. Remember that thing we read once in the paper about the Mahatma Gandhi? Going without food to stop those riots in India?
> HALLY. You're right. He certainly was trying to teach people to get the steps right…. Our General Smuts as well, you know. (Fugard, 1982: 51)

Indeed, General Smuts was the first victim of Gandhi's non-violent method. He had control over South Africa, where Gandhi began his first peaceful campaign. Initially General Smuts used violence to silence Gandhi but gradually he came to know Gandhi and finally they became friends. General Smuts himself writes:

> For me Gandhi was a problem, and his behavior was a mystery. His fighting method was entirely new for me. He kept peaceful, he trusted me, and he even helped government and cooperated with us. And then he went and opposed the laws he considered unjust. I didn't know what to do with him. I felt angry, frustrated, and helpless. He disobeyed the law and got thousands of people to disobey it. But he did all that with utmost discipline, without any violence, with full respect and delicacy. What was I to do? A law had been broken, and I in consequence had to take measures. But I couldn't send two thousand people to jail. My duty was to prevent them from violating the law, but how could I fire against a crowd of peaceful people who faced me with smiles on their lips? At last I had to send Gandhi to jail. But that was precisely what he wanted. That was his victory and his success. What had I got by putting him in jail? Just to make a fool of myself. And that was how, in spite of my having the whole support of the police and the army, and in spite of the enormous pressure the whites put on me, not only had I to get him out of jail but I had to withdraw the laws he opposed. (qtd. in Vallés, 2012: 20)

Gandhian Non-violence

Fugard in *"Master Harold"… and the boys* compares Harold and Sam. He describes Harold in this way: "He struts around like a Hitler, ruler in hand, giving vent to his anger and frustration" (Fugard, 1982: 42). But Sam, who is Fugard's favorite character, is depicted like his own man of magnitude, i.e. Gandhi. Before moving on, it is important to stress that Hitler and Gandhi were living at about the same time. Hitler lived in Germany but Gandhi was in India. Although both of them were

popular among their fellow countrymen, they were completely different. According to George Sarton,

> The German one was a devil incarnate (he did not hide it), while the Hindu one was a saint, a saint of such a high order that he makes us think of St. Francis. The former came from hell and the latter from heaven. HITLER'S message was one of hatred and terror; he did not hesitate to commit innumerable murders (more than any other man in history, not excluding CHINGIZ KHAN and TIMUR LANG), he dreamed of destroying whole nations and he almost succeeded in destroying his own. GANDHI'S message was one of love and truth; he led his people out of bondage. (1954: 90)

In certain ways, Sam acts like Mahatma Gandhi. This is established at the beginning of the play, when he supports Hilda. He knows that Willie beats Hilda and tries to get out of his commitments towards her. So he attempts to improve their relationship and asks Willie to apologize to Hilda: "Find Hilda. Say you're sorry and promise you won't beat her again" (Fugard, 1982: 40). At the end of the play, Willie takes Sam's advice and promise not to beat her again: "Hey, Boet Sam! *(He is trying hard.)* You right. I think about it and you right. Tonight I find Hilda and say sorry. And make promise I won't beat her no more" (Fugard, 1982: 65–66).

As previously mentioned, Gandhi believes in the connection between means and ends. For him thus the means and the ends must be pure. Sam, like Gandhi, believes that what is achieved by trickery is not acceptable. This becomes obvious in the play when Harold is talking about the old days. Sam can remember their game:

> SAM. You're sitting on the floor, giving Willie a lecture about being a good loser while you get the checker board and pieces ready for a game. Then you go to Willie's bed, pull off the blankets and make him play with you first because you know you're going to win, and that gives you the second game with me.
> HALLY. And you certainly were a bad loser, Willie!
> WILLY. Haai!
> HALLY. Wasn't he, Sam? And so slow! A game with you almost took the whole afternoon. Thank God I gave up trying to teach you how to play chess.
> WILLIE. You and Sam cheated.
> HALLY. I never saw Sam cheat, and mine were mostly the mistakes of youth. (Fugard, 1982: 30)

Not only does Sam reject the separation of means and ends, but he believes that good means can achieve good ends. Similar to Gandhi, who travelled from one end of the country to the other training people, Sam tries to teach Harold a lesson about self-sacrifice:

> WILLIE. Then how is it you two aws always winning?

62

HALLY. Have you ever considered the possibility, Willie, that it is because we were better than you?
WILLIE. Everytime better?
HALLY. Not every time. There were occasions when we deliberately let you win a game so that you would stop sulking and go on playing with us. Sam used to wink at me when you weren't looking to show me it was time to let you win.
WILLIE. So then you two didn't play fair.
HALLY. It was for your benefit Mr. Malopo, which is more than being fair. It was an act of self-sacrifice…. (Fugard, 1982: 30–31)

Throughout the play, Harold teaches Sam to respect him and be obedient, but Sam teaches him to make self-sacrifice. Sam also warns Harold to be careful and not to talk about his father in a disrespectful way. Even Sam tells him to love his father as he himself loves Harold and his father:

SAM. … It was the old Jubilee days, after dinner one night. I was in my room. You came in and just stood against the wall, looking down at the ground, and only after I'd asked you what you wanted, what was wrong, I don't know how many times, did you speak and even then, so softly I almost didn't hear you. "Sam, please help me to go and fetch my dad". Remember? He was dead drunk on the floor of the Central Hotel Bar. They'd phoned for your mom, but you were the only one at home. And do you remember how we did it? You went in first, by yourself, to ask permission for me to go into the bar. Then I loaded him onto my back like a baby and carried him back to the boarding house with you following behind, carrying his crutches…. A crowded Main Street with all the people watching a little white boy following his drunk father on a nigger's back! I felt for that little boy … Master Harold. I felt for him. After that we still had to clean him up, remember. He'd messed in his trousers, so we had to clean him up and get him into bed. (Fugard, 1982: 63)

Conclusion
Gandhi believes that the force of love is more than the force of violence. According to Chandel, "Satyagraha aims at the victory of Truth, and aims at the conversion of the hearts of opponents, thereby killing the enmity for ever" (2017: 141). Sam cleans Harold's father and then makes a kite for little Hally to make him feel happy. As Gandhi aims at the conversion of the hearts of his opponents, Sam tries to change his relationship with Harold and Harold's father through suffering. Finally, Sam succeeds. As stated by Durbach, "'Master Harold' grows up to be Athol Fugard and that the play itself is an act of atonement and moral reparation to the memory of Sam and 'H. D. F' – the Black and the White fathers to whom it is dedicated" (1978: 512). Gandhi helped General Smuts to get the steps right and Sam tried to teach Willie and Harold (Athol Fugard) to get the steps right.

Athol Fugard in *"Master Harold" … and the boys* says that those black people who are living under South Africa's apartheid regime need a leader to follow, and that leader should be a great man who practices

63

Gandhian non-violence. At the end of the play, Willie tells Sam: "You lead, I follow" (Fugard, 1982: 66). Sam and Willie dance together, and the play ends.

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LINGUISTICS, STYLISTICS AND
TRANSLATION STUDIES

Comunicare orală și scrisă.
Exerciții aplicative pentru Anul pregătitor de limba română pentru cetățeni străini

Adina-Irina Forna*

Oral and written communication. Applied exercises for the preparatory year of Romanian language for foreign citizens

Abstract:

This paper aims to illustrate examples of exercises that are used during the practical course of Romanian as a foreign language. The course is entitled Oral and Written Communication I and is taught during the first semester of the preparatory year of Romanian language for foreign citizens at the Technical University of Cluj-Napoca. The exercises address topics pertaining to the first concepts assimilated in any foreign language (family, personal space/home, the university context, daily activities in personal, social or special situations – at the doctor's, travel, etc.), both orally and in writing. For more clarity and accuracy, the paper relies on examples taken from the personal experience of teaching a group of 25 foreign students.

Keywords: Romanian for foreigners, oral communication, written communication, applied exercises, examples

Introducere

Programul de studii *Anul pregătitor de limba română pentru cetățeni străini* de la Universitatea Tehnică din Cluj-Napoca (UTC-N) propune, conform noilor norme universitare, cursuri care vizează competențele prevăzute în Cadrul European Comun de Referință pentru Limbi. În acest fel, regăsim în planurile de învățământ discipline care vizează atât competențele lexico-gramaticale, pe cele de receptare a textului scris și oral, de redactare și compoziție, cât și pe cele de comunicare orală și scrisă, cultură și civilizație românească, respectiv limbaj specializat. Comunicarea orală și scrisă este o componentă importantă a realizării actului discursiv și a actului de comunicare, cu atât mai mult cu cât se introduc noțiuni legate și de actele de vorbire și uneori de comunicarea non-verbală sau anumite competențe culturale (formule de politețe, registre ale limbii, modalități de comunicare în funcție de mediu/context). În cele ce urmează vom prezenta câteva tipuri

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de exerciții pe care le utilizăm la disciplina *Comunicare orală și scrisă I*, parcursă în semestrul I. Scopul este acela de a oferi câteva opțiuni pentru a diversifica pe cât posibil exercițiile în scopul evitării monotoniei, în condițiile în care disciplina presupune un număr de 8 ore săptămânal.

Tipuri de exerciții scrise propuse la cursul practic

Primele și cele mai simple exerciții sunt cele de prezentare a propriei persoane în care să se completeze spațiile libere, să se potrivească întrebările și răspunsurile, să se citească orele după imagini, să se așeze în ordine zilele săptămânii și lunile anului etc. Pentru a da un aspect ludic unor exerciții, se pot folosi cartonașe cu imagini în funcție de care trebuie ghicit anotimpul și/sau luna, sau în 😄 funcție de emoticon și prezența unei litere să se ghicească ziua săptămânii (de exemplu: _ _ _E_ _). Sigur că aceste tipuri de exerciții pot părea ușor simpliste sau prea facile, însă nu trebuie pierdut din vedere faptul că acești studenți sunt la primul contact cu limba română, iar numărul consistent de ore de limba română pe săptămână trebuie nu doar să satisfacă până la saturație nevoile lingvistice, ci și să înlesnească achiziționarea, acumularea și reutilizarea acestora prin toate mijloacele posibile, căci, așa cum subliniază Ludmila Braniște, „*obiectivul principal al activității noastre nu este acela de a-i face pe studenții străini să învețe, mecanic, formele și regulile sistemului limbii române, ci de a-i ajuta să devină capabili să extrapoleze cunoștințele achiziționate privitoare la modul de funcționare a sistemului limbii române*" (Braniște, 2005: 48) în situațiile de comunicare din viața reală, iar imaginile, materialele video (acolo unde este posibil) și jocurile sunt mijloace extrem de utile și eficiente. Un alt tip de exercițiu util pentru fixarea cifrelor și numerelor este exprimarea datei (de tipul „Astăzi este miercuri, 27 [douăzeci și șapte] noiembrie 2019 [două mii nouăsprezece], ieri a fost ..., iar mâine este ...”). Cele mai uzuale prepoziții care sunt folosite pentru a localiza în spațiu pot fi exersate în exerciții de tipul „Priviți imaginea și completați textul cu următoarele cuvinte”, „Priviți imaginea și precizați dacă următoarele enunțuri sunt adevărate sau false”, Localizați obiectele din sala din imagine. Formulați propoziții scurte pentru a spune unde se găsesc”, „Priviți în sala de curs și formulați propoziții folosind următoarele cuvinte: sus, pe, între, în fața etc.” Un alt exercițiu interesant poate fi amplasarea mobilierului în camere („Puneți următoarele obiecte în încăperea corespunzătoare: noptieră, oglindă, frigider etc.”). Interesante sunt și exercițiile despre familie și profesiile membrilor familiei: „Citiți textul și notați profesiile menționate”, „Ce instrumente/obiecte/echipamente folosește fiecare profesie?” (sunt enumerate câteva profesii și în imagini sunt prezentate

și denumite instrumentele/obiectele etc.). Una din temele care suscită cel mai mare interes în rândul studenților este cea culinară.

Am constatat de-a lungul anilor că studenților le place să își exprime preferințele, dar și „aversiunile", să-și motiveze alegerile și să împărtășească rețete pe care ei înșiși le prepară, să compare mâncăruri tradiționale din țările de origine cu mâncăruri tradiționale românești. Pentru disciplina *Comunicare orală și scrisă I*, această temă poate fi utilizată și pentru îmbogățirea cunoștințelor prin formarea familiei lexicale (a mânca, mâncare, nemâncat etc.; a gusta, gust, gustare, gustos etc.) și utilizarea cuvintelor derivate în enunțuri sau explicarea acestora (nemâncat = persoană care nu a mâncat sau căreia îi este foame). Alte teme, precum corpul omenesc sau imaginea personală și trăsăturile morale sunt folosite ca pretext pentru identificarea termenilor cu sens identic sau opus, fiind practic introduse în comunicare sinonimele și antonimele (cinstit = onest, inteligent = deștept, amabil = binevoitor, mare ≠ mic, înalt ≠ scund, păr lung ≠ păr scurt etc.). Tematica aceasta este un bun pretext și pentru a repeta noțiuni gramaticale de tipul adjectivelor propriu-zise (terminații, gen, număr, gradele de comparație etc.) sau ale culorilor. Exemple: „Dați exemple de fructe, legume, obiecte din sala de curs care să aibă următoarele culori: roșu, verde etc."; „Alcătuiți după model enunțuri în care următoarele adjective sa fie folosite la genul și numărul indicate între paranteze: cald (fem.pl.): Ea preferă supele calde." Fiindcă nu se poate realiza comunicarea fără noțiuni lexicale specifice, după introducerea acestora, ele vor fi reutilizate în exerciții de tipul: „Găsiți denumirile pieselor vestimentare din imagini și notați în ce anotimp se utilizează"; „Vă pregătiți să plecați în vacanță la mare. Notați pe o listă piesele vestimentare necesare pentru un băiat/o fată."; „Descrieți-vă colegul de bancă folosind cât mai multe din cuvintele învățate."; „Notați părțile corpului situate în următoarele zone: cap, trunchi, membre."; „Notați simptomele următoarelor boli: gripă, insolație etc." Exprimarea propriei opinii, a sentimentelor de plăcere/neplăcere, accept/refuz etc. față de anumite fapte, evenimente, lucruri constituie, de asemenea, o parte importantă în cadrul acestei discipline. Printre exercițiile cele mai apreciate sunt cele de recunoaștere a expresiilor faciale (fericire, tristețe, surpriză, frică, rușine etc.), dar și cele legate de petreceri, aniversări și sărbători, redactarea unor mesaje scurte de tip SMS sau e-mail, etc.

În continuare vom detalia câteva exemple de exerciții valorificate la clasă și vom realiza o inventariere a modului în care o grupă formată din 25 de studenți străini a tratat aceste exerciții. Exercițiile care exploatează nu doar cunoștințele lingvistice ale studenților, ci și pe cele de logică, nu fără legătură cu înțelegerea textului scris, sunt ludice și antrenante. Un asemenea exercițiu este cel de „reașezare" a unui text în ordinea logică. A fost vorba de un mesaj/email al unei studente străine adresat mamei

sale, în care descrie prima zi în România. Textul a avut un format simplu (cu formulă de început, respectiv de încheiere) și a fost împărțit în 7 fragmente care au fost reunite în ordinea corectă de către studenți. Aproape toți studenții au identificat corect ordinea fragmentelor, dat fiind că au reușit să înțeleagă textul și să urmeze firul logic al evenimentelor (momentele zilei, prezentarea cursurilor și colegilor, timpul liber). Scopul acestui exercițiu a fost acela de a observa textul reconstituit și de a alcătui, pe baza acestui model, un mesaj/email către familie, prieteni etc., având ca temă prima zi la facultate în România, exercițiu pe care studenții l-au realizat cu ușurință, reușind astfel să construiască un mini-text coerent având la bază experiența personală.

Pentru partea de comunicare scrisă, exercițiile devin mai complexe înspre finalul semestrului: astfel, se poate trece spre registrul epistolar într-o formă actuală și interesantă pentru studenții din noua generație. Un astfel de subiect poate fi următorul: „Sunteți în vacanță și îi scrieți o scrisoare / un email / un mesaj unui prieten / unei prietene. Explicați unde petreceți vacanța (la munte, la mare, în străinătate etc.), cu ce ați călătorit (tren, avion etc.), cu cine sunteți (familia, prietenii etc.), unde stați și cât timp stați, ce faceți în fiecare zi și ce vizitați. (80-120 de cuvinte)." Studenții au respectat cerința, încadrându-se atât din punctul de vedere al dimensiunii textului produs, cât și al conținutului și al respectării formatului scrisorii (formulă de început și de încheiere, semnătură). Cel mai adesea formula de început a fost „Dragă prieten/ă" sau „Dragă" urmat de un prenume specific țării de origine (Mekan, Sarah) sau românesc (Roxana, Maria), însă au existat și trei studenți care nu au adresat scrisoarea unui prieten conform cerinței, ci mamei („Dragă mamă"), unul care a adresat scrisoarea mamei și tatălui („Dragă tată și mamă") și unul care a folosit formula „Dragă familie". Este interesant de observat că, de fapt, 20% din studenți (5 studenți din 25) nu au fost atenți la cerință sau au ales să scrie familiei, căci la începutul șederii în România, cel mai probabil că procesul comunicativ se realizează mai ales cu membrii familiei cărora studenții le povestesc experiențele din țara străină unde studiază. Am observat acest lucru și la alte exerciții de la cursuri: studenții preferă să descrie, să aleagă ca model sau să se adreseze în alte tipuri de exerciții (dialoguri, de exemplu) unui membru al familiei, mai cu seamă părinții sau frații. Cele mai des întâlnite erori sunt legate de folosirea articolului hotărât acolo unde acesta nu ar trebui să existe sau invers, utilizarea incorectă a unui timp verbal (prezent, perfect compus), confuzii între forma de indicativ prezent și forma de participiu sau omisiunea auxiliarului la perfect compus, dezacorduri între substantiv și adjectivul pronominal posesiv, utilizarea prepoziției greșite, greșeli de ortografie, lipsa majusculei în cazul substantivelor proprii (mai ales nume de orașe sau țări) etc. Toate aceste greșeli nu au

afectat însă în mod decisiv înțelegerea textului de către cadrul didactic, ceea ce conduce la concluzia că, în ciuda acestor inconveniente, comunicarea a fost posibilă, iar studenții au fost capabili să redacteze un text conform cerinței. Am putut observa, pe lângă formulele de încheiere obișnuite ("Cu drag", "Pe curând") câteva formulări finale utilizate în contextul documentelor autentice, uneori familiare: "Și tu? Ce ai făcut în vacanță?"; "Eu te aștept să vii la Cluj. Ai grijă de tine. Te pup!"; "Ne vedem luna viitoare"; "An Nou fericit, dragă Roxana, și la mulți ani!". Acest lucru dovedește și o bună integrare culturală a studenților, familiarizați deja cu modul în care se realizează comunicarea în limba română în cercul de prieteni.

Comunicare orală – exerciții aplicative de tip conversație/dialog

Comunicarea orală are două valențe atunci când este vorba de studierea unei limbi străine: conversație, respectiv expunere orală. În cazul studenților de la *Anul pregătitor* din UTC-N, existând o singură disciplină pentru competențele de comunicare orală și scrisă, tematicile abordate sunt aceleași, specifice primelor cunoștințe asimilate la învățarea unei limbi străine. În plus, orice exercițiu scris poate deveni pretext pentru comunicarea orală, prin lectura lui și prin discuții ulterioare la nivel de grupă. Situațiile de comunicare au un pronunțat caracter autentic, studenții sunt puși în fața unor activități și experiențe din viața de zi cu zi, de cele mai multe ori fiind antrenați în activități de grup sau de echipă: inițierea unei conversații, mini-dialoguri la cămin, la facultate, convorbirea telefonică despre orarul zilnic de la universitate (cu exprimarea datei/orei și a orientării în timp), conversații referitoare la activități practicate în timpul liber și pasiuni (invitație la film, în parc, la sala de sport, la cumpărături etc.), dialoguri client-ospătar despre feluri de mâncare și băuturi, dialog cu vânzătorul la magazin despre modele, mărimi, culori ale pieselor de îmbrăcăminte și încălțăminte, vizita la medic (despre igiena personală, medicamente, exprimarea durerii etc.), conversații pe teme turistice și de orientare în spațiu (în taxi, la casa de bilete etc.). Dialogurile pot deveni la nevoie monologuri pe diverse teme: prezentarea și descrierea membrilor familiei, prezentarea propriei camere/locuințe și a obiectelor din sala de clasă/locuință, prezentarea unui stil de viață sănătos (a da sfaturi, a interzice ceva), a planurilor de vacanță (destinații posibile, rezervarea unei camere, mijloace de transport utilizate), evocarea unui amintiri plăcute/neplăcute, expunerea proiectelor de viitor. Fiecare tematică va introduce și noi acte de vorbire și noi formule utilizate cu diverse ocazii în viața cotidiană: formulele de salut, exprimarea mulțumirii/nemulțumirii și a scuzelor folosind formule de politețe, formule de felicitare cu diferite ocazii, lansarea, acceptarea și refuzul

71

unei invitații, exprimarea opiniei, acordului și dezacordului, a dorinței și interesului.

Vom exemplifica în continuare un exercițiu oral de tip dialog. La acest nivel de cunoaștere a limbii române (A1-A2 conform CECRL), dialogul ni se pare cea mai potrivită modalitate de producție orală, cu atât mai mult cu cât presupune interacțiunea cu celălalt, așa cum se întâmplă și în viața cotidiană. Ambele presupun lucrul în echipe binare – sau dacă este număr impar de persoane în grupă, se poate lucra și în echipe de câte trei. Echipele beneficiază de 10-15 minute pentru a se organiza și a schița ideile pe care doresc să le utilizeze. Este vorba de un dialog la restaurant: „Doriți să comandați o ciorbă de burtă la restaurant, dar nu este în meniu. Alegeți altceva, imaginați dialogul cu chelnerul. Spuneți ce beți și ce doriți la desert. (10-15 replici)". În general, toți studenții respectă în aceste cazuri partea de conversație formală introductivă sau finală (formule de salut de tipul „Bună ziua!", „Bine ați venit!" /vs/ „La revedere!", „O zi bună!"), exprimarea mulțumirii („Mulțumesc!", „Cu plăcere!"). De asemenea, ei știu să folosească în mod corect formulele tipice de la restaurant („Ce doriți?", „Poftiți, vă rog!", „Poftă bună!", „Cât costă...?") și să exprime regretul în contextul dat („Îmi pare rău, nu avem ciorbă de burtă", „Mă scuzați, ciorba de burtă nu este în meniu",) sau să aleagă între mai multe opțiuni („Prefer altceva", „Nu doresc...", „Aveți ceva fără carne, vă rog?", „Pot să văd meniul?"). În general, nu există probleme mari de pronunție, ci mai degrabă confuzii între a/ă, la nivelul grupurilor ce/ci, che/chi, ge/gi, ghe/ghi („pachet" a fost pronunțat „*pacet*"), al desinențelor greșite pentru verbe (de exemplu „a recomanda" a devenit „eu vă *recomandesc*"), al formei corecte a anumitor cuvinte („prăjituri" a devenit de mai multe ori „*prăzitori*" sau „*prăzituri*") sau al unor cuvinte accentuate greșit. Au existat și erori de schimbare a registrului formal, politicos (relație chelner-client) cu unul familiar, în care cei doi (sau trei) interlocutori au folosit persoana a II-a singular. În ciuda acestor neajunsuri, am putut observa că studenții și-au însușit lexicul specific domeniului: s-au folosit adesea cuvinte precum „delicios", „sarmale", „mămăligă", dar și expresii de tipul „prăjitură cu ciocolată", „o sticlă de apă plată", „supă de pui", „piept de pui la grătar", „paste cu ciuperci", „înghețată cu fructe", „suc de portocale/de mere/de piersici", „un pahar de vin", dar și lexic specific mâncărurilor de tip fast-food sau anumite mărci de băuturi carbogazoase. Dacă acest exercițiu este „pus în scenă", iar studenții intră în pielea personajelor, procesul de învățare poate fi și mai reușit, căci intervine componenta ludică, datorită căreia „protagoniștii" se relaxează, învață să-și depășească tracul de a vorbi în public și totodată se autoevaluează și se automotivează; așa cum observă Cristina Măluțan, „activitățile ludice reprezintă o activitate de

comunicare deosebită, deoarece scopul lor este dublu: acela de a-i determina pe studenți să folosească în mod corect (atât în vorbire, cât și în scris) structurile lingvistice și de a se amuza" (Măluțan, 2019: 27), iar „jocul de rol facilitează dezvoltarea competenței de producere orală" (Măluțan, 2019: 28). Totodată acest tip de exercițiu este un bun pretext pentru a fixa lexicul specific și anumite structuri discursive, dar și pentru a realiza corecturi din punctul de vedere al foneticii și fonologiei. Uneori studenții se corectează singuri, alteori sunt ajutați de colegi, ceea ce sporește coeziunea și colaborarea la nivelul grupei de studiu.

Concluzii

Scopul cursului practic de *Comunicare orală și scrisă I* nu este neapărat acela de a introduce studenților noțiuni noi, cât mai degrabă de a utiliza și fixa cunoștințele acumulate la celelalte discipline, cu reluarea unora dintre ele, acolo unde este nevoie. Studenții sunt încurajați să fie activi în cadrul unei abordări comunicative; este considerată esențială componenta interactivă cadru didactic – student și student – student, precum și lucrul în echipă. Am observat că munca de echipă încurajează și potențează activitatea studentului, în așa fel încât și cei mai timorați sau mai puțin încrezători să fie integrați și să avanseze. Rezultatele muncii de echipă sunt bune, iar studenții ajung să comunice cu ușurință, oral și în scris, pe teme de interes cuprinse în programul de studiu. Tematicile abordate se diversifică, iar textul scris și discursul devin mai complexe și se rafinează pe parcursul celui de-al doilea semestru, la disciplina *Comunicare orală și scrisă II.*

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Mood Choices and Functions in Background Information of Arts-Based Research Article Abstracts

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Abstract:

Motivated by the scanty of works on background information of abstracts, this article analyses the discourse functions of mood choices in background information of arts-based research article abstracts. Background information segments of three hundred abstracts of arts-based research articles obtained from the internet and purposively selected were analysed using insights from the systemic functional linguistic tool of mood. Given the generic compliant function – based categorisation adopted, five kinds of indicative mood structures namely; mission indicative mood, premises setting, assumption indicative mood; justification and classification mood are found to characterise the data but premises setting mood choices which function to: (i) give historical background to the study; (ii) define concept(s) that are central to the study at hand; (iii) anchor or state the research objective(s) and (iv) build up arguments against existing (previous) studies with a view to establishing the justification for the current research are observed to be predominant in the data.

This study concludes therefore that an understanding of mood choices and their generic compliant functions has potency of finding lasting solution to the problems being encountered by budding academics in writing their Background Information (BI). It equally serves as useful material for academic discourse pedagogy.

Keywords: Mood Structure, Generic-Compliant Function, Background Information, Research Article Abstracts, Arts-Based Journals

1. Introduction

Within the Systemic Functional Grammatical (SFG) theory propounded by Halliday, choices of meaning are organized into three main components namely; the ideational, interpersonal and textual metafunctions (cf. Eggins and Martins, 1997: 238; Montemayor-Borsinger, 2003: 39). In this study, we are concerned with the interpersonal metafunction most specifically the mood structure, choices

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and functions in research article abstract as a genre of academic discourse. Studies on mood structure, choices and functions reveal that scholars have largely concentrated on variants of discourse namely; classroom, political, literary, persuasive-cum-advertising, religious and historical-cum-autobiographical discourses (e.g., see Li(2001), Huang (2002), Gregory (2007); Patpong, (2009); Ruijuan (2010); Yeibo, (2011); Kondowe, (2014a, 2014b); Fikri, Dewi and Suarnayaja (2014); Shakila (2015); Koussouhon and Dossoumou (2015); Noor, Ali, Muhabat and Kazemian (2016); Yu and Wu (2016); Chen and Shuo (2018); etc.). Li (2001) is a study of interpersonal meaning of Reflexive Expressions in autobiography. Huang (2002) is an interpersonal analysis of Du Mu's "Qingming" and its Translated Versions. Gregory (2007) explores the interface among Mood/Subordination/Reference in Spanish. Patpong (2009) is a systemic functional analysis of Amulet advertisement as a persuasive discourse in Thai. Ruijuan, (2010) explores the interpersonal metafunction resident in Barack Obama's Victory Speech. Yeibo, (2011) is a discourse-stylistic analysis of mood structures in selected poems of J.P. Clark-Bekederemo.

Besides, while Kondowe (2014a) explores the transitivity features of President Bingu Wa Mutharika's inaugural Address with particular focus on ideologies in the address, Kondowe (2014b) analyses interpersonal metafunctions in the President's second term political discourse. Fikri, Dewi and Suarnayaja (2014) is a mood structure analysis of Teacher Talk in English as a Foreign Language (EFL) classroom. Shakila (2015) analyses interpersonal metafunction in Nelson Mandela's Presidential inauguration speech. Koussouhon and Dossoumou (2015) explore mood, epistemic and deontic modality patterns in an extract culled from *Yellow-Yellow* (2006) by one of the Nigerian new millennium female writer, Kaine Agary. Noor, Ali, Muhabat and Kazemian (2016) highlights the functional and semantic properties of the last address of the Holy Prophet (PBUH). Yu and Wu (2016) is an investigation of the roles of mood and modality in the recreation of the image of Chan master Huineng in four English translations of The *Platform Sutra* which is a collection of the public sermons and personal conversations of Huineng. Chen and Shuo (2018) explore the realization of language interpersonal function using Barak Obama's speech at the White House Correspondents' Dinner in 2016. The study specifically focuses on mood, modality and person system of the interpersonal metafunction and how these are realised in the Obama's speech.

Research article abstract as a genre of academic discourse has not been much explored most especially from the perspective of

mood structure and function aspect of interpersonal metafunction of SFG. The few works that we are aware of in this area have only explored the discourse structure (Rimrott, 2007), the modality features (Olaniyan and Adeniji, 2015), generic structure and discourse functions (Olaniyan, 2014a) of the abstracts and hedging and boosting as interactional metadiscourse (Kondowe, 2014c) in literature doctoral dissertation. Besides, Olaniyan (2014b) also explores the generic structure of problem statements' segments of arts-based research article abstracts. Motivated by the paucity of works in this area, the present study therefore explores the mood choices and functions in problem statements segment of abstracts of research articles in arts-based disciplines. With this, we hope to fill the existing vacuum and, simultaneously, complement existing studies on academic discourse in general and research article abstracts in particular. This study is significant in complementing existing works in academic discourse in general and research article abstracts in particular. Second, it will also provide additional insights on mood structure categories that characterize arts-based research article abstracts.

Data for this study were obtained from the internet through purposive selection of 300 abstracts of Research Articles published between 2001 and 2010 in learned journals of arts-based disciplines. The journals selected are domiciled in universities in the inner circle (countries where English is spoken as mother tongue). The background information aspects of the selected abstracts were carefully examined and analysed from the purview of mood structure aspect of interpersonal metafunction. We have chosen to analyse the data using the mood structures of interpersonal metafunctions because in speech or writing, the mood structure reflects interactional or interpersonal meanings. Likewise, academic discourse has also taken up an interactive dimension because it has, over the last two or three decades, become a persuasive enterprise involving a form of social interaction between writers and readers (cf. Hyland, 2005: 173, Afros, 2007: 3 etc.). This position is further corroborated by Hunston (1993: 57) as she notes that the production of a written text is a social process both in the sense that "it represents the interaction between a writer and a reader" (Sinclair, 1981) and in the sense that the "text plays a role in a particular social system" (Halliday and Hasan, 1985). Besides, in categorising our data in this study, we have adopted the generic-compliant based categorisation as language is used to perform certain generic-compliant functions that are peculiar to research article abstracts as a genre of academic discourse.

2. Studies on Research Articles and Background Information in Research Article

Abstracts

Studies on research article as a genre of academic communication have largely focused on various sections of the genre, namely, research article introductions, acknowledgements, discussion sections, methodology section and abstract sections of the articles. Considering the research article abstracts, for example, available literature reveals that abstracts are composed of variants of generic structural elements: Background Information (BI), Problem Statement (PS), Statements of Objectives (SO), Theoretical Framework (TF), Methodology (M), Analytical Framework (AF), Findings (F) and Conclusion(C). Among these, problem statement and statement of objectives have been singled out for generic structural and linguistic analyses (see Olaniyan, 2014a, 2014b, Olaniyan and Adeniji, 2015; Adeyanju and Olaniyan, 2016). Other segments of the abstracts, most especially, the background information have been scarcely studied. The present study is therefore motivated by the scarcity of work on background information segments of research article abstracts.

Background Information (BI) is just a little bit of information about a completed research work, an on-going one or a proposed one. It provides readers, most especially interested members of the academic discourse community, with the necessary background or context for a research work and motivates the research (cf. Hyland, 2000). It includes information about the research problem, and demonstrates that the researcher has a good understanding of the literature related to a particular research area. Background Information (BI) section or aspect of research article abstract provides readers with enough information and context which enables them to follow the researchers' description of their research works. BI section of the abstracts also explains the context of the research, i.e. the discourse genre or domain and the central concept being handled in a research work.

Besides, this section called 'introductory move' (Hyland, 2000: 16) illustrates how the research contributes to what is already known about the problem. For Feltrim (2003), this introductory move can be divided into at least three types of content, namely; Arguing for topic prominence, Making topic generalizations, Defining terms, Objects or process, and Identifying a gap in current knowledge.

3.0 Systemic Functional Grammar

Systemic Functional Grammar (SFG) is a theory of language that adopts a sociological and functional-based approach to language study. Considering the sociological and functional interest of systemic

grammar, its major concerns, as noted by Berry (1977: 1), are perhaps *behaviour, function* and *situation.* Systemic functional grammar considers (views) language as a form of behaviour which is functional, as something that we do with a purpose or more. This implies that language use is goal directed. Besides, systemic grammar is also interested in language as social semiotics – how people use language with each other in accomplishing everyday social life (Halliday, 1978 quoted in Eggins, 2004: 3). This interest, as noted by Eggins (op.cit), leads systemic linguists to advance four main theoretical claims about language. These are (i) language use is functional; (ii) its function is to make meanings; (iii) These meanings are influenced by the social and cultural contexts in which they are exchanged and (iv) The process of using language is a semiotic process, a process of making meanings by choosing. Eggins (2004: 3) has summarized these theoretical claims by describing the systemic grammatical approach as a *functional-semantic approach to language.* Systemic Functional Grammar (SFG) is composed of several branches namely; the concept of language, metafunction, text and context, genre analysis and generic structure potential and finally, its linguistic components. For the purpose of the present study, we shall focus on genre analysis and generic structure potential and metafunctional aspect of systemic functional grammar because they are central to our present engagement. We discuss these in turn.

3.1. Genre and Genre Analysis

Genre as a concept in Systemic Functional Grammar has attracted variants of scholarly attentions in the last few decades (e.g. see Miller, 1984; Martin, 1984; 1985; Martin, Christie and Rothery, 1987; Swales 1990; Eggins, 2004 etc.). Swales' (1990) definition of genre shall be taken as our guide. For Swales (1990), genre is composed of "communicative events, whose structure and context are shaped by the purpose of the discourse community in which the genre is situated." In other words, the communicative purpose of a particular genre, which is recognized by the experts of that field, determines what occurs or does not occur in the textual realization of the genre. This implies that a genre is not only determined by its formal features/properties but more largely by the communicative purpose it is designed to serve within a particular culture or discourse community. In the Systemic Functional Grammatical (SFG) approach to genre, different genres are different ways of using language to achieve different culturally established tasks, and texts of different genres are texts which are achieving different purposes in the culture. Therefore, a text's genre is said to be identified by the sequence of functionally different stages or steps through which it unfolds (Ansari and Babaii, 2004: 5). The major reflex of differences in

79

genres is the staging structure of texts. These niceties, as noted by Ansari and Babaii (*op.cit.*), are often captured with reference to the Context of Culture (CC) in which the texts are produced.

Genre analysis in the literature has been approached from two perspectives namely; the move analytic approach, proposed by Swales (1981, 1990) and the Generic Structure Potential (GSP) – analytic approach based in Systemic Functional Grammar (SFG). The present study adopts the GSP analytic procedure.

The Generic Structure Potential (GSP) analytic approach has Systemic Functional Grammar (SFG) as its theoretical foundation. The interest in the generic (or schematic) structure of texts has been greatly influenced by Halliday & Hasan (1985); Hasan (1978, 1984, 1996); and Martin (1992). Among the concepts favoured/privileged in SFG are text and context. From these, both the text structure and contextual configuration (CC) are strongly implicated in the GSP – analytical approach. Contextual configuration blends together the values of the three socio-semantic variables of field, tenor and mode to make statements about the structure of a given text and about the social context that generates it. The Contextual Configuration (CC) can predict the following elements of the structure of a text; the obligatory and the optional elements together with the sequencing of these elements. Given the CC of any text, one should be able to generate the potential structure of such text. The potential global rhetorical pattern is what is known as *GSP*. GSP has been described as a condensed statement of the conditions that locate a text within a particular Contextual Configuration (CC). Structure Potential (SP) or Generic Structure Potential (GSP) of a text refers to the total range of optional and obligatory elements of the text and their order (Halliday and Hasan, 1991: 64). Two or more texts that share the same set of obligatory and optional elements and that are embedded in the same contextual configuration (CC) are texts of the same genre (cf. Halliday and Hasan, *op.cit.*). When two texts are closely related to the extent that language is doing the same kind of job in both, they are embedded in the same Contextual Configuration (CC). Two or more texts that are embedded in the same Contextual Configuration (CC) – belong to the same genre may have some differences. These differences, as noted by Halliday and Hasan (*op.cit.*), are those that do not alter the kind of job that language is doing in the two. To illustrate the above explication, Halliday and Hasan (*Ibidem*: 63–65) examine a set of similar spoken texts. They thereafter identify their obligatory and optional rhetorical elements of texts, and establish what they call the GSP of the genre, "Service Encounter" that of a "Shop Transaction" as:

[(G). (SI) ^] [(SE.) {SR^SC^}^S] P^PC (^F)

(Culled from Halliday and Hassan, 1991: 64)

A GSP of this type is described as a summarized statement of the conditions under which a text will be seen as one that is appropriate to a Contextual Configuration (CC) of the Service Encounter. Simply put, it is suggested that any shop transaction in English potentially consists of the following macro-structural elements: (i) Greeting (G), (ii) Sale Initiation (S.I), (iii) Sale Enquiry (SE), (iv) Sale Request (SR), (v) Sale Compliance (SC), (vi) Sale (S), (vii) Purchase (P) (viii) Purchase Closure (PC) and (ix) Finis (F). In the above GSP, there are labels for structures and the caret sign indicating sequence. The round brackets in the above GSP indicate optionality of enclosed elements. Therefore, G, SI, SE, and F are optional and SR, SC, S, P and PC are obligatory. The dot (.) between elements indicates more than one option in sequence. Halliday and Hassan (op.cit.) point out, however, that optionality of sequence is never equal to complete freedom; the restraint is said to be indicated by the square bracket. Therefore, for example, we can read the first square bracket as follows: G and/or SI may/may not occur; If they both occur, then either G may precede SI, or follow it; Neither G nor SI can follow the elements to the right of SI. The curved arrow shows *iteration*. Thus, (SE.) indicates: SE is optional; SE can occur anywhere, so long as it does not precede G or SI and so long as it does not follow P or PC or F; SE can be iterative. The braces with a curved arrow indicate that the degree of iteration for elements in the square brackets is equal. This means that if SR occurs twice, then SC must also occur twice. Finally, the caret sign (^) shows sequence.

3.2. Interpersonal Metafunction and Mood Structure

Within SFG, choices of meaning are said to be organized into three main components namely; the ideational, interpersonal and textual metafunctions (cf. Eggins and Martin, 1997: 238; Montemayor-Borsinger, 2003: 39). As a theoretical model, SFG emphasizes the relationship between form and function, most especially in relation to the three metafunctions of language, namely; ideational, interpersonal and textual. To be able to read a text, or listen to it effectively and with understanding, Halliday and Hasan (1991: 44) argue that we have to be able to interpret it in terms of all these metafunctions – Ideational, Interpersonal and Textual. Besides, the three metafunctions, the purposes which underlie all language use, have a systematic relationship with the lexicogrammar of a language. Metafunction, according to Halliday and Hasan (1991: 44), means that part of the system of a language- the particular semantic and lexicogrammatical resources- that has developed to perform the function in question. Halliday and Hasan (*op.cit.*) note further that in English (as in every other language), each of

81

these metafunctions makes a clear and distinctive contribution to the grammar. The three metafunctional categorizations namely; ideational, interpersonal and textual manifest in language use as transitivity, mood and modality. In this study, particular attention shall be paid to the interpersonal metafunction and its realization in mood structure.

Language performs interpersonal function whenever it is used to enable language users (speaker and writer) to participate in communicative acts with other people, to take on roles and to express and understand feelings, attitude and judgments (Bloor and Bloor, 2004). Interpersonal function is concerned with organising the social reality of people we interact with (by making statement; asking questions; giving commands; saying how sure we are; saying how we feel about things) (Eggins and Martin, 1997: 239). The interpersonal metafunction is concerned with the interaction between speaker and listener. In other words, the interpersonal macro-function deals with the establishment of social relations and with the participation by the speaker in the speech event in all kinds of personal interaction. It involves the grammatical resources for enacting social roles in general, and speech roles in particular, in dialogic interaction: for example, resources for establishing, changing, and maintaining interpersonal relations. Besides, in interpersonal metafunction, language is a way of acting. It deals with people's use of language to relate to their audience. Kondowe (2014a: 73) notes that when people communicate, they deliver more than just the content or information, they also communicate their role vis-à-vis their partners in the communicative interaction. In English, interpersonal metafunction is realised in many aspects. Among these are mood choices, modal auxiliaries, personal pronouns etc. Here, we shall be dealing with the mood choices. The major grammatical system of the interpersonal metafunction is the system of mood.

The mood system has been described as one of the propositions of functional systemic linguistics. It accounts for the various options that are available to the speaker or writer in the use of language (cf. Osisanwo, 2003). Mood, in the literature, has been examined from the perspectives of grammar and semantics. In giving a grammatical definition of mood, Rodney (1998: 80) sees mood as:

> The grammaticalisation of modality. [it] applies to a system of the verb, marked inflectionally or analytically… where just one term, the most elementary, is characteristically used in making assured factual assertions, while the other terms, by contrast are characteristically used.

As noted by Yusuf and Odebunmi (2004: 4), Rodney (1998) locates mood and modality together in an end-means manner. Rodney (*op.cit.*) is also said to have dropped hints on the features and types of mood.

Greenbaum (1999: 58) is equally claimed to have charted a mid-course between grammar and semantics in his definition of mood. According to him,

> mood refers to the distinctions in the form of the verb that express the attitude of the speaker to what is being said.

This definition is claimed to have re-echoed Dodd's (1996: 86) systemic definition of the mood system:

> This system is bound up with the interpersonal macrofunction of language which has to do with the representation of the speaker's attitude to what is being communicated, roughly whether the speaker sees the uttered as real, desirable, certain.

Dodd's definition above locates mood as a grammatical and semantic concept. It also identifies the relationship between the speaker and the hearer, and the ability of the mood system to create certain impressions in the mind of the hearer.

Several classifications of mood have been made in the literature (e.g.; see Dodd, 1996, *Collins English Grammar*, 1998, Greenbaum, 1999 etc.). These scholars, however, differ in their classifications of declaratives, interrogative, indicative and subjunctive moods.

Greenbaum (1999) has classified mood into: (i) indicative (ii) imperative and (iii) subjunctive mood. By Greenbaum's (*op.cit.*) classification, indicative mood includes three sub-moods namely; declarative, interrogative and exclamatory. Imperative mood is used as a directive in requesting action. Subjunctive mood expresses wishes or conditions that are unlikely to be fulfilled. Subjunctive moods are of two types namely; present and past types.

Given the function of the mood systems in English, Alo (1998: 55) points out that:

The sentence, for example, may be used to approve or disapprove, to express doubt, to ask questions or give answers, to greet, instruct, or to command others; to include others within the social group or to exclude others from it. These various uses or functions of the sentence correspond to grammatical categories which are called declarative (statement sentence): imperative (command, requests) and exclamatory (exclamation).

Mood structures, as argued by Opara (2005), indicate how speakers and listeners, and writers and readers, use language for expressing themselves in verbal exchanges. This implies that in speech or writing,

83

mood structures reflect interactional or interpersonal meanings. In other words, the speaker or writer can choose between declarative, interrogative and imperative sentences and also decide whether to front the subject or the finite according to the "type of exchange going on, the roles of the participants and attitude and judgment of the speaker."(cf. Opara, 2005; Bloor and Bloor, 1995; Lipson, 2002). Besides, an author chooses from the mood system of a language to precisely encode his message and attitude in a given discourse. No wonder that Lipson (2002) reviewed in Yeibo (2011: 199) contends that "the mood a speaker or writer chooses plays a critical role in decoding his argument or contention".

4. Analysis, Findings and Discussion

Given the generic compliant function-based categorisation adopted in this study, our findings reveal that the background information (henceforth, BI) aspects of the abstracts are characterized by five kinds of indicative mood namely; mission indicative mood, premises setting, assumption indicative mood; justification and a few instances of classification mood. However, premises setting mood is observed to be predominant in the data. The preponderance of this mood type in the data (BI aspects) is occasioned by the nature of background information most especially in academic genres as research article abstracts.

BI here deals with a careful and thorough analysis of the subject matter as it is sometimes used to set the tone of an argument. BI also provides readers, most especially interested members of the academic discourse community with the necessary background or context for a research work and motivates the research (cf. Hyland, 2000). As our findings reveal, premises setting moods in BI manifest in form of BI aspects of the abstracts that are used by writers to: (i) give historical background to the study; (ii) define concept(s) that are central to the study at hand; (iii) anchor or state the research objective(s) and (iv) build up arguments against existing (previous) studies with a view to establishing the justification and/ or rationale for the research or study at hand. The extract below is an example of BI where premises setting mood defines concepts that are central to the study.

> Ex. 1:*'Vernacular' as it is used here, includes the idea of relatively distinct musical communities as well as more fluid networks and scenes.* The article exposes the historical basis and problematic nature of style categorizations, and adapts a theoretical model of music production modes that highlights the interconnectedness of various genres and practices of vernacular music (Our Emphasis).
> Source: International Journal of Musical Education, 2004

In the above example, the italicized sentence defines the concept of "vernacular" within the context of the research. It also serves as a premise setting mood that serves as background information for the statement of research objective that follows. Another instance of premise setting mood is resident in the extract below.

> Ex. 2: *In 2000, UN Security Council Resolution 1325 called for the increased participation of women in formal political processes surrounding violent conflict.* However, worldwide women continue to be a minority in formal politics, particularly in situations of armed violence… (Our Italics)
> Source: Canadian Journal of African Studies, Vol. 43, No. 2. 2009

The sentence in italics in the above example is a premise setting indicative mood (an internal component of BI) that prepares the ground for the argument that follows.

Justification indicative mood is also observed to characterise the background information (BI) aspect of our data but to a varying degree with premise setting mood. An example of justification moods observed in the data is provided below

> Ex. 3: *… I argue that the marketing of nationalism and transnationalism represents contradictory concepts of China as a nation and state…* To some extent, nationalism and transnationalism have become competing sites for ideas about China as a nation and state and how China should deal with a globalised world where the power relation between China and the West is still unequal. (Our Emphasis)
> Source: International Journal of Communication, Vol. 2, 2008

In the above example, the author has put up an argument or a justification in promoting the concepts of "nationalism' and transnationalism in relation to China as a nation and state. The presence of this kind of mood in our data (background information) could be said to be due to the requirement that researchers, as dictated or required by the academic discourse community they belong or find themselves, need to justify the relevance or otherwise of their research works to their fields of specializations. By so doing, they are promoting or selling their research works. This corroborates Breeze's (2009: 12) claim that "in the academic world, abstracts perform a major promotional function, that of "selling" the paper in question to a conference or to a journal". On this promotional function, Swales and Feak (2003: 39) equally point out that:

> Abstracts across a wide range of academic disciplines need to project 'interestingness' and a 'convincing and authoritative image' in order to persuade readers of their relevance.

Mission indicative moods that are observed in our data (BI aspects of the abstracts) are employed by the writers to unveil their research

objectives. Below is an example of mission indicative moods observed in the data.

> Ex. 4: *This essay examines a series of online narrative by a group of Chinese TV professionals.* Through their eyes, this analysis seeks to reveal the impact of commercialization… (Emphasis mine)
> Source: International Journal of Communication, Vol. 2, 2008

In the above highlighted or italicized sentence, the verb, 'examines' betrays the research mission (i.e. objective or research goal). Other instances of mission indicative mood in the data are also observed to have been couched by the writers using lexical verbs such as 'examines', 'analyses', 'focuses on', 'studies', 'outlines', 'argues', 'presents', 'investigates', 'explores', etc. which Cava (2010: 24) dubs "research process words".

As revealed by the generic convention of research abstract writing, mission indicative mood is found to be the generic characteristic of Statement of Objectives (SO) as it is used in stating the researchers' specific research missions. However, apart from its use in stating research mission, the presence of mission indicative moods in the BI aspects of the abstracts equally serves to provide a preliminary information on the research focus before the writers (researchers) thereafter present the research objectives. We can consider the example below.

> Ex. 5: *This paper introduces a set of methods that have been used to capture attitudes and opinions in a conflict environment. Based on an ongoing project in Dafur, it details the two streams of research: one developed to carry out interviews on the ground to allow people to frame key issues using their own language and world views; and the other, to keep contact with the formation of opinions from a distance, particularly when the security situation or other obstacles prevent the researchers from being in the field…* The result of…
> Source: International Journal of Communication, Vol. 2, 2008

The information in italics above is a preliminary background information for the research objectives that is later stated as the last sentence of the abstract.

Another generic compliant function-based kind of mood found to characterize the BI aspect of the abstracts is assumption mood. As our data reveal, the writers of the abstracts (scholars) often make assumptions which manifest in form of research hypotheses which are later confirmed to be true or not in the course of their main or entire research works. The example below can be considered

86

Ex. 6: *Different parental socialization practices tend to predict the academic behaviours of European and Asian Canadian adolescents.* This study explored the processes whereby parental socialization practices lead to Fillipino adolescents' school involvement… (Our Emphasis)
Source: Canadian Ethnics Studies Journal, 2001

In the above example, the writer (author) makes an assumption (claim) concerning the "academic behaviours of European and Asian – Canadian adolescents". Given the nature of the research genre and the context of the abstracts, the outcome of the study is expected to confirm the validity or otherwise of the assumption made. Several other instances of this mood type abound in the data. We can consider another instance of assumption mood in the extract below.

Ex. 7: *Public relations is politically and economically more important than ever.* This article charts the growth of the PR industry in Britain since 1979.(Our Emphasis)
Source: International Communication Gazette

The italicized portion in the above example is an assumption which stands to be 'empirically' confirmed to be true or not in the course of the research. As we have implicitly stated earlier on, assumptions in academic genres, most especially in research article abstracts, are analogous to hypothesis formulation, hypothesis being a tentative statement awaiting confirmation or rejection through careful research activities (cf. Oloruntoba-Oju, 1996: 158). Few instances of classification mood are found in the data.

5. Conclusion

The foregoing has explored the mood choices and functions in Background Information (BI) segments of the arts-based research article abstracts. Our analysis has been made in respect of the generic compliant functions that mood structures are used to perform in the context of the generic structural elements of the BI. Five kinds of indicative mood structures, namely, mission indicative mood, premises setting, assumption indicative mood; justification and a few instances of classification mood are found to characterise the BI segments of the abstracts. However, premises setting mood structures are observed to be predominantly used in the data. The preponderance of this mood type in the data (BI aspects) is occasioned by the nature of background information most especially in academic genres as research article abstracts. Premises setting moods in BI are found to have been used by writers to: (i) give historical background to the study; (ii) define concept(s) that are central to the study at hand; (iii) anchor or state the research objective(s) and (iv) build up arguments against existing

(previous) studies with a view to establishing the justification and/ or rationale for the research or study at hand.

This study argues that having the knowledge of the mood choices in BI aspects of the abstracts and their generic-compliant functions has significance of assisting academics in writing better and acceptable background information and, by extension, better abstracts suitable either for conferences or articles meant for publication in learned journals. This study also has the discourse value of enhancing academic discourse pedagogy and skills. Apart from complementing the existing works in research discourse in general and research article abstracts in particular, the present study has provided useful insights into the discourse functions of mood choices in Background Information (BI) segment of the arts-based research article abstracts. It equally has the merit of orienting new entrant members of academic discourse community of arts literacy with the knowledge of genre literacy, that is, "awareness of how genre functions and the generic conventions of research article abstracts" (cf. Motta-Roth, 1999: 94). The study concludes that an understanding of mood choices and their generic compliant functions will impact positively on the writing of Background Information (BI) in abstracts, especially by budding academics.

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Indirect vs. Direct Communication: Steps in Becoming Culturally Intelligent

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Abstract:
The paper brings into discussion the importance culture plays in communication, and highlights the necessity of training students in cross-cultural communication. Focusing on an important dichotomy in communication styles, i.e. indirectness vs. directness, it proposes possible activities to do in language and/or translation and interpreting classes. Their purpose is to culturally intelligent, particularly by drawing their attention to cultural differences in communication, and helping them to acquire knowledge to anticipate differences, practice mindfulness and develop cross-cultural skills.

Keywords: cross-cultural communication, indirect communication, direct communication, cultural intelligence, training

The world we live in nowadays has become a *global village*, where information travels by speed light and distances are reduced to minimum. It seems that "[w]henever we read a newspaper or watch television or buy a product from the grocery store we find ourselves in this global village" (Thomas & Inkson, 2017: 5). Therefore, even if we do not travel around the world, the world comes to us, since we interact with people from other cultures and participate in international transactions (Thomas & Inkson, 2017).

Communication has adapted and/or updated to the present-day society requirements, and, at the same time, has become more complicated. Considered "the fundamental building block of social experience" (Thomas & Inkson, 2017: 77), it is used in every aspect of our lives, from personal affairs to work and leisure. No matter the simplicity of the process itself, i.e. that of transmitting and receiving pieces of information, the meaning conferred by it and its interpretation may lead to misunderstandings or failures of communication. As pointed out by Thomas & Inkson (2017: 77), "communication failure is by far the most common explanation" "when it comes to figuring out what goes wrong in life". For example, the same researchers argue that the

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typical problems in companies are not related to technical or administrative issues but to people interacting inadequately, indicated by bad teamwork, poor leadership or personal conflicts.

1. Communication and culture

Communicating across cultures poses more problems than communicating within the realms of one's own culture, since the codes and conventions shared are no longer or not totally valid. Since communication is influenced by culture and vice versa (Stoian & Șimon, 2017, Șerbănescu, 2007), the differences existing in terms of culture between the interlocutors "threaten communication by reducing the available codes and conventions shared" (Thomas & Inkson, 2017: 79). These differences are considerable and operate "at all levels of behaviour, verbal and non-verbal" (Archer et al. 2012: 225), affecting thus people's ability to communicate.

One of the many existing definitions of culture and the one adopted in this paper follows Hofstede's theories (1984), considers culture as a series of shared mental programs which guide and influence people's behaviour. It seems that "culture is inherent in everyday behaviour […], but such behaviour is controlled by deeply embedded mental programs" (Thomas & Inkson, 2017: 21). In other words, culture guides humans through life. As individuals, people make their own choices, which are, however, expressed within the parameters set by their particular cultures (Culturewise, 2015).

On the present-day international stage, one culture appears to be more and more dominant and influence all the others. The English language has become "the lingua franca of global business and education" (Thomas & Inkson, 2017: 12), while the American culture, by means of Mcdonalidization, consumption and mass communication (Ritzer, 2019; Thomas & Inkson, 2017) has reached almost every corner of the world. Convergence of the world's cultures is envisaged by many. However, the slow pace of change plays an important role against convergence and globalization. Regardless of the rapid modernisation and change the world is living, "culture is slow to change" (Thomas & Inkson, 2017: 29) and "convergence probably tak[es] place only in superficial matters such as business procedures and some consumer preferences" (Thomas & Inkson, 2017: 12). Moreover, change may be "often recontextualized to fit preexisting cultural patterns" (Thomas & Inkson, 2017: 27).

As mentioned earlier, culture influences the way communication takes place within our own society and outside it. One well-known and thoroughly studied distinction (Hall, 1997, 2000; Hall & Hall 1990,

94

Peace corps, 2011, Samovar et al., 2010; Stoian, 2015, forthcoming) is that between indirect and direct styles of communication.

1.1. Indirectness vs. directness in communication

Certain cultures, particularly many Middle Eastern and Asian cultures, adopt a more indirect style of communication. In these cases, "the *context* is more important – for example physical setting, the previous relationships between participants, and nonverbal behaviour" (Thomas & Inkson, 2017: 84) than the content, as people are preoccupied with avoiding embarrassment and saving face. Context has to do with "the amount of innate and largely unconscious understanding a person can be expected to bring to a particular communication setting" (Peace Corps, 2011: 78). As such, interlocutors do not say what they mean, since they know and understand each other quite well and the way interactions unfold; they imply meaning, with the aim of not hurting people's feelings and maintaining harmony (Hall 1997; Peace Corps, 2011; Stoian, 2015).

At the other end of the continuum, there are the cultures, usually Western ones, that put emphasis "on the *content* of the communication – the words" (Thomas & Inkson, 2017: 84) instead of the context, preferring to say the truth and to "use explicit, direct, unambiguous verbal messages" (Thomas & Inkson, 2017: 84). Interlocutors do not have to look for implied meaning or read between the lines as they say exactly what they mean and the other way around, the focus being on honesty, truth and the exchange of literal information (Hall 1997; Peace Corps, 2011; Stoian, 2015).

The dichotomy in the styles of communication is usually linked to the importance of saving face and to the context of communication. The associations go even further, as the indirect style of communication is usually encountered in high-context, homogeneous, collectivistic, high power distance cultures, whereas the direct style is typical of low-context, heterogenous, individualistic and low power distance cultures (Neuliep, 2006; Peace Corps, 2011; Şerbănescu, 2007).

This classification is clear cut, but real-life situations and cultures are not so easily classified. The two ends of the continuum are extremes; communication takes place in between them. People use both types of communication styles in their own culture, depending on the context of situation. Nevertheless, "the tendency to prefer one style of behaviour over another is widely reported to vary across cultures" (Culturewise, 2015: 10), as indicated by the research consulted in the intercultural field (Hall, 1997, 2000; Hall & Hall, 1990; Peace Corps, 2011; Samovar et al., 2010; Stoian, 2015, forthcoming). This means that misunderstandings and misinterpretation may arise when people from different styles communicate, as the codes and conventions known

change and become unpredictable and/or confusing. Moreover, in face-to-face communication, understanding may be guided by gestures and clarified by questions or repetitions, but, when it comes to writing, things get more complicated. One such example is the e-mail, which relies on turn-taking, leaving almost no room to implicit meanings (Thomas & Inkson, 2017).

Understanding the different styles in communication and being able to communicate in another style than the one known "may sometimes involve learning another code" (Thomas & Inkson, 2017: 84). This indicates that training in the field is needed. Acquiring another code may be done by oneself, based on experiences and reading, or by trainers in formal settings.

Within the framework depicted so far, the present paper aims to highlight the necessity students of foreign languages and of translation and interpreting have to become aware, learn and master techniques that may turn them into better communicators and lead to a successful communication across cultures. For this, it, first, proposes a model for acquiring cultural intelligence (Thomas & Inkson, 2017) to be adopted by trainers and then, presents several exercises to do in language classes in accordance with the model.

2. Training cross-cultural communicators

Despite the rapid changes and modernisations of our times, culture, as mentioned earlier, has a slow pace in adopting and adapting modifications. As such, learning cultural features is not in vain. As stated by Thomas & Inkson (2017: 159) "[f]or the foreseeable future, cultural differences will remain a key factor in interpersonal interactions". That is why, language students need to learn not only the foreign language but also the "silent language of [its] culture" (Peace Corps, 2011: 2). Cross-cultural training, either as a separate discipline or within the language/specialised class, should increase students' awareness and understanding, while providing them with a set of skills to use in real-life situations. In order to avoid future failures in communication, language teaching needs to focus more on cultural aspects. Usually, the "focus on words and grammar often crowds out pragmatic and social considerations" (Archer et al., 2012: 225).

2.1. Cultural intelligence – a model

Thomas and Inkson (2017) propose a model to follow with the aim of becoming cross-culturally competent or culturally intelligent, as they call it. Cultural intelligence or CQ (Earley, 2002; Earley & Ang, 2003) is compared with the intelligence quotient (IQ) and the emotional intelligence quotient (EQ) by the researchers, as it "describes and

96

assesses the capability to interact effectively across cultures" (Thomas & Inkson, 2017: 15).

Cultural intelligence is defined as **"being skilled and flexible about understanding a culture, interacting with it to learn more about it, reshaping your thinking to have more empathy for it, and becoming more skilled when interacting with others from it"** (Thomas & Inkson, 2017: 14). It includes three interrelated aspects, as presented in Figure 1, namely knowledge – regarding cultures, cultural variations and how they can influence behaviour, mindfulness – reflective and creative attention paid both to cues in communication and to one's own feelings and knowledge, and cross-cultural skills – competency across different situations by choosing the appropriate behaviour from a repertoire of intercultural possibilities.
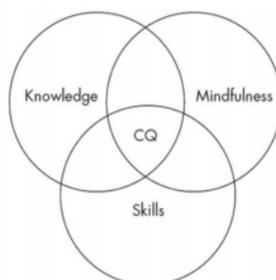

Figure 1. Cultural intelligence (CQ)
(Thomas & Inkson, 2017: 15)

In other words, a culturally intelligent person has "the *knowledge* to understand cross-cultural phenomena, the *mindfulness* to observe and interpret particular situations [and] the *skills* required to adapt *behavior* to act appropriately in a range of situation" (Thomas & Inkson, 2017: 20). As stated by Thomas and Inkson (2017: 15), "[t]he process of becoming culturally intelligent involves a cycle or repetition in which each new challenge builds upon previous ones" so that both general and specific cultural intelligence is acquired simultaneously, each future challenge becoming easier to deal with.

2.2. Teaching activities
As indicated by Thomas & Inkson (2017: 16),

> [c]ultural intelligence is not difficult to understand but is hard to learn and to put into practice on an ongoing basis. It takes time and effort to develop a high CQ. Years of studying, observing, reflecting, and experimenting may lie ahead before one develops truly skilled performance.

The authors reflect on the types of formal training available and link them to their model. The following different types of trainings and methods that develop a particular aspect of the CQ are mentioned:

- books, lectures, films and area briefing, which provide factual knowledge about cultures,

- case studies, discussions and culture-training manuals, which offer analytical insights into culture-general and culture-specific knowledge, as well as the chance to practice mindfulness, and

- simulations, role-plays, field trips and actual intercultural experience, which give the opportunity to practice both mindfulness and behaviour skills, while experiencing emotions of cross-cultural interaction (Thomas & Inkson, 2017).

The present paper combines area briefing, case studies, discussions and simulations in order to introduce students to and train them in the two different styles of communication presented above, namely indirect and direct communication. The activities are designed following the three aspects of the cultural intelligence model, i.e. knowledge, mindfulness and skills.

2.2.1. Activity 1: Exemplifying cultural misunderstanding
Firstly, students are presented with an instance of real-life communication between persons using different styles.

> Committee Meeting (adapted from Peace Corps, 2011: 88)
> John: How did it go with the committee members?
> George: A lot easier than I was expecting.
> John: Really? Did you ask about buying the new equipment?
> George: Yes. I explained we had to have it and told them how much it would cost.
> John: And?
> George: There was no discussion. They said fine and asked me to move on to the next item.

Then, students are asked to think whether this instance is an example of successful communication. They are guided towards realising that George, being American, expects people to tell others the truth, even in front of other people during a meeting. This is not customary in less direct cultures, as the one where the meeting was taking place, which usually try to avoid public confrontation. In brief, one of John's mistakes is that "of assuming that no comment means approval […], and that a person who says 'fine' is pleased." (Peace Corps, 2011: 240).

2.2.2. Activity 2: Understanding indirect and direct communication

Following Thomas and Inkson (2017: 13), the first step towards gaining cultural intelligence is "[u]nderstanding cultural differences between cultures and how those differences affect behaviour". The characteristics of the indirect and direct styles of communication are summarised in the next exercise. The activity focuses on the differences between the styles, making students aware of their own style and of that of others.

Students receive the following set of statements, and have to decide whether they apply to indirect or direct styles of communication.

Characteristics & Behaviours (Peace Corps, 2011: 79)
1. Communication is like that between twins.
2. People are reluctant to say no.
3. You have to read between the lines.
4. Use of intermediaries or third parties is frequent.
5. Use of understatement is frequent.
6. It's best to tell it like it is.
7. It's okay to disagree with your boss at a meeting.
8. "Yes" means yes.
9. "Yes" means I hear you.
10. Communication is like that between two casual acquaintances.
11. It's not necessary to read between the lines.
12. People engage in small talk and catching up before getting down to business.
13. Business first, then small talk.
14. Lukewarm tea means all is not well.
15. Lukewarm tea means the tea got cold.
16. People need to be brought up to date at a meeting.
17. People are already up to date.
18. The rank/status of the messenger is as important as the message.
19. The message is what counts, not who the messenger is.
20. People tell you what they think you want to hear.

After verifying the answers to the exercise with the class, the students have to group the characteristics for the two types of communication. The statements numbered 1, 2, 3, 4, 5, 9, 12, 14, 17, 18 and 20 are typical of indirect communication, whereas the others, i.e. 6, 7, 8, 10, 11, 13, 15, 16 and 19 are typical of a more direct style of communication. Then, they are asked to think which type they use. The students are expected to choose the indirect one, as Romanian culture is considered to favour indirect communication (Şerbănescu, 2007).

99

2.2.3. Activity 3: Mindfulness in cross-cultural interactions

Mindfulness in cross-cultural communication is, according to Thomas and Inkson (2017: 50), "simultaneously paying attention to the external situation, monitoring our own thoughts and feelings, and regulating the knowledge and skills we use". Students are asked to consider the next example:

> We are in a meeting and I have just proposed a project. Jane keeps repeating that she doesn't like it. She is American and she doesn't understand how things are done here. We don't say things so directly, going around hurting people's feelings. I just can't stand it anymore. I am about to leave the room, providing an excuse that I have some urgent task.

They are asked to think if the reaction is due to cultural differences in style of communication. Students are indicated that the person telling the story acted mindlessly, i.e. based on routines, being inflexible to changing situations. Next, they are advised to become mindful and see how the situation can be improved, paying attention to a different style of communication than their own, namely direct.

After a few minutes of brainstorming, the students' various perspectives are discussed in class. In the end, the teacher may propose the following situation:

> We are in a meeting and I have just proposed a project. Jane keeps repeating that she doesn't like it. Probably this is due to her cultural background. She must believe her behaviour is ok and that is why she keeps insisting on saying what is on her mind. I am sure her aim is not to offend but to express herself. I will try and discuss openly her points and see whether she has also some solutions. Maybe, something good will come out of this situation.

2.2.4. Activity 4: Performing directness

Knowledge and mindfulness are not enough for mastering cultural intelligence as they exist in the mind of the person. They are put into practice by skilled behaviour, which seems to be related to general skills, such as "relational skills, tolerance for uncertainty, empathy, perceptual acuity, adaptability" (Thomas & Inkson, 2017: 55). The exercise proposed here (adapted from Peace Corps, 2011: 97) aims to make students think about how they could become more direct in their communication styles.

The students receive several indirect statements and have to explain them in a more direct language:

1. This proposal deserves further consideration.
2. I know very little about this, but ....
3. We understand your proposal very well.

4. We will try our best.
5. I heard another story about that project.
6. Can we move on to the next topic?

A first example is provided to them:

That is a very interesting viewpoint.

This can mean 'I disagree with you', and be rephrased as 'I don't agree', 'We need to talk more about this' or 'You're wrong'.

Students' answers are discussed one by one, paying attention to context and politeness details.

3. Conclusion

The present paper has emphasised, if emphasis were needed, the importance culture plays in communication. It has focused on a main dichotomy of communication styles, namely indirectness – directness. The paper pointed out that learning a foreign language has to go hand in hand with learning a culture, especially in the case of students of a degree in languages, linguistics and translation and interpreting. With this purpose, the cultural intelligence model has been briefly described and proposed as a guideline to follow in class. Possible exercises to acquire knowledge to anticipate differences, practice mindfulness and develop cross-cultural skills regarding the indirect and direct styles of communication have been proposed.

To conclude, communicators and other professionals dealing with different cultures must pay attention to other codes and conventions than the ones they are used to. As summarised by Thomas and Inkson (2017: 14), people "must become flexible and adapt to each new cultural situation with knowledge and sensitivity".

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SOCIAL AND EDUCATIONAL STUDIES

Das öffentliche Schulwesen in der Bundesrepublik Deutschland und in Ungarn – ein Vergleich

Krisztina Kovács[*]
Andrea Óhidy[**]

**The public school system in the Federal Republic of Germany
and in Hungary – a comparative study**

Abstract:

The following article discusses the similarities and differences between the German and Hungarian education systems and teacher training programmes. The similarities are predominant and are the results of the worldwide technological, economic, political and scientific developments of the 20th century, as well as of the Europeanization of education within the European Union in the sign of "lifelong learning for all". Some similarities regarding the structure of the education system (e.g. the dual system of vocational education and training) are owed to the development of the Hungarian education system according to the German model. The differences are mostly to be found in the areas of management, administration and control of the education system and are results of national traditions and historical developments in Germany and Hungary.

Keywords: Education system, Germany, Hungary, comparison

Der folgende Artikel diskutiert die Gemeinsamkeiten und Unterschiede des deutschen[1] und des ungarischen[2] Bildungssystems im

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[1] Die Beschreibung des deutschen Bildungssystems basiert auf folgenden Artikel: Óhidy, A., Das öffentliche Schulwesen in der Bundesrepublik Deutschland, in Kovács, K., Dombi, A. (Ed.), Education and Training. National and international tendencies of education and training, Szeged, Szegedi Egyetemi Kiadó, Juhász Gyula Felsőoktatási Kiadó, 2019, p. 63–76, sowie Óhidy, A., Das deutsche Bildungswesen, in Óhidy, A., Terhart, E., Zsolnai, J. (Ed.), Lehrerbild und Lehrerbildung – Praxis und Perspektiven der Lehrerausbildung in Deutschland und Ungarn, Hrsg. mit Ewald Terhart und József Zsolnai, Wiesbaden, Verlag für Sozialwissenschaften, 2007, p. 19–45.

Vergleich. Die untersuchten Länder wurden nach der Methode des „most-different-systems"-Ansatzes (Przeworski & Teune, 1970; Hörner, 1993) ausgewählt. Die Analyse hat gezeigt, dass die Gemeinsamkeiten zwischen den Bildungssystemen der beiden Ländern überwiegen und als Resultate von weltweiten technologischen, wirtschaftlichen, politischen und wissenschaftlichen Entwicklungen des 20. Jahrhunderts einerseits und der Europäisierung von Bildung im Rahmen des Lifelong Leraning-Konzepts der Europäischen Union andererseits betrachtet werden können. Viele Gemeinsamkeiten in Bezug auf Struktur und Aufbau ergaben sich daraus, dass einige Bereiche des ungarischen Bildungswesens (z. B. das duale System der Berufsbildung) nach deutschem Vorbild aufgebaut wurden. Die wichtigsten Differenzen in Bezug auf Bildungssteuerung/Verwaltung/Kontrolle, sowie Struktur und Aufbau können in erster Linie auf die unterschiedlichen Traditionen der jeweiligen Länder zurückgeführt werden.

Auswahlkriterien der Länder[3]

Die untersuchten Länder wurden nach der Methode des „most-different-systems"-Ansatzes (Przeworski & Teune, 1970; Hörner, 1993) exemplarisch nach folgenden Kriterien ausgewählt:

Auswahlkriterien	Bundesrepublik Deutschland	Republik Ungarn
Geografisch-politische Zugehörigkeit	Westeuropa	Ost(mittel)europa
Dauer der Zugehörigkeit zur EU	Alt-EU-Land: Gründungsmitglied	Neu-EU-Land: EU-Beitritt 2004
Bildungssystem	Föderalistisches Bildungswesen	Zentralistisches Bildungssystem

Tabelle 1: Auswahlkriterien der Länder

1) *Geografisch-politische Zugehörigkeit zu Ost(mittel) – versus Westeuropa*

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[2] Die Beschreibung des ungsrischen Bildungssystems basiert auf folgenden Artikel: Kovács, K., *Die wichtigsten Merkmale des Bildungswesens in Ungarn*, in Kovács, K., Dombi, A. (Ed.), *Education and Training. National and international tendencies of education and training*, Szeged, Szegedi Egyetemi Kiadó, Juhász Gyula Felsőoktatási Kiadó, 2019, p. 15–36.

[3] Die Auswahlkriterien für die vergleichende Analyse basieren auf einer vergleichenden Untersuchung beschrieben in: Óhidy, A.: Lebenslanges Lernen und die europäische Bildungspolitik. Adaptation des Lifelong Learning-Konzepts der Europäischen Union in Deutschland und Ungarn. VS Verlag für Sozialwissenschaften: Wiesbaden, 2009.

In Deutschland und in den westlichen Industrieländern wird Ungarn einschlägig als zu Osteuropa gehörig bezeichnet. Diese Kategorisierung resultiert weniger aus der geografischen Lage des Landes als aus seiner (früheren) Zugehörigkeit zum sog. Ostblock. Die ungarischen Historiker und Politologen dagegen bezeichnen Ungarn durchgehend als zu „Ostmittel-Europa" gehörig. Damit soll einerseits der geografischen Lage des Landes Rechnung getragen werden, das nach einer 800 Jahre alten spanischen Landkarte angeblich den Nabel der Dame Europa, also des Kontinents, darstellte (vgl. Konrád, 1990). Anderseits ist das Wort ´Mittel´ auch politisch gemeint: Ungarn sieht sich als Brücke zwischen Ost und West (vgl. u. a. Lendvai, 2001; Dalos, 2004). Emotional wird mit dieser Bezeichnung die kulturell-politische Distanz zum Balkan und die Nähe zur westlichen europäischen Kultur sowie eine Absetzung vom (ehemaligen) Ostblockstatus angedeutet (vgl. Óhidy, 2007). Die geografisch-politische Zugehörigkeit der Bundesrepublik Deutschland zu Westeuropa ist dagegen sowohl in der deutschen als auch der ungarischen Fachliteratur unumstritten.

2) *Dauer der Zugehörigkeit zur Europäischen Union; Alt-EU-Land versus Neu-EU-Land*
Im Hinblick auf die Entwicklung der Europäischen Union werden in der Fachliteratur die Gründerstaaten als altes Europa`, die später aufgenommenen Länder als `neues Europa` bezeichnet. Die Bundesrepublik Deutschland war Gründungsmitglied der Römischen Verträge, der Europäischen Gemeinschaften und auch der Europäischen Union. Nach der Wiedervereinigung der beiden deutschen Staaten wurden die `neuen Bundesländer` der ehemaligen DDR 1990 `automatisch` Mitglied der EG und später der EU. Ungarn trat 2004 der Europäischen Union bei.

3) *Bildungssystem: föderalistisch versus zentralistisch/einheitlich:*
In Bezug auf die Einheitlichkeit der Bildungssteuerung kann ein Land föderalistisch oder zentralistisch organisiert sein. In den föderalistisch konzipierten Staaten, wie Deutschland oder der Schweiz, gibt es keine einheitliche Steuerung. Man kann hier über mehrere Bildungssysteme sprechen. Das Adjektiv ´zentralistisch´ kann in Bezug auf die Organisiertheit und Steuerung von Erziehung und Bildung zwei Bedeutungen haben: Im weiteren Sinne meint es das Gegenteil von föderalistisch, also dass es zentral festgelegte Vorschriften (Prüfungsordnung, Curriculum) gibt, die für das gesamte Land gelten. Aus dieser Perspektive hat Ungarn so wie z. B. Frankreich ein zentralistisches Bildungssystem. Andererseits kann Zentralisierung

107

bedeuten, dass das gesamte Bildungssystem politisch zentral gesteuert wird. In Ungarn war dies im Zeitraum 1945 bis 1989 und ist wieder seit 2010 der Fall. Zentralistisch organisierte Länder haben demnach ein Bildungssystem, föderalistisch organisierte ein Bildungswesen (Allemann-Ghionda, 2004: 50).

Gesetzliche Regelungen

Im *Grundgesetz für die Bundesrepublik Deutschland* aus dem Jahre 1949 sind die grundlegenden Bestimmungen, wie z. B. die Freiheit von Kunst, Wissenschaft, Forschung und Lehre, das Elternrecht, die staatliche Schulaufsicht sowie Regelungen zu Religionsunterricht und Privatschulen festgehalten (vgl. Grundgesetz vom 23. Mai 1949, Art. 30 GG). Der Bund hat das Recht, Rahmenvorschriften für das öffentliche Dienstrecht in den Ländern, Gemeinden und anderen Körperschaften öffentlichen Rechts sowie für die Besoldung der öffentlich Bediensteten zu erlassen. Von Anfang an verfügt er auch über die Gesetzgebungskompetenz für die außerschulische/betriebliche Berufsbildung[4] (Art. 74 Ziff. 11 GG) sowie für die Forschungsförderung (Art.74 Ziff.13 GG). Durch Änderungen des Grundgesetzes 1969 erhielt der Bund auch die Rahmenkompetenz für die allgemeinen Grundsätze des Hochschulwesens (so kam 1976 das Hochschulrahmengesetz zustande), das Recht der konkurrierenden Gesetzgebung für die Ausbildungsförderung (so entstand 1971 das Bundesausbildungsförderungsgesetz BAföG) sowie das Mitwirkungsrecht beim Hochschulbau. Die Versuche Ende der 1970er Jahre, die Balance im Interesse einer schnelleren Durchsetzung von Bildungsreformen zugunsten des Bundes zu verändern, scheiterten am einhelligen Widerspruch der Länder (Baumert/Cortina/Leschinsky 2003).

1 Steuerungsebene	2 Verwaltungsebene
3 Bundesebene	4 KMK, BMBF (nur Koordination)
5 Landesebene	6 Ministerien, Oberschulämter/ 7 Schulämter der Bezirksregierungen
8 Kommunale Ebene	9 Kommunale Schulämter
10 Institutionelle Ebene	11 Bildungsinstitutionen

Tabelle 2: Steuerungsebenen des deutschen Bildungswesens

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[4] Die administrative Zuständigkeit für die außerschulische Berufsbildung teilen sich das *Bundesministerium für Bildung und Forschung* (BMBF), für *Wirtschaft* (MBWi), für *Arbeit und Soziales* (BMAS) und das *Ministerium für Ernährung und Landwirtschaft* (BMEL).

In den verschiedenen Bildungsbereichen zeigen sich die Kompetenzen des Bundes auf unterschiedliche Weise: Im Vorschulbereich obliegt es dem Bund, im Rahmen der Sozialgesetzgebung Gesetze zur Kinder- und Jugendhilfe zu erlassen. Die Länder sind verpflichtet, diesen Gesetzen durch eigene Gesetzgebung konkrete Formen zu verleihen. Die staatliche Kontrolle zeigt sich am stärksten im allgemeinbildenden Schulwesen durch die Schulaufsicht (Recht und Pflicht des Staates für Unterhalt, Organisation und Verwaltung) und die allgemeine Schulpflicht. Am wenigsten Kompetenzen hat der Bund in Bezug auf die Universitäten und Einrichtungen der Erwachsenenbildung. Durch die Hochschulautonomie besitzen erstere rechtlich abgesicherte Freiräume für die Selbstverwaltung sowie mit der *Hochschulrektorenkonferenz* eine eigene, bundesweite, staatlich anerkannte Interessenvertretung.

In Ungarn bestimmt das Grundgesetz (Ungarns Grundgesetz vom 25. April 2011) die politischen und rechtlichen Grundordnungen des Landes. Es deklariert z.B. die Gewissens- und Religionsfreiheit, die freie Meinungsäußerung sowie die Freiheit der wissenschaftlichen Forschung und des Unterrichts. Zu den Bürgerrechten gehört, Kinder mit besonderen Bedürfnissen: Nach dem Gesetz Nr. CXC/2011 über das nationale öffentliche Bildungswesen sind Kinder/SchülerInnen mit besonderen Bedürfnissen jene, die gemäß der pädagogischen Kommission zum Gutachten körperliche, sinnliche (Seh- und Hörbehinderung), geistige Behinderung, Sprachbehinderung, Schwerbehinderung, Autismus-Spektrum-Störung (ASS) oder psychische Entwicklungsstörungen (z.B. Leseund Rechtsschreibstörung, Rechenstörung, kombinierte Störung schulischer Fertigkeiten, Aufmerksamkeitsprobleme) haben und besondere Behandlung beanspruchen (vgl. G. Nr. CXC/2011 über die nationale öffentliche Erziehung Abs. § 4. Satz 25).

Im Jahre 2011 wurden durch die Regierung die neuen grundlegenden Bildungsgesetze für die diversen Ebenen des Bildungswesens veröffentlicht, wie z.B. das Gesetz über das öffentliche Schulwesen (G. Nr. CXC/2011 über die nationale öffentliche Erziehung), über das Hochschulwesen (G. Nr. CCIV/2011 über den nationalen Hochschulunterricht) und über die Berufsbildung (G. Nr. CLXXXVII/2011 über die Berufsausbildung). Zu diesen Bestimmungen wurden weitere Regierungserlasse und Ministerialanordnungen erlassen. Die gesetzlichen Regelungen modifizierten die Organisation, die Trägerschaft, die Steuerung und den Aufbau des Bildungswesens sowie die Lehrpläne und Curricula des Unterrichts erheblich. Seit 2011 wurden

die Steuerung und die Verwaltung des Unterrichts und der Bildung zentralisierter.

Laut Bildungsgesetz 2011 können der Staat sowie die Minderheitenselbstverwaltung, die Kirche, religiöse Tätigkeiten verrichtende Organe oder andere Privatpersonen bzw. andere Organisationen nach Bedürfnissen ihres Gebietes öffentliche Bildungseinrichtungen errichten und unterhalten. Im Jahre 2013 haben ein zentraler Schulträger (das Klebelsberg Zentrum für Schulträger, KLIK) und unter seiner Steuerung funktionierende Lehrbezirke die Organisierung und Steuerung der Bildungseinrichtungen von den einzelnen Selbstverwaltungen übernommen. Die Trägerschaft der Kindergärten blieb bei den Aufgaben der Selbstverwaltungen. Die meisten SchülerInnen besuchen in Ungarn eine staatliche Schule.

Struktur und Aufbau

Das deutsche öffentliche Schulsystem ist in vier Ebenen gegliedert: Primarbereich (Grundschule), Sekundarbereich (Sekundarstufe I und II), tertiärer Bereich der Hochschulbildung sowie quartärer Bereich der Erwachsenenbildung und der außerschulischen Jugendbildung (vgl. Döbert, 2002).[5] Diese Kategorisierung bezieht sich auf das Alter der Lernenden. Ein zweites Kriterium ist die Differenzierung nach den dominanten Zielsetzungen und Inhalten in Einrichtungen der Allgemeinbildung und der Berufsbildung (Lange, 2005: 35). Wie sich die Subsysteme Pflichtschulwesen, Hochschulwesen, Berufsbildung und Erwachsenenbildung auf diese Ebenen verteilen lassen, zeigt Tabelle 2. Die Berufsbildung findet in einem sog. „dualen System" statt, das durch die Kooperation der zwei Lernorte Schule und Betrieb gekennzeichnet ist und formal dem Sekundarbereich II zugeordnet wird (vgl. Anweiler, 1996; Döbert, 2002).

Die Einrichtungen des öffentlichen Bildungssystems sind in Ungarn aufgrund des Gesetzes Nr. CXC/2011 die Folgenden: Kindergarten, Grundschule, Gymnasium, Fachgymnasium, Berufsschule, Förderschule, Grundstufige Kunstschule, Zusätzliche Minderheits-Fremdsprachenunterrichtsschule, Sonderpädagogische, konduktiv pädagogische Erziehungs- und Unterrichtseinrichtung, Kollegs, Institut für den Pädagogischen Fachdienst, Institut für pädagogische-fachliche Dienstleistungen. Das öffentliche

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[5] Der Elementarbereich – hierhin zählen alle Einrichtungen, die Kinder nach Vollendung des dritten Lebensjahres bis zum Schulbeginn aufnehmen – gehört in Deutschland nicht zum staatlichen Schulsystem. Er ist der Kinder- und Jugendhilfe zugeordnet, gehört also in den Zuständigkeitsbereich der Sozialministerien. Ausnahme ist Bayern, wo das Kultusministerium dafür verantwortlich ist.

Bildungssystem hat eine vertikale Schulstruktur. Es hat eine dreistufige Gliederung in Primarbereich, Sekundarbereich I. und Sekundarbereich II. Das ungarische Hochschulwesen gehört zum Tertiärbereich, das die Universitäten und die Hochschulen umfasst. Tabelle 1 zeigt, wie sich die Subsysteme freiwillige Kindertagesbetreuung, Pflichtschulwesen und Hochschulwesen auf diese Ebenen verteilen lassen.

Der pädagogische Fachdienst unterstützt die Erziehungs- und Unterrichtstätigkeiten der Eltern und der PädagogInnen im Bereich des Pflichtschulwesens. Zu seinen Tätigkeiten gehören z.B. sonderpädagogische Beratung, Frühförderung und Betreuung, logopädische Versorgung, Lern- und Berufsberatung, konduktiv pädagogische Versorgung, Heilturnen, schulpsychologische Versorgung, kindergartenpsychologische Versorgung, Betreuung der hochbegabten Kinder und SchülerInnen.

Das Institut für pädagogische-fachliche Dienstleistungen hilft einerseits bei der Arbeit der Bildungseinrichtungen, der Einrichtungen des pädagogischen Fachdienstes und ihrer Träger und der PädagogInnen, andererseits dient es zur Unterstützung der Interessenswahrnehmung der SchülerInnen. Die Aufgaben umfassen die folgenden Bereiche: pädagogische Bewertung, Fachberatung, Lehrfachbetreuung, Verwaltungsordnung in der Lehre, Unterstützung und Organisation der Weiterbildungen von PädagogInnen, Organisation und Koordination der Sportund Begabtenförderung, Schülerberatung, Melde- und Unterstützungssystem für die Unterstützung der gefährdeten Kinder.

Zusammenschau der Bildungssysteme

	Deutschland	**Ungarn**
Schulpflicht	mind. 9 Jahre	10 Jahre
Gliederung	Primarbereich: 4 Jahre Sekundarbereich 1: 6 Jahre Sekundarbereich 2: 3 Jahre	Primarbereich: 4 Jahre Sekundarbereich 1: 4 Jahre Sekundarbereich 2: 3-9 Jahre
Hochschulwesen	Universitäten, Hochschulen	Universitäten, Hochschulen

Zugangsberechtigung für Hochschulstudium	Abitur (allgemein) oder Hochschulreife (fachgebunden)	Reifeprüfung (für einige Studiengänge für einige Studienfächer mit "erhöhtem Niveau") Punktezahl Eignungsprüfung (für einige Studiengänge)
Voraussetzung für Lehramtsstudium	Abitur (allgemeine Hochschulreife) In einigen Fächern (z.B. Sport, Musik, Kunst und Fremdsprachen) Eignungsprüfung	Reifeprüfung, Punktezahl, Positiv absolvierte Eignungsfeststellung

Tabelle 3: Kurzüberblick über die Bildungssysteme in Deutschland und Ungarn
(Quelle: Eigene Zusammenstellung)

Primarbereich und Sekundarbereich I.

In Deutschland gehören in den **Primarbereich** die Grundschulen, Eingangsstufen und Schulkindergärten (Vorklassen). Der Besuch ist obligatorisch und kostenlos. Schulpflichtig[6] sind in Deutschland alle Kinder, die bis zum 30. Juni des laufenden Jahres sechs Jahre alt sind. Auf Antrag der Eltern und mit Zustimmung der Schule können auch Kinder, die bis zum 31. Dezember sechs Jahre alt werden, eingeschult werden. Die *Grundschule* wird von Kindern im Alter von sechs bis zehn (bzw. zwölf) Jahren besucht, deckt also die Klassen 1 bis 4, in Berlin und Brandenburg 1 bis 6 ab. In den ersten zwei Jahren werden die Schüler*innen von Klassenlehrer*innen unterrichtet und bekommen keine Noten, sondern ausführliche Beurteilungen über ihr Lernverhalten, ihre Fortschritte und ihr Verhalten. Erst ab Klasse 3 werden diese Beurteilungen von Zensuren abgelöst. Am Ende der Grundschulzeit erhalten die Kinder eine Empfehlung über den weiteren Schulbesuch in der Sekundarstufe I. Grundschullehrer*innen absolvieren ein Universitätsstudium, das miteiner Masterprüfung, sowie ein

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[6] Die Schulpflicht in Deutschland gilt vom sechsten bis zum fünfzehnten/sechzehnten Lebensjahr.

Referendariat, das mit einemStaatsexamen abgeschlossen wird. In den letzten Jahren, u. a. aufgrund der PISA-Ergebnisse, wurden in den meisten Ländern Ganztagsschulen eingeführt. Diese sind allerdings mit den Interessen der in Deutschland sehr stark entwickelten freizeitpädagogischen und anderen außerschulischen Angeboten im Bereich der Kinder- und Jugendhilfe konfrontiert. *Schulkindergärten* (Vorklassen) sind Einrichtungen für schulpflichtige Kinder, die von der Einschulung zurückgestellt worden sind. In einigen Ländern existieren auch *Vorklassen* für nichtschulpflichtige Fünfjährige.

In Deutschland befinden sich die öffentlichen Schulen (sowohl im Primar- als auch im Sekundarbereich) entweder in staatlich-kommunaler oder in kommunaler Trägerschaft. Es existieren auch private Schulen, die unter Trägerschaft der Kirche, von Körperschaften des öffentlichen oder privaten Rechts sowie Einzelpersonen stehen und mit ca. 5-6% Schüler*innen-Anteil eine Ersatz- und Ergänzungsfunktion haben. Die staatlich anerkannten Ersatzschulen erfreuen sich – wie der Name schon besagt – der uneingeschränkten Anerkennung ihrer Zeugnisse. Sie unterliegen der staatlichen Schulaufsicht. Die Absolvent*innen der staatlich genehmigten Ersatzschulen (Ergänzungsschulen) müssen sich den Prüfungen einer öffentlichen oder staatlich anerkannten Schule unterziehen. Die meisten Privatschulen sind Ersatzschulen. Für die spezielle Förderung behinderter Kinder gibt es *Förderschulen*. Sie umfassen den Primarbereich und die Sekundarstufe I., bei körperlich behinderten Jugendlichen auch die Sekundarstufe II. Seit den 1970er Jahren gibt es zunehmend eine Integration in die allgemeinen Schulen. Heutzutage gibt es immer mehr inklusive Schulen, in denen Schüler*innen mit und ohne sonderpädagogischem Förderbedarf gemeinsam unterrichtet werden.

Der ***Sekundarschulbereich*** ist in die allgemeinbildende Sekundarstufe I für die Jahrgangsstufen 5 bis 10 (bzw. 7 bis 10) für Kinder im Alter von 10 bzw. 12 bis 16 Jahren und in die, für die Jugendlichen zwischen 16–19 Jahren (Klassen 11–13) sowohl für die Allgemeinbildung als auch für die berufliche Bildung zuständige Sekundarstufe II, unterteilt. Der Übergang von der Grundschule zu weiterführenden Schulen erfolgt in der Regel ohne Aufnahmeverfahren. Die Entscheidung darüber fällen Eltern und Schule gemeinsam. Diese sehr frühe Selektion ist ein wesentliches – und aufgrund von internationalen Vergleichsstudien heftig umstrittenes – Merkmal des deutschen Pflichtschulwesens, weil es die Chancenungleichheit tendenziell nicht abbaut, sondern eher noch verfestigt (vgl. u. a. Dietrich, Heinrich & Thieme, 2011; Auernheimer, 2013; Becker & Lauterbach, 2016).

Für die *Sekundarstufe I* ist eine große schulorganisatorische Typenvielfalt charakteristisch. Die *Hauptschule,* die mit der 9. Klasse, in NRW, Berlin und Bremen mit der 10. Klasse abschloss, war bis in die 1960er Jahre die zahlenmäßig größte allgemeinbildende Schulform und gilt heute als Verliererin der Bildungsexpansion, denn es gibt in Deutschland immer weniger Hauptschulen (van Ackeren & Klemm, 2009). Die *Realschule* bietet nach dem zehnten Schuljahr eine „mittlere Reife". Auch hier gibt es keine bundeseinheitliche Struktur; in immer mehr Bundesländern werden Haupt- und Realschulklassen zusammengefasst. Der Realschulabschluss ermöglicht einerseits den Übergang in die Fachoberschule und aufs Gymnasium, andererseits auch den Zugang zu beruflichen Ausbildungsmöglichkeiten. Das *Gymnasium* umfasst die Klassen 5/7 bis 12/13, also im allgemeinbildenden Bereich als einziger Schultyp die Sekundarstufen I und II. Es kann sehr unterschiedliche Profile haben: Es gibt u. a. klassische, altsprachlich-humanistische, mathematisch-naturwissenschaftliche, musische und wirtschaftswissenschaftliche Gymnasien. In einigen Ländern gibt es auch berufliche und Fachgymnasien, die zum beruflichen Schulsystem gehören. Mit dem Abitur werden die Absolvent*innen zum Hochschulstudium befähigt. Das Konzept der kooperativen und der integrierten *Gesamtschule* wurde in den 1960er Jahren aufgrund der Kritik am dreigliedrigen Schulsystem entwickelt. Sie sollte die traditionellen Schulformen ersetzen und sowohl die individuelle Förderung der Schüler*innen als auch die soziale Chancengleichheit verwirklichen. Die kooperativen Gesamtschulen stellen eine eher formale Zusammenfassung der drei Schularten unter einem Dach dar. In den integrierten Gesamtschulen wird der Unterricht zu unterschiedlichen Zeitpunkten in mehreren Fächern differenziert nach Leistungsgruppen erteilt (Füller, 2007). Seit den 1980er Jahren ist die Gesamtschule (heutzutage auch unter dem Namen *Gemeinschaftsschule*) ein Bestandteil des Schulangebots in Deutschland geworden – aber nicht anstatt, sondern neben den traditionellen Schultypen. Die Lehrer*innen all dieser Schultypen absolvieren ein Universitätsstudium mit dem ersten Staatsexamen sowie ein Referendariat, das mit dem zweiten Staatsexamen abgeschlossen wird.

Die Sekundarstufe I. insbesondere die sog. Orientierungsstufe (Förderstufe, Beobachtungsstufe) gehört zu den sowohl bildungspolitisch als auch wissenschaftlich umstrittensten Bildungsbereichen in Deutschland. Im Mittelpunkt der Diskussion stehen Fragen nach dem Verhältnis von gemeinsamer Förderung und Integration sowie einer sachgerechten Differenzierung nach Befähigung

und Leistung. 1974 wurde aufgrund einer Vereinbarung der KMK die sog. Orientierungsstufe für den 5. und 6. Jahrgang generell eingeführt. Erreicht werden sollten damit die Förderung der Lernbereitschaft und Lernfähigkeit aller Schüler*innen, ihrer Begabungen, Fähigkeiten und Leistungen sowie die Verbesserung der Schullaufbahnentscheidung und der Ausgleich sozialer Bildungsunterschiede (Führ, 1997). Die O-Stufe wurde aber auf unterschiedliche Weise verwirklicht: teils als schulformunabhängige, relativ selbstständige Stufe, teils als schulformabhängige an einer Hauptschule, Realschule oder einem Gymnasium (Anweiler, 1996).

In Ungarn gehören in den ***Primarbereich und Sekundarbereich I.*** die Grundschulen. Der Besuch ist obligatorisch und kostenlos. Aufgrund des Bildungsgesetzes Nr. CXC/2011 sind schulpflichtig[7] in Ungarn alle Kinder, die bis zum 31. August des laufenden Jahres sechs Jahre alt sind. Die Schulpflicht beginnt mit der Einschulung im Alter von 6 Jahren und dauert bis zum 16. Lebensjahr. Die Schulpflicht kann für die Kinder mit besonderen Bedürfnissen bis zu ihrem 23. Lebensjahr durch die pädagogische Sachverständigenkommission verlängert werden. Die grundlegende Allgemeinbildung wird überwiegend in der achtjährigen Grundschule vermittelt. Weil die SchülerInnen bis zum 16. Lebensjahr grundsätzlich schulpflichtig sind, müssen sie nach der allgemeinen Schule noch mindestens zwei Jahre eine Schule im Mittelschulbereich besuchen.

Die Grundschule umfasst in Ungarn in der Regel acht Jahrgangsstufen. Sie reicht von Jahrgangsstufe 1 bis 8. Sie wird in Unter- und Oberstufe gegliedert. Die vier Jahre umfassende Unterstufe (Klasse 1–4) entspricht dem Primarbereich. Die Kinder werden meist von den KlassenlehrerInnen unterrichtet. Die Oberstufe (Klasse 5–8) der Grundschule beinhaltet ebenfalls vier Jahre und entspricht dem Sekundarbereich I. Die Unterrichtsfächer werden von FachlehrerInnen unterrichtet. Nach Abschluss der vierten, der sechsten oder der achten Klasse können SchülerInnen entscheiden, ob sie auf ein Gymnasium wechseln möchten oder ob sie nach der 8. Klasse lieber in einer Berufsschule oder Berufsmittelschule weiterlernen möchten.

Die Grundschule bereitet die SchülerInnen auf das Lernen in der Mittelschule entsprechend ihrem Interesse, ihren Fähigkeiten und Begabung vor. Sie vermittelt Grundkenntnisse und Grundfertigkeiten in einem gemeinsamen Bildungsgang. Ziel ist der Erwerb und die Erweiterung grundlegender und anschlussfähiger Kompetenzen.

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[7] Die Schulpflicht in Ungarn gilt vom sechsten bis zum sechzehnten Lebensjahr.

Sekundarbereich II.

In Deutschland umfasst die *Sekundarstufe II* im allgemeinbildenden Schulwesen die gymnasiale Oberstufe, im beruflichen Schulwesen das breite Spektrum der beruflichen Schulen sowie der Kollegschulen in NRW (Führ, 1997: 145). Die Errichtung der *gymnasialen Oberstufe* wurde 1972 beschlossen. „Sie bezweckte eine größere individuelle Wahlmöglichkeit unter den Fächern und eine differenziertere Leistungsbeurteilung" (Anweiler, 1996: 41). Die Berufsausbildung gliedert sich in das „duale System", das auf der Kooperation von zwei Lernorten (Schule und Betrieb) basiert. Die Aufsicht über die berufliche Berufsausbildung obliegt dem Bund. Die Ausbildung in der *Berufsschule* dauert in der Regel drei Jahre und ist durch eine berufspraktische Ausbildung in einem Lehrlingsverhältnis mit einem begleitenden Unterricht in der Berufsschule gekennzeichnet. Sie wird mit einem Abschlusszeugnis beendet, das bei einem guten Notendurchschnitt mit einem Realschulabschluss gleichwertig ist. Für die Berufsschulen sind ausschließlich die Länder zuständig. Die *Berufsfachschulen* bieten eine zwei- bis dreijährige Ausbildung. Ihr Abschluss gibt entweder eine Qualifikation in einem anerkannten Ausbildungsberuf oder kann für eine weitere Ausbildung angerechnet werden. Für Schulabgänger*innen mit geringeren Schulleistungen oder Berufswahlproblemen bzw. für Jugendliche ohne Ausbildungsvertrag gibt es als Hilfen für die Berufseingliederung ein von der Konjunktur auf dem Arbeitsmarkt sehr stark abhängiges *Berufsvorbereitungsjahr* (BV) und *Berufsgrundbildungsjahr* (BGJ).[8] Die sog. *Berufsaufbauschulen*, früher wichtige Einrichtungen des zweiten Bildungsweges, haben heute nur noch eine marginale Bedeutung. Ende der 1960er Jahre entstanden als Unterbau für die neuen Fachhochschulen die sog. *Fachoberschulen*, die auf dem Realschulabschluss basierend in den Bereichen Technik, Wirtschaft, Verwaltung und Sozialwesen für die Jahrgangsstufen 11 und 12 angeboten werden und zur Fachhochschulreife führen. Die *Beruflichen Gymnasien* und *Fachgymnasien* mit den fachlichen Schwerpunkten Technik, Wirtschaft, Hauswirtschaft oder Landwirtschaft führen dagegen zur allgemeinen Hochschulreife. Die *Fachschulen* setzen eine längere praktische Berufserfahrung voraus, so können sie als Einrichtungen der beruflichen

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[8] Heutzutage erfreut sich immer größerer Beliebtheit das Freiwillige Soziale Jahr (FSJ). Es ist ein Freiwilligendienst in sozialen Bereichen für junge Menschen, die die Vollzeitschulpflicht bereits erfüllt aber noch nicht ihr 27. Lebensjahr vollendet haben. Neben dem FSJ gibt es noch den Bundesfreiwilligendienst (BFD), der als Ersatz für den ausgelaufenen Zivildienst geschaffen wurde. Weitere Informationen: http://www.bundes-freiwilligendienst.de/fsj-freiwilliges-soziales-jahr/

Weiterbildung gelten. Sie dienen dem Erwerb einer vertieften beruflichen Fachbildung z. B. in Meisterschulen oder Technikerschulen in ein- bis vierjährigen Kursen. In Bayern gibt es noch *Fachakademien*, die eine zwei- bis vierjährige Berufsausbildung anbieten. Voraussetzung sind ein mittlerer Schulabschluss, eine berufliche Erstausbildung sowie eine praktische Tätigkeit. Die Absolvent*innen mit der Note „sehr gut" erhalten die Fachhochschulreife oder eine fachgebundene Hochschulreife. Die baden-württembergische *Technische Oberschule* und die bayerische *Berufsoberschule* bieten eine fachgebundene Hochschulreife bzw. bei Absolvierung der Ergänzungsprüfung auch die allgemeine Hochschulreife (Führ, 1997: 177).

In Ungarn gehören die verschiedenen Mittelschulen zum Sekundarbereich II.. Der Name der Mittelschulen als Sammelbegriff veränderte sich im Schuljahr 2016/2017 mit der Umstrukturierung der mittelstufigen Einrichtungen. Früher gehörten zu diesem Bereich das Gymnasium und die Berufsmittelschule. Zurzeit wird dieser Begriff als Überbegriff von Berufsschule, Förderschule, Gymnasium und Fachgymnasium benutzt. Die Mittelschule ist also eine allgemeine Bezeichnung für Schulen des sekundären Bildungsbereichs. Im Sekundarbereich II. begann eine erhebliche Modifizierung im mittelstufigen Unterricht im Schuljahr 2016/2017. Neben der Veränderung der Namen von Berufseinrichtungen änderten sich auch die gesetzlich beschriebenen schulartspezifischen Aufgaben. Die Bezeichnungen der Mittelschulen wurden von den früheren speziellen Berufsschulen auf Berufsschule und Förderschule, von den früheren Berufsschulen auf Berufsmittelschulen und von den Berufsmittelschulen auf Fachgymnasium geändert. Im Alter von 14 Jahren müssen sich die SchülerInnen entscheiden, ob sie in diesem Bereich ein Gymnasium oder einen beruflichen Ausbildungsgang beginnen wollen und welchen Bildungsweg und welche Fachrichtung sie in diesem Fall wählen möchten. Nach Beendigung der achten Klasse ist ein Übergang in Berufsschulen, Förderschulen, Berufsmittelschulen, Gymnasien und Fachgymnasien möglich.

Im Sekundarbereich II. kann eine Abschlussprüfung durchgeführt werden. Das Abitur ist in Ungarn eine staatliche Prüfung, die laut der landesweit einheitlichen Prüfungsanforderungen organisiert werden muss. Das Abitur muss in ungarischer Sprache und Literatur, Geschichte, Mathematik, einem wählbaren Lehrfach und in der Minderheitsbildung auch in der Fremdsprache abgelegt werden. Die Anforderungen der Abschlussprüfung können seit 2005 mit „Mittelstufenniveau" oder mit „erhöhtem Niveau" erfüllt werden. Um die Studienaufnahme ins Hochschulwesen erwerben zu können, ist das

117

Ablegen des Abiturs auf „gehobenen Niveau" im vorgeschriebenen Lehrfach für bestimmte Studiengängen erforderlich.

Berufsschule: Die Berufsschulen im neuen Schulsystem bereiten diejenigen Kinder mit besonderen Bedürfnissen auf die Berufsprüfung vor, die nicht fähig sind, mit den anderen SchülerInnen in einer Mehrheitsschule zusammen zu lernen. Die beruflichen Abschlüsse, die die SchülerInnen erwerben können, werden in Ungarn im nationalen Verzeichnis der Berufsabschlüsse ausgearbeitet. In der Berufsschule kann die Bildung im Kreis der im nationalen Verzeichnis der Berufsabschlüsse vorgeschriebenen Berufe – abhängig vom Behinderungstyp des Kindes – laut des Berufsbildungs-Rahmenplans laufen. Der allgemeine Unterricht wird durch den beruflichen Rahmenlehrplan oder behinderungsspezifischen speziellen Rahmenlehrplan organisiert. Die Vorbereitung auf die Berufsprüfung wird durch das Gesetz über die Berufsausbildung geregelt. In der Berufsschule wird die Zahl der Jahrgänge durch den speziellen Rahmenlehrplan bestimmt (Gesetz Nr. CXC/2011 über die nationale öffentliche Erziehung, 13/A §).

Abbildung 1: Die Veränderung der Struktur
von Erziehungs- und Unterrichtseinrichtungen im Sekundarbereich II. in Ungarn bis
zum Schuljahr 2019/2020 (vgl. Statisztikai tükör, 2018)

Förderschule: Die Förderschulen bieten die notwendigen Kenntnisse zum Leben und Arbeitsbeginn für die SchülerInnen mit mittelstufigen Behinderungen an, sowie für die SchülerInnen mit leichter geistiger Behinderung, die in der Berufsbildung nicht teilnehmen können. Die Förderschule hat vier Jahrgänge: zwei allgemeinbildende Jahrgänge und zwei praktische Jahrgänge mit dem

Ziel, grundlegende und für das Arbeitsleben notwendige Tätigkeiten zu erlernen, sodass ein Einstieg ins Berufsleben möglich wird (Gesetz Nr. CXC/2011 über die nationale öffentliche Erziehung, 13/B §).

Berufsmittelschule: Die Berufsmittelschulen vermitteln eine fünfjährige berufsvorbereitende und allgemeinbildende Ausbildung. In den neu organisierten Berufsmittelschulen erwerben die SchülerInnen am Ende der ersten 3 Jahren eine Fachqualifikation, dann haben sie die Möglichkeit noch zwei Jahre lang an abiturvorbereitenden Jahrgängen teilzunehmen und das Abitur abzulegen. In der Berufsmittelschule kann die Bildung in verschiedenen Berufsbereichen entsprechend des nationalen Verzeichnisses der Berufsabschlüsse organisiert werden (Gesetz Nr. CXC/2011 über die nationale öffentliche Erziehung, 13. §).

Fachgymnasium: In Fachgymnasien lernen die SchülerInnen in den ersten vier Jahrgängen allgemeinbildende und berufsbezogene Profilfächer. Sie machen nach den ersten 4 Jahren Berufsabitur, dann können sie nach Beendigung eines weiteren Jahrganges ein Abitur mit gebundener Fachqualifikation erwerben. Die möglichen Zweige sind im nationalen Verzeichnis der Berufsabschlüsse aufgelistet (Gesetz Nr. CXC/2011 über die nationale öffentliche Erziehung, 12. §). Das Fachgymnasium bereitet die Jugendlichen auf ihr Studium an einer Hochschuleinrichtung und in besonderer Weise auf die Arbeitswelt vor. Dieser Schultyp konzentriert sich auf bestimmte Fachrichtungen und setzt somit Schwerpunkte. Nach dem Abitur können die SchülerInnen entweder das zusätzliche Jahr im Fachgymnasium beenden und eine berufliche Qualifikation erwerben oder im Hochschulwesen weiterstudieren bzw. anfangen in der Arbeitswelt zu arbeiten.

Gymnasium: Im Fall der Gymnasien wurden keine Änderungen bei der Umstrukturierung der Bildungseinrichtungen im Sekundarbereich II. durchgeführt. Das Gymnasium ist eine vier-, sechs- oder achtjährige Erziehungs- und Unterrichtsinstitution, bei einem fremdsprachenintensiven Vorbereitungsjahr fünf-, sieben- oder neunjährig, wo Allgemeinbildung sowie die Vorbereitung auf die Abiturprüfung und das Studium im Hochschulwesen im Fokus stehen (Gesetz Nr. CXC/2011 über die nationale öffentliche Erziehung, 11. §).

Im kommenden Schuljahr 2020/2021 wird die Berufsbildung vollständig umstrukturiert. Es wird sich die Bezeichnung der Schulen, die Länge der Ausbildung und die Rechtstellung der Ausbilder ändern. Es wird zwei Typen von Berufsbildungseinrichtungen geben: Das Technikum und die Berufsschule. Die Fachgymnasien werden auf fünfjährige Technika und die Berufsmittelschulen werden auf dreijährige Berufsschulen umstrukturiert. Für die praxisorientierte Berufsbildung wird wiederum ein Arbeitsverhältnis zwischen Lehrling

und Ausbildungsstätte zustande kommen. Ziel der Umstrukturierung ist die Entwicklung eines flexiblen und modernen Berufsbildungssystems, die Entwicklung des digitalen Wissens und kreatives Denken, die Verstärkung der Zusammenarbeit zwischen Berufsbildung und Wirtschaft.

Tertiärer Bereich

Der **tertiäre Bereich** in Deutschland besteht seit 1968 aus den *Universitäten* und den *Fachhochschulen*. Erstere sind vom Ideal der Einheit von Forschung und Lehre geprägt. Letztere waren lange durch ein praxisorientiertes Studium, kürzere Studienzeiten und anwendungsbezogene Forschung zu charakterisieren, aber sie haben sich in den letzten Jahrzehnten zu einer ernsthaften Konkurrenz für die Universitäten entwickelt (vgl. Döbert, 2002). In den 1970er Jahren wurden die Gesamthochschulen gegründet, „deren Idee die Integration verschiedener Hochschultypen und Studiengänge unterschiedlicher Dauer und Abschlüsse war" (ebd., S. 112). 1974 wurde die *Fernuniversität-Gesamthochschule Hagen* gegründet. Lange konnte man in Deutschland nur hier ein Fernstudium absolvieren, aber heutzutage bieten die meisten Hochschulen Fernstudien an. Die *Berufsakademien* verbinden im tertiären Bereich nach dem Prinzip des „dualen Systems" während einer dreijährigen Ausbildung in periodischem Wechsel die Ausbildungsorte Betrieb und Hochschule (Anweiler, 1996: 47). In einigen Bundesländern, wie z.B. NRW und Baden-Württemberg, gibt es noch *Berufskollegs*, die einen mittleren Schulabschluss voraussetzen und eine ein- bis dreijährige Ausbildung anbieten.

Das Studium kann mit einer Fachhochschulreife oder mit der Hochschulreife (Abitur) in der Regel im Alter von 18 oder 19 Jahren aufgenommen werden. In Deutschland gibt es vor allem in den Studienfächern mit einer übergroßen Bewerber*innen-Zahl (z.B. Medizin) Zulassungsbeschränkungen (Numerus Clausus) und Auswahlverfahren. Im Rahmen des Bologna-Prozesses wurden die meisten Studiengänge auf Bachelor und Master umgestellt. Diese werden in sog. Rahmenordnungen geregelt, die vor allem qualitative Referenzdaten – wie die Regelstudienzeit, die Anzahl der Unterrichtsstunden, die Pflicht- und Wahlfächer, die Anzahl der für die Zulassung zu den Prüfungen erforderlichen Leistungsnachweise, sowie Einzelheiten zu den Prüfungen und zur Abschlussarbeit – enthalten. In Deutschland werden keine Studiengebühren erhoben. Das Promotionsrecht besitzen Universitäten sowie Hochschulen mit Universitätsstatus. Obwohl sich in den letzten Jahren die Zahl der

Promotionsstudiengänge vervielfacht hat, gibt es immer noch viele Einzelpromotionen.

In Deutschland gehören die Weiterbildung – unter der seit den 1970er Jahren sowohl die allgemeine Erwachsenenbildung als auch die berufliche Weiterbildung verstanden wird (Anweiler, 1996: 45) – sowie die außerschulische Jugendarbeit als ***quartärer Bereich*** zum öffentlichen Bildungssystem. In allen Bundesländern sind Volkshochschulen die wichtigsten Einrichtungen der *Erwachsenenbildung*. Diese werden zumeist von den Gemeinden und Kreisen getragen und bieten Angebote sowohl für die allgemeine Bildung als auch für die berufliche Weiterbildung. Aber es existieren auch zahlreiche Angebote von öffentlich-rechtlichen Selbstverwaltungskörperschaften (z.B. Industrie- und Handelskammern), von Gewerkschaften und Parteien, von den Kirchen sowie von zahlreichen privaten Trägern. Die Angebote der *außerschulischen Jugendarbeit* sind vielleicht noch schwieriger zu systematisieren. Sie „reichen von Bildungsseminaren bis zu Gesellschaftsspielen im Freizeitheim und zu Feuerwehrübungen auf dem Lande. Veranstaltet wird das alles von Kommunen, Jugendverbänden, Sportvereinen, Kirchen und zahlreichen lokalen Trägern – eine ebenso farbige Mischung wie die Programme selbst" (Giesecke in Óhidy, 2003). Die wichtigsten Träger *der beruflichen Weiterbildung* in Deutschland sind die Betriebe, die privaten Anbieter stehen an zweiter Stelle. Es gibt auch Einrichtungen, die teilweise aus öffentlicher Hand finanziert werden, wie z. B. Arbeitgeberverbände, Kammern, Gewerkschaften und Volkshochschulen. Seit den 1980er Jahren übernehmen die Universitäten und Hochschulen die Aufgabe der wissenschaftlichen Weiterbildung für berufstätige Erwachsene mit Hochschulabschluss.

In Ungarn wird das Hochschulwesen durch das Gesetz Nr. 2011 CCIV/2011 über das ungarische Hochschulwesen geregelt. Laut diesem Gesetz können die folgenden Merkmale der Hochschuleinrichtungen zusammengefasst werden: Hochschuleinrichtungen können nur Universitäten und Hochschulen sein. Hochschuleinrichtungen sind gemäß den Bestimmungen dieses Gesetzes – mit Lehre, wissenschaftlicher Forschung, kreativem Schaffen als Grundtätigkeit – geschaffene Einrichtungen. Die Grundtätigkeit der Hochschuleinrichtungen erstreckt sich auf die tertiäre Berufsausbildung, das Grundstudium, das Masterstudium, das Doktorstudium, sowie auf die fachliche Weiterbildung. Die Hochschuleinrichtungen können alleine oder gemeinsam mit anderen Berechtigten durch den ungarischen Staat bzw. die

121

Landesselbstverwaltungen der Minderheiten, kirchliche Rechtspersonen (kirchliche Träger), in Ungarn ansässige Unternehmen (finanzielle Gesellschaft) sowie in Ungarn registrierte Stiftungen, öffentliche Stiftungen oder religiöse Organisationen etabliert werden. Der Betrieb des Hochschulsystems ist Aufgabe des Staates, der Betrieb der Hochschuleinrichtungen ist Aufgabe der Träger. Die Hochschuleinrichtungen dieser Träger können staatliche, kirchliche oder private Institute sein. Die Rechte des Staates als Träger werden vom für Bildung verantwortlichen Minister vertreten. Der Staat ist verpflichtet, in jedem Fachbereich Studiengänge auf Ungarisch zu sichern. In Hochschuleinrichtungen kann die Ausbildung auch – teilweise oder gänzlich – in einer anderen Sprache erfolgen. Die zu den Minderheiten gehörenden Studierenden können ihr Studium in ihrer Muttersprache oder auf Ungarisch, oder sowohl in ihrer Muttersprache als auch auf Ungarisch absolvieren.

Im Hochschulbereich kann das Studium laut den Ausbildungs- und Ablaufsanforderungen als Vollzeitstudium, als Teilzeitstudium und als Fernstudium organisiert werden. Das Vollzeitstudium besteht aus mindestens zweihundert, das Doktorstudium aus mindestens vierzig Unterrichtsstunden pro Semester. Das Vollzeitstudium muss als Tagesstudium (Direktstudium) im Rahmen einer Fünftagewoche an den Werktagen angeboten werden. Das Vollzeitstudium kann auch als duales Studium und das Teilzeitstudium als Abend- oder Korrespondenzstudium organisiert werden. Das Hochschulwesen gliedert sich in folgende, jeweils mit einem Hochschulabschluss endende Zyklen: a) Grundstudium, b) Masterstudium, c) Doktorstudium. Die Grundtätigkeit der Hochschuleinrichtungen umfasst die Berufsausbildung im tertiären Bereich, das Grundstudium, das Masterstudium, das Doktorstudium, sowie die fachliche Weiterbildung. Das Grund- und Masterstudium kann in zwei aufeinander aufbauende Zyklen geteilt oder in gesetzlich bestimmten Fällen als ungeteilter Studiengang organisiert werden. In der tertiären Berufsausbildung kann eine tertiäre Berufsqualifikation erworben werden, die durch eine Urkunde nachgewiesen wird. In der tertiären Berufsausbildung müssen mindestens 120 Kreditpunkte geleistet werden. Im Grundstudium können ein Bachelorabschluss und eine berufliche Qualifikation erworben werden. Das Grundstudium ist der erste Hochschulabschluss im Rahmen der aufeinander aufbauenden Studienzyklen und ermächtigt zur Aufnahme ins Masterstudium. Die Absolvierung des Praktikums ist Voraussetzung für die Zulassung zur Abschlussprüfung. Im Grundstudium müssen mindestens hundertachtzig Kreditpunkte erbracht werden und es können höchstens zweihundertvierzig Kreditpunkte

geleistet werden. Die Studiendauer umfasst mindestens sechs, höchstens acht Semester. Im Masterstudium können ein Masterabschluss und eine berufliche Qualifikation erworben werden. Der Masterabschluss ist der zweite Hochschulabschluss im Rahmen der aufeinander aufbauenden Studienzyklen. Im Masterstudium müssen mindestens sechzig Kreditpunkte geleistet werden und es können höchstens hundertzwanzig Kreditpunkte erworben werden. Die Studiendauer beträgt mindestens zwei und höchstens vier Semester. In der ungeteilten Ausbildung müssen mindestens dreihundert Kreditpunkte geleistet werden und es können höchstens dreihundertsechzig Kreditpunkte erworben werden. Die Studiendauer umfasst mindestens zehn und höchstens zwölf Semester. In der fachlichen Weiterbildung können – nach dem Bachelor- oder dem Magisterabschluss – weitere berufliche Qualifikationen erworben werden. In der fachlichen Weiterbildung müssen mindestens sechzig Kreditpunkte geleistet werden und es können höchstens hundertzwanzig Kreditpunkte erworben werden. Die Studiendauer beträgt mindestens zwei und höchstens vier Semester. Das Doktorstudium ist Teil des Bildungsprogramms und bereitet auf den Erwerb des Doktortitels vor. Im Doktorstudium müssen mindestens zweihundertvierzig Kreditpunkte erbracht werden. Die Studiendauer beträgt acht Semester.

Ausbildung von PädagogInnen

In Deutschland werden Erzieher*innen meistens an Fachhochschulen ausgebildet. Die Voraussetzung dafür ist ein qualifizierter Abschluss im Sekundarstufenbereich I (z. B. Realschulabschluss oder mittlere Reife). Die Ausbildung dauert zwischen zwei bis fünf Jahre lang und beinhaltet meistens längere Praktikumszeiten. Außerdem gibt es noch Kindheitspädagog*innen, die einen einschlägigen universitären Bachelorstudiengang absolvieren.

Lehrkräfte absolvieren ein Lehramtsstudium. Dieses wurde im Rahmen des Bologna-Prozesses umstrukturiert. Durch die unterschiedliche Interpretation und Umsetzung der Bologna-Reformziele in der Lehrer*innenbildung der verschiedenen Bundesländer entstand ein sehr heterogenes Bild der Studienstrukturen. Keller spricht über einen „bunten Flickenteppich", der die Unübersichtlichkeit noch verstärkt (Keller, 2009: 8). Karin Schaeper stellt fest: „Der Bologna-Prozess, der ursprünglich die Vereinheitlichung des Hochschulwesens zum Ziel hatte, führte bis zum heutigen Zeitpunkt zu einer immensen Diversität an Lehramtsstudiengängen" (Schaeper, 2008: 34). Folgende Gemeinsamkeiten gelten für das Lehramtsstudium in allen Bundesländern: Die (Neu)Strukturierung durch ein

modularisiertes Curriculum sowie die Einführung eines Leistungspunktesystems nach dem European Credit Transfer System (ECTS) gehören genauso dazu, wie die Beibehaltung der Differenzierung von Studium und Abschluss nach Lehrämtern. Die Kultusministerkonferenz hat für alle konsekutiven Bachelor- und Masterstudiengänge einheitlich einen Umfang von insgesamt 300 ECTS vorgegeben, die in der Regel in zehn Semestern absolviert werden (KMK, 2003). Für die Lehrerbildung wurde der sog. „kleine Master" mit nur 240 ECTS und 8 Semestern Regelstudienzeit ermöglicht (für das Lehramt Grund, Haupt- und Realschule könnte die Regelstudienzeit sogar auf 210 ECTS verkürzt werden). Statt ein erstes Staatsexamen nach dem Studium und ein zweites nach dem Referendariat abzulegen, absolvieren angehende Lehrer*innen nun eine universitäre Masterprüfung. Es wurde vereinbart, dass Teile des Referendariats auf das Masterstudium angerechnet werden. Die Refendariatszeit wurde in den meisten Bundesländern stark verkürzt. Als curriculare Veränderung wurden Kompetenzstandards für die Lehrer*innenbildung formuliert, die z.B. einen produktiven Umgang mit der Heterogenität der Schülerschaft als inhaltliche Schwerpunkte der Lehrerbildung definieren (KMK, 2004: 5). Zu besserer Förderung dieser Kompetenzen wird eine verstärkte Theorie-Praxis-Verzahnung angestrebt und die Rolle der Fachdidaktik gestärkt.

In Ungarn ist die Ausbildung der ErzieherInnen und LehrerInnen in hohem Maße differenziert. Um einen qualifizierten Abschluss für die Tätigkeit in einer Kinderkrippe zu erlangen, gibt es verschiedene Ausbildungswege. Das aktuelle Bildungssystem für Krippenfachkräfte umfasst drei Ausbildungsoptionen: (1) Ein dreijähriges praxisorientiertes Hochschulstudium (Bachelor-Niveau) mit Abschluss als Säuglings- und Frühpädagogin/ Frühpädagoge; (2) ein berufsbildender Sekundarstufenabschluss als Kinderbetreuungsfachkraft und (3) die frühere postsekundäre berufsbildende Qualifikation, die an akkreditierten Sekundarschulen in Zusammenarbeit mit Pädagogischen Hochschulen angeboten wurde und die zum Abschluss als Frühkindliche Assistenz-Fachkraft führt. Die Bachelor-Ausbildung wurde im Jahre 2009 eingeführt (Korintus, 2017: 7).

Im Gegensatz zur Ausbildung der Krippenfachkräfte gibt es für Fachkräfte im Kindergarten (3–6) nur einen Ausbildungsweg, der zum Bachelor-Abschluss führt. ErzieherInnen für Kindergärten werden im Hochschulwesen im Rahmen eines dreijährigen Studiums ausgebildet.

Die Ausbildung für das Grundschullehramt (Lehrkraft für die Unterstufe der Grundschule: Klassen 1 bis 4) umfasst ein vierjähriges BA-Studium. Die Absolventinnen und Absolventen können aufgrund

ihrer Qualifikation Kinder im Alter von 6 bis 12 erziehen und unterrichten. Weiterhin sind sie befähigt, alle Bildungstätigkeiten in den ersten 4 Grundschulklassen und in mindestens einem Bildungsgebiet bis zur 6. Grundschulklasse umzusetzen.

Die Lehrerinnen- und Lehrerausbildung im Rahmen des Bologna-Zweistufensystems (Bachelor-Master) wechselte im Jahre 2013 auf eine ungeteilte ungeteilte Ausbildung. Die Bologna-LehrerInnenbildung gab es in Ungarn zwischen 2006 und 2013. Zurzeit kann die LehrerInnenqualifikation in der ungeteilten Ausbildung erworben werden. Diese hat vier Formen aufgrund der Einrichtungen des öffentlichen Bildungswesens: allgemeinbildende, künstlerische, fachliche und religiöse Lehrerinnen- und Lehrerausbildung. Es gibt zwei Arten der Bildung: eine 4 + 1 jährige GrundschullehrerInnenbildung für die Oberstufe und eine 5 + 1 jährige Lehrerinnen- und Lehrerausbildung für die Mittelschule. In beiden Systemen ist das letzte Jahr das komplexe pädagogische Fachpraktikum. Während dieser Zeit werden die Praktikantinnen und Praktikanten von einer Mentorin/ einem Mentor unterstützt.

Struktur der Lehrerinnen- und Lehrerausbildung	Studiengänge für die obere Grundschule (Sekundarstufe I.) (beide Qualifikationen sind für die obere Grundschule)	Studiengänge für die Mittelschule (Sekundarbereich II.) (beide Qualifikationen sind für die Mittelschule)	Gemischte Studiengänge (eine Qualifikation für die obere Grundschule und eine für die Mittelschule)
Bildungszeit	4 + 1 Jahre = 5 Jahre	5 + 1 Jahre = 6 Jahre	4,5 + 1 Jahre = 5,5 Jahre

Tabelle 4: Struktur der ungeteilten Lehrerinnen- und Lehrerausbildung in Ungarn (vgl. Felvi.hu, Minden, ami felsõoktatás)

Während der verschiedenen Ausbildungen erwerben die Studierenden Wissen, Können, Fähigkeiten und Fertigkeiten, die sie befähigen sollen, den Beruf professionell auszuüben. In der Ausbildung der unterschiedlichen pädagogischen Fachkräfte ist der kompetenzorientierte Unterricht zentral. Im kompetenzorientierten Unterricht wird die Lehre aus der Perspektive der Studierenden gedacht. "Kompetenzorientierter Unterricht orientiert sich an den bereits bestehenden sowie aufzubauenden Fähigkeitsund Fertigkeitsprofilen der einzelnen Schülerinnen und Schüler" (Beer, 2017: 144), sowie auch der Studentinnen und Studenten.

Vergleich

Im Folgenden werden die wichtigsten Gemeinsamkeiten und Unterschiede des deutschen Bildungswesens und des ungarischen Bildungssystems zusammengefasst.

Gemeinsamkeiten:

In Bezug auf Steuerung, Verwaltung und Kontrolle des Bildungswesens lassen sich zwischen Deutschland und Ungarn folgende Gemeinsamkeiten feststellen: Die ideelle Gesamtverantwortung für das Bildungswesen trägt der Staat (`staatliche Bildungssouveränität`). In der Praxis ist die Bildungssteuerung mehrpolig, basierend auf der Kooperation zwischen den verschiedenen Steuerungsebenen. Die höchste Steuerungsebene operiert überwiegend mit indirekten Steuerungsmitteln. Sowohl in Deutschland als auch in Ungarn spielt die kommunale Ebene eine zentrale Rolle (als Träger von Bildungseinrichtungen). Diese mehrpolige Steuerung erfordert eine starke Kooperation zwischen den Akteuren der verschiedenen Ebenen.

In beiden Ländern ist die Struktur des Bildungswesens durch horizontale Stufung gekennzeichnet. Die Bildungsziele stehen in einem Spannungsverhältnis zwischen Leistungsförderung und Chancengerechtigkeit. Der Elementarbereich gehört in beiden Ländern in den Zuständigkeitsbereich des Sozialministeriums (während andere Bereiche des öffentlichen Bildungswesens dem Bildungsministerium zugeordnet sind). Der Primarbereich hat in beiden Ländern die Vermittlung von Grundbildung zum Ziel.

Ab 6 Jahren sind deutsche und ungarische Kinder gleichermaßen schulpflichtig. Der Bereich Sekundarstufe I ist in beiden Ländern durch systematischen Fachunterricht von Fachlehrern charakterisiert. In Bezug auf den Mittelschulbereich/Sekundarstufe II lässt sich feststellen, dass sowohl in Deutschland als auch in Ungarn Mittelschulniveau als (bürgerliche) Grundbildung gilt. Das Ziel ist, allgemeine und berufliche Bildung zu vermitteln. Letztere wird in beiden Ländern im Rahmen eines sog. dualen Systems gewährleistet, das durch die Kooperation der zwei Lernorte Schule und Betrieb gekennzeichnet ist. Dieses ursprünglich deutsche Modell wurde von Ungarn übernommen. In diesem Bereich kann in beiden Ländern die Hochschulreife erlangt werden. Die hohe Selektivität und segregierende Wirkung dieses Bereichs wurde u. a. in den PISA-Studien der OECD international angeprangert.

Ein Hochschulabschluss gilt sowohl in Deutschland als auch in Ungarn als „Eintrittskarte" für Führungspositionen. Die Voraussetzung für die Teilnahme ist die Hochschulreife. Beide Hochschulsysteme zeichnen sich durch eine hochgradige Selektion aus, die schon mit den

Aufnahmebeschränkungen beim Hochschulzugang anfängt. Es gibt zurzeit gemeinsame Entwicklungstendenzen, wie z. B. die Strukturveränderung des Hochschulwesens im Zeichen des sog. „Bologna-Prozesses" durch die Einführung von Bachelor- und Master-Studiengängen. Auch ein zunehmender Wettbewerb zwischen Universitäten und Fachhochschulen ist in beiden untersuchten Ländern zu beobachten.

Unterschiede:

In Bezug auf Struktur und Aufbau des Bildungswesens lassen sich folgende Unterschiede feststellen: Im Gegensatz zu Deutschland ist der Elementarbereich in Ungarn Teil des staatlichen Schulsystems und beinhaltet auch den Vorschulbereich. In der BRD werden Sek. I und II zu einem Bereich zusammengefasst. Hier fängt die Selektion an und hier findet sich die größte Typenvielfalt der Schulformen. In Ungarn dagegen wird der Bereich Sek. I mit dem Primarbereich zum Grundschulbereich zusammengefasst. Der Mittelschulbereich (der deutschen Sek. II entsprechende Stufe) ist ein eigenständiger Bereich des Pflichtschulsystems. Die Selektion fängt hier an und hier findet sich die größte Typenvielfalt der Schulformen wieder.

Während für das deutsche Hochschulsystem noch eine große Vielfalt der Abschlüsse, keine Aufnahmeprüfung, das sog. ordentliche Studium als meist verbreitete Form des Hochschulstudiums und die Einzelpromotion als typische Form der Promotion charakteristisch sind, kennzeichnet das ungarische Hochschulsystem seit der einheitlichen Einführung der BA/MA-Struktur im Jahre 2006 eine einheitlichere Struktur. Der Zugang ist durch Aufnahmeprüfungen geregelt, wobei der Numerus Clausus Teil des Zulassungsverfahrens ist. Abend- und Fernstudium sind die meist verbreiteten Formen des Hochschulstudiums und das Graduiertenkolleg die typische Form der Promotion.

Zusammenfassung

Zusammenfassend lässt sich feststellen, dass die Gemeinsamkeiten zwischen den beiden Ländern überwiegen. Diese resultierten zum Teil aus den weltweiten technologischen, wirtschaftlichen, politischen und wissenschaftlichen Entwicklungen des 20. Jahrhunderts bzw. aus dem damit einhergehenden schnellen Wandel der sozialen und ökonomischen Strukturen. Diese erzeugten eine „Weltbildungskrise" (Coombs, 1967), stellten also die Bildungssysteme aller Länder vor die gleiche Herausforderung, nämlich die Disparität zwischen sich und ihrer Umwelt zu verringern. Diese reagierten weltweit ähnlich: mit umfassenden Bildungsreformen zur Erleichterung des Zugangs zu den Bildungsinstitutionen („Bildung für alle") im Zeichen des

127

„Lebenslangen Lernens". Weitere Gemeinsamkeiten in Bezug auf Struktur und Aufbau ergaben sich daraus, dass einige Bereiche des ungarischen Bildungswesens (z. B. das duale System der Berufsbildung) nach deutschem Vorbild aufgebaut wurden. Der deutsche Einfluss war im ungarischen Bildungssystem bis 1945 sehr stark zu spüren und einige dieser Eigenschaften des Bildungssystems wurden nach 1989/90 wieder eingeführt.

Seit der Jahrtausendwende bewirkte die Übernahme der bildungspolitischen Ziele und Konzepte der Europäischen Union eine weitere Vereinheitlichung der deutschen und ungarischen Bildungspolitik. In Bezug auf Bildungssteuerung/Verwaltung/Kontrolle, sowie Struktur und Aufbau existieren aber immer noch Unterschiede, die in erster Linie aus den Traditionen der jeweiligen Länder resultieren.

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Biblical Models for the Practice of Forgiveness in Public Life

Daniel G. Oprean*

Abstract:
The aim of this article is that to remind the fact that forgiveness is not a practice that should be held captive for the religious life of a person or human community. Rather, it should be a practice of the public life of a society. Yet, there are biblical models for such a practice of forgiveness, both in the Old Testament and the New Testament. Therefore, for the biblical model embodied by the prophet Jeremiah, the article will continue with the biblical model embodied by John the Baptist. The two are proeminent figure in the Bible, one in the Old Testament and one in the New Testament. The third model is that embodied by Jesus Christ, the central person in the New Testament. From the exploration of the three models, the paper will continue with the coordinates of Church's participation in Christ's model. It will end with the way the practice of forgiveness is reflected in Romanian society and politics after 1989.

Keywords: forgiveness, practice, public life, biblical model, participation

Introduction

For too long, forgiveness has been in the so-called, "religious captivity" (Shriver Jr., 1998: 23), meaning that forgiveness is only a church business. Yet, if the world is the world of God (Bonhoeffer, 1962: 70), then something as forgiveness, has to exist and operate in society and in public life. In fact, forgiveness is embedded in all human activities, whether we are able to see that or not (McFadyen, 2001: 7). In everyday life, people are living by forgiveness in their relationship with God, with themselves and with others.

Donald W. Shriver Jr. analyzing Rodney King's speech about politics highlights that "politics is how humans 'get along' with each other in spite of their conflicts". If this is so, "forgiveness in a political context, is an act that joins moral truth, forbearance, empathy, and commitment to repair a fractured human relation" (Shriver Jr., 1998: 14, 22). Unfortunately, the Church who should have been the first agent to bring forgiveness in public life, failed to do that and kept the practice of

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forgiveness inside the church. We will see that one of the main reasons for this is the church's misunderstanding of forgiveness. Accordingly, a proper understanding of forgiveness opens the door for the outpouring of forgiveness in society, in the world, and in public life.

The purpose of this paper is to explore a few aspects of forgiveness in public life. Starting from concrete biblical examples, I will argue that forgiveness as understood by biblical writers is not purely an individual, religious, spiritual or theological concept. Rather it is a complex concept, encompassing also aspects of public life in society. On this basis then I will point out some concrete contemporary aspects of forgiveness in public life.

The Misunderstanding of Forgiveness in the Church

As I mentioned above, one of the main reasons for the ecclesiastical captivity of the Church is its misunderstanding of forgiveness. The first possible mistake of the Church in this concern, is the excessive verticalization of forgiveness, in which case forgiveness is considered only something between one person and God, an act of dealing with personal sins in front of God. One of the consequences of this view is that forgiveness is considered only a religious, individual, and private business (Muller-Fahrenholz, 1996: 9, 12). Nevertheless, forgiveness is God's gift for the relationships of humans with Himself (Jones, 2001: 51), but forgiveness in the relationship with God is only a face of the coin. This is clear in the Gospels where forgiveness of God is clearly connected (or even conditioned!) with the forgiveness in relationships with each other (Matthew 6: 14–15, Mark 11: 25–26). The danger with the excessive verticalisation of forgiveness is that it promotes a dichotomy in thinking of the reality as being composed by two spheres (Bonhoeffer 1962: 62–72), and also leads to the consideration of sin as an offense only against God, ignoring "its effect and impact in the social and natural realms" (Muller-Fahrenholz, 1996: 12).

The second possible mistake of the Church is the excessive horizontalisation of forgiveness, in which case God cannot forgive a sin committed against somebody else. The danger is that if the vertical dimension of forgiveness is missing sin becomes something banal, or even disappears. (Muller-Fahrenholz, 1996: 13). Another danger is the reduction of forgiveness to the relationship between the offender and the specific victim. An illustration in this sense is the book, *The Sunflower*, written by Simon Wiesenthal. The author tells the story of what happened during his imprisonment in a Nazi camp. He was asked to visit a Nazi soldier who wanted to confess in front of a Jew, the crimes he did against Jews. Eventually, after the confession the author of the

book left without offering the forgiveness to the dying Nazi soldier. This happening is the start of a very interesting dialogue, first with his colleagues in the camp, and after his liberation with a number of various people from different domains of activity. The question in discussion is whether he could or should forgive on behalf of the victims. The answers are different, and some of them are arguing that even God cannot forgive on behalf of the victims (Wiesenthal, 1970: 9–99). Behind this position it seems to be the consideration of forgiveness only in its horizontal dimension, concerning only the relationship between offender and the specific victims. In her essay, *May God Forgive*? Karin Scheiber argues that because of His active love towards humankind, God can forgive:

> When we think of God as turned towards humans in whole and undivided love and think of humans as meant to be in a loving communion with God, then God is directly concerned by a human offence against other human and thus in the position to grant forgiveness (Scheiber, 2001: 180).

The two dimensions of forgiveness, the vertical dimension and the horizontal dimension are interrelated. The divorce of the two dimensions leads to an unhealthy forgiveness, for individual and for the community. A good illustration of this kind of unhealthy forgiveness is that offered by David to his son Absalom. The biblical story speaks about a deed of Absalom namely, premeditated crime, that according with the law had only one outcome, death penalty (2 Samuel 13–14). Yet, David, abusing his position as the king, offered forgiveness breaking the law, and without any signs of repentance or remorse from Absalom. All these were followed by instability in the entire country and led to civil war (2 Samuel 15 –17), and eventually to the death of Absalom (2 Samuel 18).

The third possible mistake of the Church is to regard forgiveness as being a spiritual or religious obligation. In her essay, *Forgiving Abusive Parents, Psychological and Theological Consideration*s, Deborah van Deusen Hunsinger writes: "Making forgiveness a demand can itself be a form of violence" (Hunsinger, 2001: 91). There are many cases in which to demand forgiveness until the process of healing starts is not only inappropriate but also it jeopardizes the process of recovering itself. In an article published by *Washington Jewish Week* in June 23 1995, Lynda Beyer, relates the way Cloe Madanes, a family therapist argues that in cases of incest or other sexual abuses "repentance and reparation must precede forgiveness and psychological healing". Madanes promotes a strategy based on the Yom Kippur ritual "that emphasizes *slichah* (pardon), *tshuvah* (return from sin) and *tzedakah* (charity to compensate for wrong-doing)" (Bayer, 1995). This is a demonstration of the fact that

133

to concentrate the attention to the sinner only and to forget the victim, or to impose the obligativity of forgiveness can be dangerous for the victim or even for the community as a whole (Muller-Fahrenholz, 1996: 26). On the other hand, the aim of all efforts has to be the meeting in forgiveness of the offender and the victim. I argued so far that the misunderstanding of forgiveness in the Church is one of the most important reasons for the ecclesiastical captivity of forgiveness. I pointed out three possible mistakes of the church regarding forgiveness, namely, the excessive verticalisation of forgiveness, the excessive horizontalisation of forgiveness and the imposition of obligativity of forgiveness by focusing the attention on the sinner rather than on the victim. A proper understanding of forgiveness requires the fact that the vertical and the horizontal dimensions of forgiveness are bounded together (Constantineanu, 2013: 74), and that in order to deal correctly with the process of forgiveness the focus has to be on victim not on only on the sinner. Also, I argued that there is a need for psychological and spiritual sensitivity in the mediation of forgiveness between the offender and the victim.

Biblical Models for the Practice of Forgiveness in Public Life

In this section I would like to argue how forgiveness can be a reality in the Church and also in public life. The way of doing that is by looking in the Bible, as the normative book for Christian life and for the Church life. I will look first in the Old Testament, and specifically in the book of Jeremiah (chapter 38), and then in the New Testament, at John the Baptist (in Luke chapter 3). The final illustration of forgiveness will be Jesus Christ as the revelation, embodiment and model of forgiveness, for the Church and for society.

The first model for the practice of forgiveness in public life is the work of the prophet Jeremiah in the Old Testament. For the argument of this paper we will focus on the story from the book of Jeremiah chapter 38. The context is the very critical and desperate political situation in the country, under the kingship of Zedekiah:

> The great facts of Judah's political situation are the massive powers of Egypt in the south and Babylon in the north. Those two powers are in deep conflict and the king in Jerusalem sits helplessly in the middle of the conflict (Brueggemann, 1991: 138).

The king made a very great political mistake by trying to be the ally of Egypt in this conflict (Thomson, 1962: 551), while probably, the neutrality would have been the best option. The king is kept between the desire of his collaborators to fight and the very clear word of God through Jeremiah: surrounding to Babylonian king is the only option

(Lundrom, 1992: 720). Jeremiah is the prophet of God, announcing the inevitability of the Babylonian captivity as a punishment for the unfaithfulness of his people, after so many occasions in which God called them back in a relationship based on faithfulness (Keown, 1995: 226). While the royal house is looking at the human possibilities to escape the catastrophic political situation, there is only Jeremiah who is looking "with hope beyond the political and religious catastrophe" (Myers 1987: 565). For his political-religious position, so different from the opinions of the other religious and political leaders, Jeremiah lost his freedom being in a danger to lose his life (Jeremiah 37–38: 1–6). But in this context, Jeremiah, the prophet, has a secret discussion with Zedekiah, the king (Jeremiah 38: 14–28), in which Jeremiah is asked by Zedekiah to share God's perspective about the situation. It is one of the important occasions in which Jeremiah shows a great sensitivity to Zedekiah, and devotion to God's plan of restoration. Jeremiah knew that God's wrath will be replaced after seventy years of exile, by His forgiveness (Wright 1996: 1996), and now he offers to Zedekiah the possibility to benefit from this by surrounding (Jeremiah 38: 17–23).

It is an amazing proposal of forgiveness from Jeremiah to Zedekiah, even if the absence of God is so clear now in the life of Zedekiah and his people. Jeremiah is the representative of God for Zedekiah, making his future possible in "the absence of God" (Solle, 1967: 21, 47). Why could he do that? The reason is that Jeremiah knew the character of God (Jeremiah 31: 34) In this text the forgiveness of God is promised in the middle of the most immoral and unfaithful generation of the people of God. However, because of this unfaithfulness punishment and a call to return under the covenant of God (Jeremiah 31: 27–33) have to come first. Jeremiah was also a priest (Jeremiah 1:1) but one who rightly understood that the mediation between God and men means sometimes representation (Solle, 1967: 68–70). This representation is a twofold representation. A representation of his people in front of God (Jeremiah 14: 7–9), and a representation of God in front of his people, even when God is "on leave" (Wiesenthal, 1970: 13). Later on from the time of Jeremiah, what was only a shadow in Jeremiah' s time will be fulfilled and completed in Christ, as representative of humankind. We will discuss this in the last part of this section.

The sensitivity of Jeremiah and his willingness to persuade Zedekiah to accept the will of God in their present situation could be interpreted as a sign of reconciliation between the two. Who knows, if the forgiveness of Zedekiah would not have been a possibility? What we do know is that at that moment he was too afraid to follow what he

135

accepted to be the truth from God, namely, the unconditional surrounding in order to survive (Cawley, 1970: 649). There was a precedent in the history of the royal house, the case of Manasseh, who was the king because of whom, the end in exile of Zedekiah's people could not be stopped in any way (2 Kings 21: 1–18). Even if Jeremiah tried in his intercession to persuade God (Jeremiah 14 and 15), the answer of God is clear (Jeremiah 15: 1–4). Surprisingly, Manasseh did repent in front of God, and he was forgiven (2 Chronicles 33: 12–13). Zedekiah could do the same. We do not know what happened at the personal level with Zedekiah. What we do know is that before his eyes were put out, he has seen how his children were slaughtered (Jeremiah 39: 6–7). What happened in his life after this moment is not told to us, but because of Jeremiah's intervention, who knows? We have seen that in the Old Testament the message and the challenge of forgiveness and reconciliation are there, even in desperate situation in which because of the hardness of his people, God seems to be "on leave". In the Old Testament, the elements of forgiveness were present and were a reality not only in the religious realm, in the Tabernacle or the Temple, but also in the socio-political realm, in the Royal house, even in very difficult or desperate situations.

The second model for the practice of forgiveness in public life is the work of John the Baptist, the last prophet, one of the most mysterious figures in the New Testament (Myers, 1987: 587). Even if according to his supposed appartenance to the sect of Qumran (Witherington, III 1992: 384), John was not supposed to be interested in the corrupted society around (Tidball, 1983: 30), he makes the involvement in society as a responsible person, the sign for a changed life (Luke 3: 8a) (Nolland, 1989: 149). He opposed the "insistence on those moral principles which leads to a transformation of society from within" (Marshall, 1970: 894), to "the banditry of the Robin Hood type, and to revolutionary movement" (Myers, 1988: 58) based on violence, generated by oppression or by polarization between countryside and cities (Oakman, 1991: 152). Even his baptism has, "significance in the political context of the times" (Horsley, 1997: 30), John the Baptist was asked about the significance and implications of his teaching and baptism (Luke 3:10), and he "had exhorted the Jews to lead righteous lives, to practice justice towards their fellows and piety towards God" (Cassidy 1978: 21). Yet, there was something more in his preaching and ministry. In his message he is not offering to the crowds, a way of escaping from the society that is full of sin and injustice, or a way of overcoming the bad experience in society, with a religious practice based on an apocalyptic expectation of God's judgment or punishment.

Rather his message is deeply concerned with all aspects of the socio-political life of the day. John's program aims to revive, at the national level, concepts as righteousness and obedience to God. The message of John the Baptist did not point only the superficial level of the problem, but also the cause or the root of the problem, namely, Antipas' misunderstanding of his position in the history of Israel, and his socio-political program. How John the Baptist did that? By presenting the real Messiah (Luke 3: 16–17), and by presenting a new socio-political program based not on "aggressive economic development" (Hollenbach, 1992: 89–897) but on a changed life, in which forgiveness of God is made visible in socio-political life of the community in justice and loyalty (Luke 3: 3, 8, 11–14). Actually, this was the program of the Kingdom of God, and of Jesus Christ, based on forgiveness of sins, righteousness, justice, and piety in order to "remake the Galilee" (Horsley, 1997: 39–42). The entire ministry of John the Baptist was a declaration of the fact that only by turning to God, the individual, the society, the country, can overcome alienation, spiritual death, and can experience spiritual resurrection. The ministry of John the Baptist and its implications for socio-political life of his time, is a proof that the forgiveness experienced at the individual or ecclesial level is to have also an impact in the public life in society and in politics.

The third model for the practice of forgiveness in public life is the work of Jesus Christ. He is the supreme model for human life, the complete Man. The human being finds its value and significance in Christ, as Karl Barth said, "Man is the being, which is made visible in the mirror of Jesus Christ" (Barth, 1964: 3). Looking at Jesus Christ we can see also how the Church, as a community constituted by persons who experienced the forgiveness of God, can embody forgiveness in public life. The Church has to reflect in its internal life the ",mutual love of the Trinitarian persons (Volf 1998: 207), and to mirror God's relationship in Christ with the world (Barth, 1964: 6). Only through this participation in Christ, human beings, and implicitly, fulfill they divine call as responsible persons, in communion with each other. Christ makes this communion possible, even between former enemies (Ephesians 2: 13–17) (Volf, 1996: 126).

According with Christ's kenotic model (Barth, 1960: 46), a kenotic attitude of the church concerning the society means a spirit of humbleness of the Church, who acknowledges that without Christ's initiative in forgiveness, the church would not be forgiven (Willmer, 2001: 17–18).This is also highlighted by the apostle Paul in Romans 5:10. This acknowledgement will be possible, if the church accepts, as Christ accepted, to be made sin, that meaning identification of the

137

church with her sins and the sins of society. Apostle Paul expresses at the individual level what could be the attitude of the church at the communal level (2 Corinthians 11: 29). If church is the space where forgiveness is properly understood, experienced, demonstrated and promoted, in its complexity, then this reality cannot stop at the church level. It will penetrate in every area of the society; will "contaminate" everything, because forgiveness as a part of the Gospel of Christ is the power of God for salvation (Rom. 1: 16).

Why the Church should do that? Because it needs to understand that Christ is the Lord not only over the Church but also over the world (Cullmann, 1963: 224), and because redemption is a process based on the "principle of representation". Also the Church has to transcend the individual level and to aim the communal level concerning its internal life and the life of society as well. This can be seen in the argument of Oscar Cullmann, that before Christ event the progress was "from many to the one" after the resurrection of Christ the progress is from" the One to the many" (Cullmann, 1962: 115, 116).

The consequence is that the Church has a responsibility not only in concern to its internal life but also to the life of society as a whole. Christ is our Representative before God, through his identification with us and represents God to us through His identification with God. In the same way Church's identification is to be a twofold identification, with God and with the world. But Church's identification is only by the way of her participation in Christ. Equally true is the fact that to follow Christ, the Church has to identify herself to the oppressed, captives, powerless, and marginalized (Constantineanu, 2014: 47). And the model of this double identification is Christ Himself.

> Christ took over God's role in the world, but in the process it was changed into the role of the helpless God, who in the world has been, and still is, mocked and tortured, burnt and gassed: that is the rock of the Christian faith which rests all its hope on God attaining his identity. In this faith, Christians know that God is helpless and needs help. When the time was fulfilled, God had done something for us for long enough. He put himself at risk, made himself dependent upon us, identified himself with the no identical. From now on, it is high time for us to do something for him (Solle, 1967: 150).

This is a real challenge for the Church today. Is her participation in Christ such a reality? Is her understanding of God so high? Is her love for God so great? Those are questions, which need an answer.

> In a world of violence and unforgiveness the Church as a community who experienced the forgiveness of God, because of His initiative, has to show the same attitude of love and care. Following her Lord and Master, understanding that

138

Jesus will be in agony until the end of the world; and we must not sleep during that time (Solle, 1967: 335).

Contemporary aspects of Forgiveness in Public life and Politics

The necessity of forgiveness as a way to national reconciliation is very clear for example in Romania after the anticommunist revolution in 1989. One of the first slogans of post communist Romania in 1990 was the necessity of national reconciliation. The problem was that after fifty years of totalitarism, oppression and intolerance, reconciliation, involving tolerance and dealing with the past with the eyes to the future, seemed to be rather a utopia then a realistic possibility. In the first electoral campaigns politicians involved at different levels with the Communist Party, in the past, were blamed and accused that they want to continue the communism in Romania, a so called "communism with a human face". Yet, when the stringency of economic problems occurred, the past appurtenance to the communist structures became less important. If in 1992 or 1996 an electoral discourse based on political statement against communism, had a relative success, after the year 2000, it seems that the strategists of the electoral campaigns were unanimously in agreement, that only a discourse based on economic and not only political ideas, will win the attention of the population. And indeed, this is what happened. Did the electorate "forget" the belongings of some leaders to the Communist Party? Or did they "forgive" the past because of the present actions and behaviour of those leaders? One of the possibilities is that the actions and the actual behaviour of those leaders were some kind of "repentance" and the population offered, consecutively, the "forgiveness".

Another important element is that the leaders themselves once "forgiven", seemed to have more and more courage to address the problems of the society and to act with a kind of "freedom". This can be interpreted along the idea that forgiveness means the release the "sinner", making the future possible for him. Of course, national reconciliation is a painful process, and is still an aim, shadows of the past being present even in the most important moments of society.

Conclusion

If politics is "how humans 'get along' with each other in spite of their conflicts" (Shriver Jr., 1998: 14), then forgiveness is necessary to make this viable and complete. The Church, being the community where God has the first and the last word, has to be the model and embodiment of forgiveness. Having a balanced perspective about forgiveness, in both, vertical and horizontal dimension, following the example of God, who in Christ took the place of victim, the Church has to develop a

theology of forgiveness and reconciliation inspired from the Bible. Examples as Jeremiah and John the Baptist are still actual and relevant. But one of the most important things for the Church is to follow her Lord. As he represented God to us and us to God, the Church has to represent God in the world and world to God. This representation means no substitution but to pay the price of a kenotic attitude in the world. The church has to be aware that forgiveness is already present there in politics even if grounded on momentary or political interests and not very clear on a moral ground. Here, in this clarification of the necessary moral ground of forgiveness in politics, based on the idea of the value of every person, as created by God, and loved by Him, the Church could make a contribution.

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Public Theology: Historical Milestones

Teofil Stanciu[*]

Abstract:
Public theology is a relatively new theological field, but its themes and concerns are as old as the interaction between the Christian community and society. Different ages prompted different emphasis and approaches. This by far is not a way of pretending that public theology always existed in some form. This article is a biographical and historical investigation in tune with the defining features and interests of public theology and public theologians. The selection of the figures discussed here – without accounting for a complete history – aims to reflect the theoretical, practical, contextual and ecumenical aspects of public theology.

Keywords: Christian history, common good, public life, social action, social ethics, public theology

The historical approach is one of the three directions or types of public theology, according to Harold Breitenberg[1]. In following this approach, theological researcher would look for "some key theologians and theological discourses and their contributions to the formation of public theology" (Kim, 2017: 40). Such a task is not concerned only with legitimizing a relatively new theological field, but also with exploring themes, conceptions, actions, models, methods, seminal reflections that predate the emerging of public theology as academic discipline. For the purposes of this article, we will draw on previous undertakes such as Kim's chapter (2017: 40–66) in *A Companion to Public Theology*, a historical excursus of Duncan B. Forrester (2004: 5 – 19) or the six stories about the origins and development of public theology as told by Dirk J. Smit (2013: 11–22).

In defining the meaning of public theology that will be taken into account for this paper, alongside with the perspective of "critical, reflective and reasoned engagement of theology in society to bring the kingdom of God, which is for the sake of the poor and marginalized"

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[1] E. Harold Breitenbergjr, "What is Public Theology?", in Deirdre King Hainsworth and Scott R. Paeth (ed.), *Public Theology for a Global Society: Essays in Honor of Max L. Stackhouse* (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co., 2009), Kindle edition.

(Kim, 2017: 40), we must keep also in mind the distinction than Smit is making between a "narrower, more specific meaning", functioning as a normative concept, and a "vaguer, more general meaning", which is merely descriptive. While the first meaning colligates public theology and the proper existence, conditions for and functions of public space in western democracies and the support that public theology could offer to strengthen democratic values, the second focuses on Christian public witness of faith in the Triune God in broader sense and in a more generally understood manner (Smit, 2007: 39-42; quoted phrases: 39, 40).

Even if the short history of public theology notion starts in 1974, with Martin Marty's article about Niebuhr written as a reply to Robert Bellah notion of "civil religion" (Martin, 1974: 332 –359) – or fi we add here contributions made by David Tracy, Wolfgang Huber and theological reflections included in "ÖffentlicheTheologie" series (Smit, 2007: 13–16) – different historical approaches claim predecessors throughout the centuries. Displaying its unintentional tributary to the self-perception and development of western theological paradigm, English speaking researchers' attention is usually oriented towards the Latin branch of Christianity, subsequently ignoring the eastern Greek branch. This is precisely the reason why in this article have been included some orthodox figures from antiquity to 21st century.

Antiquity and Middle Ages

One cannot talk about church and society or church and state from a solid Christian perspective and skip the essential and influential thinker *Augustine* (354-430), the famous bishop of Hippo. While his theological heritage affected virtually any important doctrine of the Latin church, the emphasis will fall here on his seminal *De Civitate Dei*, a work meant "to define the kind of civil community that would enable Christians to engage with the Empire" (Kim, 2017: 41). Written as a response to the sacking of Rome by Visigoths – a disturbing incident that brought accusations on Christians – this cornerstone book took him fourteen years to elaborate. In it, Augustine describe the two cities – of God and of men – from the Creation to the eschaton and their intertwined existence in this fallen world. Although no one can tell exactly where lies the border between these cities, there is an inner desire in each person that trims his/her towards the one or the other, because behind these desires underlie two kinds of love or two "objects" of human love: God and self.

Until the final separation that will occur only at the end of times, the two cities coexist, and Christians are part of both, consequently

having to find a way to deal with this reality. For the use of our main concern here, his contribution can be summarized, as Kim noted, in four key aspects: (1) placing "theology in the wider contexts of politics and society beyond the church as a religious community, matters of faith or the building of a separate exclusive body", thus opening the possibility for a "Christian theology of public life" – in the benefit of both; (2) emphasizing "God's sovereignty over politics and society and exhibited his confidence in Christian faith and authority to bring the whole society under the authority of the church" – an idea based on his conviction that sacred is higher than the secular – signaling the responsibility of the publicly engaged church; (3) his support for "governments and rulers with force to secure and prevent the destructive power of politics"; and (4) the case for the just war (Kim, 2017: 43–44).

Augustine's older contemporary Greek theologian and social-activist, *Basil the Great* (329/330-379) is another key figure for the Christian religion in dealing with societal issues. He was less a systematic theorist, and more a practitioner of *philantropia* (love for humanity) based on God's philanthropy (Rhee, 2008: 2). In a political and social context marked by decisions that promoted Christianity as the official religion of the Roman Empire, the church in general, and the bishop of Cesarea, in particular, faced the challenge to take the responsibility for social services and medical care much needed among the poor, sick, marginalized, and oppressed. For this purpose, he founded his famous Basileias, outside of Caesarea, a place where those in suffering (mutilated, lepers etc.) got medical attention, and those in indigence (elders, strangers and alike) found shelter and food. Although he was not preoccupied with edifying a social-political doctrine, he addressed in his writings, homilies and prayers themes like social injustice, almsgiving, wealth and luxury, famine, inequities and so on – all this could be organized on five directions: (1) attention for needy; (2) attitude toward slavery; (3) charitable activity; (4) the relation with the State; and (5) youth's education (Nistor, 2018: 3). Starting from the original intentions of God at the Creation – and placing his social concern within a cosmological vision (Frangipani, 2020) – Basil taught that all humans share equally the image of God, that the world was originally design "for the great advantage of all beings" (*Ibidem*), which presupposed the "primal common ownership, sharing and equality for the common good" so all can enjoy a flourishing life (Rhee, 2008: 14). This primary vision of God for humankind was altered by the fall, so that it is Christians' duty to live out in a restorative way in regard to that vision by *philantropia* and to grow in virtue – thus putting his teachings in an eschatological framework – by their generous giving and acting

(Rhee, 2008: 14). By introducing the idea of *philantropia* in *anaphora* (eucharistic prayers), Basil linked social activism and social ethics to the most central part of the liturgical worship, providing "substantial resources for displaying God's purposes for the collective life of humanity and how communicants should act in circumstances in which those purposes are not yet fulfilled" (LeMasters, 2015: 187–211).

One of the Three Holy Hierarchs (alongside Basil the Great and Gregory of Naziansus), *John Chrysostom* (347-407), a friend of Basil, became famous in his days because of the riot in Antioch when citizens mutilated emperor's statues. As a deacon at the cathedral, John preached a series of homilies that resulted in a less severe punishment decided by the emperor against the inhabitants of the city. His attitude in "political and social crisis" (Radke, 1988: 36) is of a particular interest from public theology's perspective. Cool-headed and knowledgeable, he became a guiding mark for virtually everyone in Antioch, Christians and pagans alike, and people could rest upon his words in counteracting rumors and fears. His speeches, exhibiting a refined rhetoric, were delivered in a language that could be easily grasped by audience regardless of one's religious belief. His confidence inspired encouragement, and his accurate information proved valuable in the middle of uncertainty and social anxiety (*Ibidem*: 139–140). This ability to offer relatable answers in complex situation and to talk for the church and society simultaneously enhanced his reputation (*Ibidem*: 141–143) and could became a useful resource for Christians in handling sensitive and complex situations in a rational and wise manner.

The apprehension manifested in Antioch's crisis proved to be crucial for his election as Constantinopolitan archbishop/patriarch, later on (*Ibidem*: 169). As the most important ecclesial leader in the largest city of the empire, the challenges he had to face were different, but his zeal and rectitude didn't change. Having to denounce public sins as greed, injustice, lie, luxury, idolatry, he raised his voice even against the empress Eudoxia, compelled by the biblical exigences (*Ibidem*: 37–38), confronting the highest authorities in the name of the Gospel.

Back in our times, a contemporary theologian considers Chrysostom's homilies on Epistle to the Hebrews as a Christian starting point– combined with Giorgio Agamben ideas and elements from Stanley Hauerwas' theology – towards a new model, epitomized by the image of "strangers and sojourners", of "politics of inoperative" (Bekos, 2018: 290). It is a form of subversive relation that "rend inoperative apparatuses of the dominant politics" and "every aspect of human life", reflecting the dialectical tension between the two citizenships of Christian. This poses the Church as a force opposing the State, since

146

"the *politeuma* of Christians that is in Heaven is a *politeuma* of an alternative politics, that frees man from the *polis*, the *oikos* and the market" (Bekos, 2018: 291, 294). If this conception was the foundation for Chrysostom's relation to authorities, then it is possible to see here the source for his uncompromising stances no matter who was in power and what threat was looming over his future.

In another crisis of a different kind, one millennium later, *Nicholas Cabasilas* (1319/23-1391) emerged as a prominent theologian who set up a spiritual program for laity that was meant to affect not only every social interaction, but also the Creation itself. It seems quite unlikely for an orthodox mystic, that took monks' side in hesychast controversy, to talk about a spiritual life that is equally accessible to every lay person, opening up the way for spiritual ascension to all Christians, if "sacraments and prayer" are safeguarded as common elements and content of any true Christian spirituality (Nellas, 2002: 149–154).

The premise of spiritual life is salvation, its nature is life in Christ, deification (*theosis*) seen as "Christification" is the content of this life, and its fruits display in the transformation of the entire created order (*Ibidem*: 127). Flash, sin and death separate the human being from God, whereas incarnation, death and resurrection of Christ made available the possibility of overcoming those indissoluble obstacles. Baptism, as an ontological event, marks the beginning of the new creation for each Christian. But this new nature was inaugurated by the hypostatic union of Christ's humanity and divinity through which our own humanity is endowed with a new ontology – the first dimension of salvation. The appropriation of this restored (authentic) humanity, started at baptism, and of the life of Christ (these two being inseparable), is possible through permanent nourishment with sacraments in church – the true body of Christ made visible by Holy Spirit. The transformation affects virtually every dimension of human being – be that physical or spiritual – but necessarily the essence of person resulting in steadily growing knowledge of Christ and a never-increasing submission of human's will to God's will. Eucharist is an essential element in this process, because it gives humans access to the time (*kairos*) of church, independent of chronological sequential (*Ibidem*: 128–145). The consequence is that all the fundamental relations of human being are reorganized, because, through the church, Christ is present in a transforming way into the world. That is, any historical existence of any believer is seen as a way of uniting the entire created order with Christ. Refusing his/her autonomy – the root of all sins – any person can live out a theocentric humanism that affects every aspect of life, offering a solid foundation for a Christ like existence in private and in public (*Ibidem*: 156–163).

147

Nellas will build on this theological fundament a truly public engagement from an orthodox perspective in his times, as we will see below.

Reformers and their heirs

The united contribution of Luther, Calvin, Zwingli and, in soft voice, of anabaptist is summarized by Kim in three essential acquisitions for public theology: (1) their challenge to political and ecclesiastical authority; (2) "their contribution to the development of modern democracy through the concept of the 'priesthood of all believers'"; and (3) "the modern idea of individualism", based on direct relationship between individual and God, that undermined the monopoly of politic rulers (Kim, 2017: 43). But if "Protestant theology strikes unique balances between liberty and responsibility, dignity and depravity, individuality and community, politics and pluralism" (Witte, 1998: 261) then this rich heritage worth exploring in more substantive ways at least for the broader meaning of public theology that Smit pointed out.

Even if we accept the notion that *Martin Luther* (1483-1546) was not a public theologian, *per se*, and that he could not offer a model for public theology, because he would see theology as *the* public voice, not just *a* voice (Jorgenson, 2004: 365), it still remains the fact that the prominent reformer took public stances – largely based on his doctrine about the two kingdoms, independent, but correlated, with Christians being in ambiguous position as citizens in both realms (George, 2013: 98–103) – on different public matters and was an important public figure in his times[2]. Jorgeson admits however that a "theology of the public" can be underpinned by looking at "Luther's treatment of ubiquity" (Jorgenson, 2004: 352), a theology that offers just a theological reflection on public realities, based on the notion of presence and its modes. In the eucharistic context, the three modes of presence (taken into account by Luther as admitted by scholastics) are: circumscribed (normal human presence), definitive (in angels' case, when "two substances can share one space") and depletive, the last one being "unique to God", and the other two are available for believers, in church, through Christ (*Ibidem*: 362, 366). Using ubiquity in a different register, as a category of eternity, not infinity, Luther proposed that "Christ is present in the form of hiddenness" which is "the most significant mode of presence" (*Ibidem*: 363). The consequences are,

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[2] It's enough to illustrate this with title such as: *To the Christian Nobility of the German Nation*, *Temporal Authority: To What Extent It Should Be Obeyed*, *Whether Soldiers, Too, Can Be Saved*.

firstly, that the church is not limited to what can be seen, and if its presence is in the mode of absence, it creates space where vocations can be professed. And secondly, definitive presence is not dependent on the circumscribed one, which makes the church "not anxious about its place in the world", resulting in the possibility for the church being "hidden in, with and under a seemingly ambivalent culture" (*Ibidem*: 367). This "peculiar" mode of present would definitely have an impact that nevertheless could influence the way public theology is to be practice.

But let's consider now Calvinist tradition for the use of public theology. *John Calvin* (1509-1565) dedicated his last chapter from *Institutes* to the civil government, where he develops the idea of twofold government, both legitimate, both ordained by God. He postulated the necessity and depicted the role of civil government in its relation to God, laws and citizens. The three parts of civil government are the magistrate, the laws and the people[3]. When talking about the authority of the king or the secular authority in general, Calvin seems to ask unconditional submission from the people no matter how iniquitous the ruler is[4], but interestingly enough he opposed to those tyrants "avengers from among [God's] own servants", because "he Lord takes vengeance on unbridled domination", appointing another kind of authority (such as magistrates) "to curb the tyranny of kings"[5]. He admits though an important exception, namely when "they command anything against Him let us not pay the least regard to it"[6]. This is just a sample for the usefulness of Calvin's seminal views in our own contexts.

Calvin's theological and ethical heritage was credited – more than any other form of Christianity – with the necessary ethos for development of the "spirit of capitalism" (Weber, 1930: 43–44). On the other hand, "Calvin's most original and lasting contribution to the Western tradition of liberty lay in his restructuring of the liberty and order of the church", and, by finding a third way between subordination of the church to state and withdrawal of the church from the society, he gave "the church a moral responsibility within the entire community" (Witte, 1996: 400). Far from being without fault, Calvin's model is critically evaluated precisely in its Calvinistic affiliation in order to instill awareness of a complex and ambivalent legacy (Mouw, 2009: 431–446). Mouw features the "two Calvins" (*Ibidem*: 433–436) image,

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[3] John Calvin, *The Institutes of the Christian Religion*, 4.20.3, trans. Henry Beveridge, Grand Rapids, Eerdmans, 1989.
[4] Calvin, *Institutes*, 4.20.7, 4.20.27.
[5] Calvin, *Institutes*, 4.20.30-31.
[6] Calvin, *Institutes*, 4.20.32.

that could explain the antagonistic readings and interpretations among Calvinists in the following centuries.

Radically critical and rather sectarianin their relationship with authorities were *Anabaptists* in their early days, but the legacy developed by their heirs could inspire an author like Yoder to write a book about politics in Christian perspective (Yoder, 1972). If we admit that the four central elements for the anabaptist faith are (1) independence from the state and their challenged of the social and religious order; (2) the refusal of any war – in the name of God – and sometimes of any participation in government structures altogether; (3) the preeminence of the community in hearing God's voice and the conjoining challenge of hierarchical authorities that turned the logic of power on its head; and (4) the challenge to the economic order and its underlying principles (Grimsrud, 2004: 344), then they may appear again as some kind of anarchists. But the public space could benefit from anabaptist legacy in order to strengthen the "democracy story" and weaken the "empire story", thus contributing to a more democratic participation of citizens in public affairs and to fighting against imperialistic tendencies (including wars) (*Ibidem*: 346–349). And if the entire anabaptist tradition is considered – with all its sometimes strange and eccentric figures – this could urge to pluralism, a greater respect for other sand undermining hegemonic Christianity; a rejection of sectarianism followed by assuming some responsibility for the well-being of the society; church partnerships with different institutions for the common good in a "creative infidelity" in regard to tradition (Holland, 1994: 171).

Another offspring of radical reformation are the *Baptists*, with their important contribution to the religious freedom, a pre-condition for professing any kind of public theology. Fighting in their history to gain recognition and the liberty to worship according to their faith, they brought an important input to the religious freedom in America and this was later exported worldwide (Land, 1995: 45–55).

Freedom was also at stake in the painful and horrid issue of slavery. Two noted Christians were involved in that fight in England. The first is *John Wesley* (1703-1791). His case against slavery – in an age when some tried to defend it theologically or to envision an ethical slave trade – was based, strategically, on natural law and natural freedom of every human being, considering slavery "unjust and immoral" (Field, 2015: 3–6). But underlying this defense on non-religious rationale was his theology of sanctification, his understanding about the former grace and about the man created as image of God (Field, 2015: 6–7). Wesley "incipient public theology", although imperfect, has a strong prophetic

thrust, adopting "a discourse which resonates with both the public that is being addressed and with central theological convictions of the public theologian"; displaying solidarity with victims and giving a voice to their muted sufferings; analyzing the issue in depth; combining discursive approach and practical involvement (*Ibidem*: 7–10, quote p. 8). His last letter was addressed to Wilberforce.

William Wilberforce (1759-1833) took up the mission and, in the company of the Clapham Sect (or Clapham Saints), and stimulated also by John Newton declared: "God Almighty has set before me two great objects, the suppression of the slave trade and the reformation of manners" (Wilberforce apud. Rhys Bezzant, 2013: 3). Being a high society evangelical and a skillful politician (aware of radical social shifts in France), he embraced a theology of hope and simultaneously shared rather static social expectations, but nevertheless supported "social transformation when the transformations are incremental, and especially if they can be achieved without government sponsorship" (Bezzant, 2013: 6). As for slavery, his primary argument was to appeal to the universal equality as described in the Genesis 1–2. British context in his time proved useful, and abolitionists were interested in promoting free trade as well (*Ibidem*: 7). This combination of factors and motifs was employed by Wilberforce for the benefit of his cause. It is important to emphasize the role played by his supporters, starting with Wesley and Newton and ending with Clapham Saints reformists. In Romanian context, where politics is under permanent suspicion, the personal and community support for important and wise undertakes could be quite underestimated.

Confronting a secular world

The dominant cultural paradigm in the days of *Walter Rauschenbusch* (1861-1918) – father of "social gospel" – was characterized by "the immanence of God, the belief in progress and the perfectibility of man, the theory of society as an organism, and the hope for the realization of the. Kingdom of God on earth" (Strain, 1978: 23–34). In his search of a solid premise for social involvement of the evangelical Christians, he tried to find a new way not liberal, and not conservative, and also in a language accessible to his contemporaries (*Ibidem*: 26–27). Much the same struggle that every public theologian faces in trying to find his/her way out from a conservative background and stay true to the Gospel's message. Aware of the impossibility of eradicating evil by any form of social organization, and seeing the spirit of capitalism as antagonistic to the spirit of Christianity, he argued for a (temporary?) Christian socialism – but he is careful to distinguish it

151

from dogmatic Marxism or other socialisms, criticized because their materialism, catastrophism or alienating solution for social ills – aimed to gradually transform America in an industrial democracy (*Ibidem*: 29–30). Although his model is venerable, his critical reflection, his interaction with ideologies and theories, his appeal to wisdom from other ages, his detachment from the dominant paradigm and his struggle to issue(out of his Christian convictions) a solution for the common good of the many has something to offer to any public engagement today (*Ibidem*: 32).

When "the most comprehensive documentation" of catholic social teaching (Kim, 2017: 47) was published, in 2004, it has been passed over a century since the *Rerum Novarum* (1891), Encyclical Letter of Pope Leon XIII, the official modern starting point in catholic social reflection. Meanwhile a dozen other Encyclicals and official documents – including those after Vatican II – discussed different relating topics before the *Compendium of the Social Doctrine of the Church* was published, and it was followed by three more Encyclicals in the same direction[7]. No wonder that the *Compendium*claims "to present in a complete and systematic manner, even if by means of an overview, the Church's social teaching" and to offer "a complete overview of the fundamental framework of the doctrinal corpus of Catholic social teaching"[8]. The "key principles" that substantiate the*Compendium* are the *common good*, *subsidiarity* and *solidarity* (Kim, 2017: 47), and they areall grounded in the notion of human person as *imago Dei*whereas "the whole of the Church's social doctrine, in fact, develops from the principle that affirms the inviolable dignity of the human person"[9]. It starts with a chapter about God's love for humanity and ends with the idea of "civilization of love". The main chapters are dedicated to the family, human work, economic life, political community, international community, environment, promotion of peace and a call to ecclesial action.

Solidarity – consisting in new relationships of interdependence – is seen as a moral-ethical virtue, and as a social principle. As social principle, it has to deal with the "structures of sin", that has to be transformed into "structures of solidarity", which presuppose an active

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[7] https://www.catholicsocialteaching.org.uk/principles/documents/, 25 mai 2020.
[8] Pontifical Council for Justice and Peace, *Compendium of the Social Doctrine of the Church*:
http://www.vatican.va/roman_curia/pontifical_councils/justpeace/documents/rc_pc_just peace_doc_20060526_compendio-dott-
soc_en.html#At%20the%20dawn%20of%20the%20Third%20Millennium, 25 mai 2020.
[9] Pontifical Council, *Compendium*, § 90, electronic edition.

involvement for changing policies, institutions. As moral virtue, it has to do with an active responsibility for all, and commitment to the common good of the many.[10]*Subsidiarity*, a real hallmark for catholic social teachings from the beginning, is intended to promote and protect human dignity by fostering civil society's "intermediate social entities". The positive meaning of *subsidiarity*, is that these social entities had to be sustained, developed and assisted institutional and legal, whereas the negative meaning entails the requirement to "the State to refrain from anything that would de facto restrict the existential space of the smaller essential cells of society", so has a protective scope.[11] The *Compendium* defines the *common good* as something that belongs "to everyone and to each person" and still being common, and the "primary goal" of any "society that wishes and intends to remain at the service of the human being at every level".[12] Nevertheless, common good is a concept interpreted in various ways, but there are some directions of consensus in using it (Kim, 2017: 47). One of this consensus line deals with state and politics, considering that common good is the purpose of the state and also "a comprehensive means to organize political life regardless of political orientations", but it could be pursued without sacrificing anyone "for the sake of the state and for the good of majority" (*Ibidem*: 48–49). Another direction deals with finding a way to reject "extremes of individualism and collectivism", for the sake of "communality and relationships", that goes beyond the different kind of benefits, and entails assuming actual responsibilities for this common project or quest for the common good, but with global perspective, not limited to the local or national dimensions (*Ibidem*: 48–49).

The 20th century new challenges compelled many theologians and Christians to take public stances or actions on different topics and in various contexts. *J.H. Odlham* (1874-1969) and "The Moot" are called up as Christian intellectuals concerned with "the Church's voice in public debate" (Forrester, 2004: 11). Attentive to social sciences and theories they invited specialists and people from decision making institutions – but not the primary recipients of those strategies – to their conversions, in order to avoid naïve or utopian approaches, accepting theologian's limits of competence, in search for a "middle axiom" approach (*Ibidem*: 12–13). Public Christians are in debtto *William Temple* (1881-1944) for highlighting the "intermediate groupings" – family, church and voluntary organizations – placed between state and individual and for his accent on freedom, choice and responsibility. He

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[10] Pontifical Council, *Compendium*, § 193.
[11] Pontifical Council, *Compendium*, § 185-186.
[12] Pontifical Council, *Compendium*, § 164-165.

also set off three principles for public engagement of the church: freedom, social fellowship and service (Kim, 2017: 51).

Karl Barth (1886-1968) is a reference point for theology in modern era. Confronted with his teachers' submission to Kaiser and his colleagues to Führer or to bolshevism, he pleaded for a Christian contribution to public debates "firmly rooted in the heart of the Christian faith, that it should be confessional, a way of proclaiming the Gospel, rather than a commentary on current affairs from a Christian standpoint" (Forrester, 2004: 8). Without diminishing his fundamental contribution to theological ongoing dialogue and to specific areas of Christian theology, his reflection can be pursued for the specific use of public theology. The bilinguality (Bedford-Strohm, 2007: 38–39) required to public theology can be traced back to Barth's successive clarifications "for theology's double responsibility within the context of the church and within the context of its contemporary public(s)" (Harasta, 2009: 188). There are some important distinctions he made between Gospel and Law, on the one hand, and between prayer and proclamation, on the other, and, later in his writing, between Christian community and civil community (replacing the Church-State bionomy from earlier writings). Keeping Christ's person in the center of his thinking, he suggests that the distinction between these two kinds of communities – that are like concentric circles – lies in their direct attitude towards Christ, not to each other. Both of them are under his authority and the Christian community must remind to the civil one about its center. When choosing proper language, the main emphasis lies on prayer, as a way to bring to God civils or state problems. And proclamation does not necessarily entail an evangelistic or missiological thrust, but a secular witness that nevertheless preserves Christ's centrality. So, the communication between church and the world is mediated through Christ and is carried out without suppressing the distinction that set them apart and without the illusion of a realized eschatology.

The figure of *Reinhold Niebuhr* (1892-1971) is a landmark for public theology's historical roots. Starting from liberal theology he embraced a "Christian realism" under the influence of Augustine and the Reformers thinking (Forrester, 2004: 10). He wrote on morality, powers, social ethic, secularism, history and of course, politics and he was an important public American intellectual in his days. He was a theorist but as well a practitioner. His growing understanding regarding the indissoluble nature of evil, sin and limitations of human nature made him aware that no system would be able to eliminate or pull down these problems. Nevertheless, he saw the need and the obligation for social action, and, while facing Lutheran pessimism that was interpreted as

promoting indifference to social action and a mistrust in human achievement (Marsden, 2010: 493), he appealed to Calvinism to justify it and to legitimate human quest for justice by making use of the "triangular covenant of justice", spelled out by Calvin, between God, ruler and people (as already discussed earlier) (Kim, 2017: 52). He emphasized that in human relationships it not just order and peace that counts but also justice – and this should function as a criterion for evaluating political power and that "democratic criticism becomes the instrument of justice" and if we are aware of the peril of anarchy or tyranny, we must consider seriously "creative possibility of justice" (Reinhold Niebuhr apud. Kim, 2017: 52). In relation to the state, he saw the "tension between prophetic criticism and priestly sanctification" and considered that Christian have two attitudes to authorities: there are those who see this authority as God-ordained and attributed to God and those who consider that authorities are under God's power and could be judged because of their actions (Kim, 2017: 52). Interestingly enough, due to his influence and positive image especially in the international affairs circles there was a group named "Atheist for Niebuhr" (Forrester, 2004: 10).

Exceptional times call for exceptional measures – could be an epigraph for *Dietrich Bonhoeffer* (1906-1945). Since his own church was using Lutheran theology to decree that submission to Nazis was the right path to follow, he and the Confessing Church had to turn this theology on its head and to use the same theological tradition as a means to oppose the official ideology and the teaching of the servile part of his own church. He called Ecumenical Movement's attention upon this difficult situation and pressed the organization to take sides (*Ibidem*: 8–9). In line with his own tradition, for Bonhoeffer the Church and State are both God-ordained kingdoms (or mandates) and under God's authority; they are not radically distinct, but a single reality in Christ, the one who reconciled the world with God in himself. Generally speaking, the Church must not tell the State has to do but has the right to keep it responsible for its mandate concerning justice and order. When the State acts in an illegitimate way, the Church has three choices: (1) to highlight the responsibilities and make it accountable; (2) to serve the victims of the abusive actions; (3) to impede by political actions. And the decision is called by an "evangelical council" of the church (Johansson, 2015: 272–274).

He prefers to talk about mandates, not divine orders of creation in his attempt to undermine the theology that was confirming the political *statu quo*. Elaborating Luther's doctrine of three estates, Bonhoeffer ranked them not hierarchically, but alongside each other as equal,

warning that none can be isolated and neither put one in another's place. Based on more of his writings, these mandates are culture/work, marriage/family, Church and government. His views on freedom were influenced by his times but he talks about freedom from something and freedom for something as being coextensive so to speak. And as State has a lot of space for its freedom from Church, the Church must have the freedom to protest against the State when faith is obstructed, but when it comes to solution for the State, Church must refrain to suggest them, letting instead the Christian specialist to get in. Teachers of the Church must protest, but deacons should act. The common ground for this communication is human reason, as given by the general revelation. So basically, the Church and State have a mutually limiting role (*Ibidem*: 278). Filtering down Bonhoeffer conceptions through the four models based on Lutheran theology for religion going public[13], Johansson warns against some dangers, based on historical examples, and suggest that the Church must articulate the Gospel without compromise, "testify the limits of the government mandate and borders between different mandates" and contribute with solutions to social issues through its competent members (*Ibidem*: 287–288).

An important name in the preliminary discussions anticipating the official founding of European Union (first ECSC, then EEC) was that of the swiss protestant *Denis de Rougemont* (1906-1985). An important representative of French personalism, influenced by Karl Barth's theology, he was a fervent European federalist who supported a model inpolitics that focuses on the human person and a Europe that has a cultural soul (with pre-eminence over politics or economics). His name is connected to the founding of different European institution (CERN being maybe the most famous) and was a true activist in cultural engagement and a supporter of ecological project later in life (Saint-Ouen, 1995: 7–15). His prodigious public, journalistic, political and institutional activity was rooted in a deep conviction that at the heart of Christian theology can be identified the "revolutionary" notion of *person*, that "finds its prototype in Christ" and it's based on the decisions affirmed at Nicaea and Chalcedon Ecumenical Councils, when the distinctions between Jesus' natures were established and became "decisive options for our European civilization" (Haener, 2011: 12–14). For him, the very definition of common good "is a notion of humans and

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[13]Johansson takes up the proposition of Robert Benne and talks about (1) indirect and unintentional influence; (2) indirect and intentional influence; (3) direct and intentional influence; and (4) direct and intentional action (Johansson, 2015: 286–287).

freedom"[14]. A person can be defined only by differentiating with respect to other persons, and each one has a specific vocation – a mission, a calling or a word from God of which one can be aware or not – that strive to its fulfillment in liberty and in an irreducible tension with the due respect for the vocation of others and their freedom. In fact, in every person there are some irreducible antinomies: freedom and responsibility, solitude and solidarity, safety and risk, stability and exploration into the unknown, tradition and innovation. Culture itself needs to preserve these antinomies in a "creative anxiety" (as he calls it Rougemont, 2020: 5) or a "creative discord", maintaining plurality and diversity without suppressing distinctions and without disunity (Haener, 2011: 14–15). This is precisely the reason for Rougemont's focus on *subsidiarity*, interdependence, pluralism, in a federalist political order, fueled by Christian values as present in the very structure of human person. All this entail risk, conflict, courage and respect.

A critical voice of his time was *Jacques Ellul* (1912-1994). An independent protestant Christian thinker, his interests took him towards a wide range of topics such as politics, theology, economy, technology, history, ethics or sociology. As he confessed, Marx's thinking inspired his own revolutionary thinking, before his faith became an important reality (Ellul, 2008: 29). He was a critic of technological society but the term *technique*, in his use, meant "the totality of method of rationally arrived at and having absolute efficiency (for a given stage of development) in every field of human activity" (Ellul, 1964: XXV). His intention was not to project a gloomy perspective but to describe the sociological reality and to find if that description is accurate (*Ibidem*: XXVII). Elsewhere however the places technique and/or technology in a discussion about utopian temptation (Ellul, 1973: 115–116) and observes that "modern man had set up technology as a sacred", with technical objects as substitutes for the former religious objects (*Ibidem*: 145), thus submitting it to at least a critical scrutiny. Alongside with the (converted) catholic Marshall McLuhan, who's focus was on media, Ellul was another famous author engaging "technological civilization" from a Christian perspective.

His theological methodology was proposed as a resource for public theology. Ellul's dialectical approach offers the possibility to comprehend complexity and paradox in a "pilgrim theology" that creatively turns to its own advantage crisis, differences and

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[14] Denis de Rougemont, "The Adventure of the 20th Century": http://www.cvce.eu/obj/lecture_given_by_denis_de_rougemont_on_the_cultural_implic ations_of_european_unity_paris_22_april_1948-en-ff3d3e3a-0f5b-41bf-961a-067822bb65ee.html, 25 mai 2020.

contradictions throughout an ongoing dialogue in which the input from outside enriches one's view and push it to a higher level on understanding. This dialogue implies presence and distance, social involvement and biblical or theological integrity. Such theological approach is compatible with a certain type of personality and mind that enables the conversation, choosing wisely and strategically the moment when to speak or to stay silent (Neville; 2008: 177–180). Therefore, Jacques Ellul seem to qualify as an astute example for public engagement.

The orthodox theologian *PanayotisNellas* (1936-1986) a truly public workshop for the public presence of the Greek church, "his purpose, his secret ambition was to contribute to establish a real and effective dialogue between the Orthodoxy and the world, a dialogue that would determine, at the same time, a vivification and modern exploit of tradition and a authentic orthodox transfiguration of nowadays society and culture"[15]. Nellas aimed to recover a truthfully orthodox anthropology in a dialogue with Nicholas Cabasilas and to build on this illustrious forerunner a theological platform that would motivate a daily practical involvement in "teaching, work, science, *beaux-arts*, politics" as means for human persons to exert their sovereignty over the world and imbibe it with God's grace in order cu overcome the sin generated decay and reunite all things with and in Christ (Nellas; 2002: 114–115).

Starting from the ideal fellowship of the Church, where the *kenotic* living and beatitudes are the norm, he states a paradigmatic model for politics – a human activity sharing the same purpose for human community with the Church but at a lower level, according to natural laws, namely to draw the society closer to the paradisiacal fellowship or at least to keep it from becoming an earthly hell (Nellas, 2013: 241). In his submission to the authority, the Christian must be sensitive to the any abuse on human rights and freedoms, and to the temptation of Christian domination through a Church-State unlawful " marriage". In fact, the Church must stay out of political games, avoiding political partisanship, otherwise would be in danger to fall into heresy (*Ibidem*: 246–249). The political action is for qualified believer, and the Church must work to help them in their three folded mission: royal (regarding democratic adjustments), sacerdotal (taking creation in front of God and taking God in society) and prophetic (judging the world and being salt for the world) (*Ibidem*: 258–264).

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[15]Ioan I. Icăjr, *'Îndumnezeirea' omului*, *P. Nellas şi conflictul antropologiilor*, introductory study in Panayotis Nellas, *Omul – animal îndumnezeit*, p. 30.

The artists

Usually, artists are not a prominent chapter in theological discourse, and especially in evangelical contexts. But if art (Paeth, 2016: 463, 469) is to be taken into account for public theology, there are some nominees for a solid illustration.

The gigantic Russian novelist, F.M. Dostoevsky (1821-1881) is an important candidate for the historical and artistic focus of public theology. If we assent with Smit (2007: 32) or Andries von Aarde (apud Kim, 2017: 13), that the artistic expression qualifies as a form of public theology then Dostoevsky's work is a fascinating place to start with. Although his contribution to afresh public discussion about sin, guilt, faith and individual responsibility could hardly be overestimated – his work drawing attention and curiosity of a wide variety of scholars: philosophers, psychologists, ethicist, theologians and all sort of social theorist – here we will single out his prophetic and visionary program, including a promise for world's redemption, encapsulated in those provoking and mysterious words put in Prince Myshkin's mouth: "Beauty will save the world"[16]. Discussing this phrase, the catholic R. Jared Staudt reads three papal documents (issued by three different popes), in which it is quoted, noting the correlation between beauty and suffering, on the one hand, and, on the other, the fact that "this struggle and tension between physical and spiritual beauty becomes a central motif in the engagement of modern culture" (Staudt, 2020). The same puzzling words, that he confesses to be obsessed with, inspired one chapter in Anselm Gruen's book on beauty. He highlights the idea that there are "two necessary conditions to believe in the healing power of the beauty: love and being Christian" (Grün, 2019: 29). In a dostoevskyan sense, beauty reveals the pain within, the evil that tears soul apart and the despair; there is not an idealized beauty, not one to be admired in detachment, but a beauty that feeds every soul and it is hidden deep inside every (wounded) soul. But if beauty comes from within us; if springs from our deepest convictions; and if it is driven by our most powerful motifs; and if this beauty is "some reflection of eternal Beauty and Wisdom" (Lewis, 1939: 192); and also ,if this beauty entails an unavoidable public dimension, then Dostoevsky's work is – at least for this reason – a "must" for public theology engagement with artistic discourse.

Influenced by Dostoevsky, but having his own powerful voice in literature, the French Nobel 1952 laureate *François Mauria*c (1885-1970) is another suited nominee for artistic expression turned by a deep

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[16] In fact, the exact wording sounds like this: "Beauty would save the world" (Fyodor Dostoevsky, *The Idiot*, Free Kindle Edition).

Christian faith. Most of his writings room a more or less developed and visible Christian core. Commonly, his main characters share an openly Christian background, predominantly forged by jansenist movement from Port-Royal. In the important conflict between jansenists and jesuits, on the topic of salvation and free will, Mauriac "reprobated both sides" (Balotă, 2001: 101). In his novels, there could be identified themes and motifs like sin and virtue, love and selfishness, good and evil, confession, paradise (Stanciu, 2013: 137–166). Being a catholic, confession could be singled out like a sort of trademark. And indeed, "all his [Mauriac's] writings form a confession either on human, or on artistic level" (Râpeanu, 1982: 130). His personal choices in difficult times (during WWII) recommend Mauriac as a man of character and integrity.

His work could be also used as a literary mirror for communities that foster a rather legalistic and rigorist environment. One of his most horrid characters, Félicité Cazenave, who pathologically controls his son's life, is rather satisfied when her new daughter in law is dying after giving birth to a dead child but nevertheless pretends to offer her help. Predictably refused, she leaves with a clear conscious that she has done her duty, having nothing to reproach to herself (Mauriac, 1966: 27). This sense of duty void of basic humanity might be posed as a warning sign for every public engagement of the church.

From a protestant tradition, an important exercise of public presence, involving a prophetic[17] thrust, was professed by *C.S. Lewis* (1898-1963). Remembered especially as an apologist – maybe the most important of the 20th century –there is another dimension of his activity that call for attention: his popularization of a "mere Christianity", as a public service for the country in a dire situation, during WWII. His radio speeches gathered later in a book – *Mere Christianity*– were purposely intended as an image of a non-confessional identity to which Christians from different background could relate. Another important book this time for a dialogue that goes beyond Christianity is *Abolition of Man*. Here he talks about "the *Tao*", which is "the doctrine of objective value, the belief that certain attitudes are really true, and others really false, to the kind of thing the universe is and the kind of things we are" (Lewis, 2009). His appeal to an universal set of values and beliefs is similar to Wesley's appeal to naturaland echoes public theology's interest for an

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[17] In at least two senses of those proposed by Nico Koopman, (*Public Theology as Profetic Theology*, in "Journal of Theology for Southern Africa", 133, March 2009: 121–129.)

informed discourse that is accessible and could be evaluated from outside the church (Day; Kim, 2017: 15).

Last but not least, it is important to mention here his fiction books – *Chronicles of Narnia, Space Trilogy, Great Divorce, Pilgrim's Regress, Till We Have Faces* or *Screwtape Letters*. His international celebrity and public visibility were much more prompted by this works that touched a wide variety of public, instilling significant messages openly or implicitly Christian. His fantasy worlds work like a standing point of view that enables a critical approach to the world we are living in. And it is important that fiction can speak not only to our mind, but to our heart as well, in a more comprehensive way.

Public theology today[18]

Two years after the foundation of Global Network of Public Theology (GNPT) that included tens of institutes or centers from around the world, the *International Journal of Public Theology* (IJPT) was launched and gathered around itthe most important voices in public theology such as Sebastian Kim, William Storrar, Nico Koopman, Clive Pearson, Paul Chang, Heinrich Bedford-Strohm, B. Harold Breitenberg, Dirk Smit, Scott Paeth, Katie Day, Elaine Graham, Gonzalo Villagrán, Gavin D'Costa, Luke Bretherton and many others. They were furthering the work carried out by the"founding fathers" of the domain such as Duncan Forrester or Max Stackhouse, two important leading figures. Of course, there are theologians that, although don't belong explicitly to this inner circle, have important contribution to public theology's discourse, reflection, and action. We can enlist here Jürgen Moltmann, Miroslav Volf, N.T. Wright, Stanley Hauerwas, NimiWariboko or Richard Mouw, to name just a few. The national and local initiative seem to have a good impetus adding specific inputs and enriching global interactions.

In *Romanian context*, there are two main lines that developed in recent years. Chronological priority is to be granted toRadu Preda and *PicuOcoleanu* and their "TheologiaSocialis" collection. This series included some 30 titles and featured authors like: Radu Preda, Radu Carp, Mihail Neamțu, MirelBănică or IulianaConovici. The diligent publisher and scholar *Ioan I. Icăjr.*wasreceptive to this theological orientation and in the dawn of the new millennium published an international collective work: *Gândirea social a bisericii* (Deisis, 2002).Also Radu Preda used to teach a social theology course in the Orthodox Theological Faculty in Cluj. Even before these series, there

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[18] This section will be developed *in extenso* in another article called *Public Theology: Contemporary Voices*.

were books published on social and public topics from a theological standpoint at Anastasia publishing house. Other established Christian intellectuals manifested interest in public engagement of the church, such as TeodorBaconschi, Adrian Papahagi, Sever Voinescu, Alin Fumurescuor Horia-Roman Patapievici all claiming a Christian identity, usually in orthodox tradition. Some orthodox clerics gained public attention and were featured in mainstream media, with Constantin Necula or Ioan Florin Florescu being among the most dynamic.

In the evangelical context, first steps were made by professors *Corneliu Costantineanu* and *Marcel Măcelaru*, especially since they started to teach at UAV, Arad, in 2016. There are two master programs of public theology (one in Romanian, one in English) and the doctoral program includes a public theology field of research. A short survey on publishing work of professors Constatineanu and Macelaru would highlight topics such as public theology, public faith, common good, human flourishing, social reconciliation, faith in public square, religion and culture, religion and powers.

These development share about more than a synchronizing institutional trend or keeping up with theological fashion of the day. They disclose (and try to tackle) a two folded deficiency (that was identified as opportunity): the need for a theological perspective in public sphere and the need for a public feedback that informs theological reflection. Christian voices have to go public, and recent events proved that this aspect cannot be ignored. There are a lot of issues in Romanian society (corruption, inequity, vulnerable categories, polarization and so on) that could benefit from solid and informed theological contribution. But, on the other hand, churches and theological communities must keep their ears opento what's going on beyond their buildings' walls and sub cultural fences.

Conclusions

This historical journey unfolded subjects and strategies placed at the conjunction of Christian community realm and (civil) society. The presence of God's people and God's kingdom into this world is not a simple matter and demand a contextual reflection that takes into consideration different factors that are cultural, ideological, economic, political, religious, legal, medical, moral and so on. A diachronic undertaking is a useful way to spotlight the struggles of Christian thinkers in their attempt to answer properly and biblically to the challenges they faced. Public theology takes a good advantage of this rich tradition that is embraced critically and creatively translated for our own times.

For the Romanian context, alongside with a portion of church history or a biographical update, we can recover a sense of social involvement and public presence for the church and for the theological reflection. Also, there is a contextual dimension that can be included and built on in a dialog with Orthodox tradition at hand. Not to forget that in our relatively new gained political, social and economic freedom, we still need to reflect on democratic construction of the society and its institutions and that process presupposes supporting laws, securing rights, promoting a salubrious public discourse, challenging powers, confronting institutions and building and advancing Christian alternatives for a wide variety of societal issues. The 20th century theological reflection displays a significant openness towards inter-denominational and/or ecumenical dialogue. This is a crucial aspect for public theology, and this paper draws on and illustrates such kind of beneficial interaction with different Christian traditions. Last, but not least, this article could serve as an introductory guide for students (or other people that try to map de field) to some key authors from the past worth learning about. Without being a comprehensive study, it might prove a useful initiation tool.

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REVIEW ARTICLES

Despre iertarea-diamant:
Éric-Emmanuel Schmitt, *Răzbunarea iertării*

Gabriela Miron[*]

Forgiveness is like a Diamond: Éric-Emmanuel Schmitt, *The Revenge of Forgiveness*

Autor al unei opere proteiforme, scriitorul franco-belgian Éric-Emmanuel Schmitt își canalizează o bună parte a creațiilor spre nuvelă, pe care o consideră o sinteză între densitatea romanului și condensarea proprie scrierilor teatrale, ambele practicate anterior aplecării spre genul scurt. În 2019, Editura Humanitas Fiction a lansat în România al cincilea volum de nuvele al autorului, intitulat *Răzbunarea iertării*, în traducerea lui Laurențiu Malomfălean. Volumul regrupează patru nuvele care au ca liant tematic ambiguitățile iertării, în căutarea răspunsului la interogații precum: e ușor să ierți? Ne putem ierta pe noi înșine? Iertarea permite împăcarea cu sine și împăcarea cu ceilalți? Putem ierta orice? Care este relația de putere dintre cel care iartă și cel iertat? În mai multe interviuri acordate unor publicații din lume, autorul își mărturisește intenția de a examina, una câte una, laturile diamantului negru care este iertarea. Aceasta se amestecă în istorii complicate de doliu, moșteniri, iubiri neîmplinite și secrete de familie.

Nuvela care deschide volumul, *Surorile Barbarin*, se construiește în jurul temei dublului, întâlnită frecvent în scrierile scurte ale lui Éric-Emmanuel Schmitt și materializată în perechea Lily-Moïsette, gemene identice. Nuvela urmărește existența surorilor pe parcursul a optzeci de ani și relatează experiențele lor atât din perspectiva cuplului, cât și a dublului. Cu alte cuvinte, textul se concentrează atât asupra modului în care binomul Lily-Moïsette este perceput și trăit, cât și asupra individualității fiecărei surori, redată cu deosebită finețe și pătrundere

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psihologică. Pe de o parte, nuvela respectă principiile generale consacrate de istoria literară în ceea ce privește operele care au ca protagoniști gemeni: uimirea și deruta cauzate de nașterea gemelară, plasarea surorilor în poziții antagoniste, figura surorii malefice, moartea uneia dintre gemene. Pe de altă parte, incipitul plasează textul în registrul faptului divers, întreținut pe tot parcursul nuvelei de suspansul psihologic și de alternarea prezentului narațiunii cu retrospective care pun în lumină episoade relevante din existența personajelor. Legătura dintre cele două surori se menține relativ constantă de-a lungul trecerii timpului: din iubire, Lily îi iartă surorii ei toate răutățile, fără a bănui ura și umilința resimțite de Moïsette în fața acestei bunătăți fără margini. În acest caz, așadar, iertarea are efecte paradoxale, întreținând sentimentul de inferioritate, ranchiuna și acționând ca un factor de accentuare a degradării morale a protagonistei.

La polul opus se situează efectul pe care iertarea îl produce în a doua nuvelă din volum, *Mademoiselle Butterfly*. În urma unui pariu, în adolescență, William Golden o seduce pe Mandine, o fată simplă și săracă cu duhul, din munți, iar din legătura lor efemeră se naște Jébé. În numele statutului său social, William caută inițial să rupă orice legătură cu Mandine, urmându-și cariera fulminantă în domeniul bancar. Iubirea sinceră îi permite lui Mandine să îl ierte pe William și chiar să accepte ca Jébé – rebotezat James – să trăiască la Paris alături de el. Mai târziu, Mandine îi arată adevărata dimensiune a iubirii și generozității ei, sacrificându-și în mod voit viața pentru a o salva pe cea a fiului lor. Este o lecție pe care William o învață și o repetă, iertându-și fiul pentru ruinarea băncii și asumându-și integral vina acestuia. Astfel, iertarea care își are rădăcinile în iubire îi înalță pe protagoniști, conferindu-le atribute morale și căi de acțiune superioare.

Nuvela care dă titlul volumului, *Răzbunarea iertării*, aduce în prim-plan o poveste tulburătoare care, după relatările autorului, este inspirată dintr-o întâmplare reală. Élise este o mamă care încearcă să îl înțeleagă pe Sam, asasinul fiicei ei. Prin discuțiile din cadrul vizitelor repetate pe care Élise i le face lui Sam la închisoare, mama îndoliată încearcă să îl atragă pe ucigașul în serie în teritorii ale umanității necunoscute de acesta. Generozitatea ei pare de neînțeles, dar strategia devine vizibilă abia la sfârșit: Elise îl îmblânzește, îl emoționează, îl sensibilizează, până când criminalul devine conștient de ororile comise. În acest caz, iertarea devine sinonimă cu condamnarea, căci ea provoacă alunecarea în infern. Titlul oximoronic face aluzie la inversarea firescului, răzbunarea și iertarea fiind, în mod tradițional, categorii opuse. Nuvela sugerează că uneori cea mai cruntă răzbunare este iertarea.

170

Ultima nuvelă din volum, *Desenează-mi un avion* creionează relația neobișnuită de prietenie care se naște între nonagenarul Wener von Breslau și Daphné, fetița din vecini, căreia bătrânul îi citește *Micul prinț*. Lectura cărții și desenarea de avioane, la care îl provoacă fetița, aduc la suprafață amintiri demult îngropate, din perioada în care Werner a luptat ca pilot în al Doilea Război Mondial, în armata lui Hitler. Uciderea soldaților inamici nu a reprezentat o povară pentru fostul soldat până în ziua când una dintre victimele lui capătă, subit, un chip: Antoine de Saint-Exupéry. Procesul de conștiință prin care trece Werner pune în lumină o altă formă a iertării la care autorul volumului ne invită se reflectăm, într-un pasaj care apropie textul de modul discursiv: „Nu trebuia confundată fapta cu persoana. (...) Nu iertăm ceva, iertăm pe cineva. Fapta rămâne rea, însă persoana nu devine așa. Nu poate fi redusă la gestul său dăunător" (p. 254).

Volumul se încheie într-o tonalitate senină, iar impresia globală care se degajă după lectură este aceea de sondare a existenței cu speranță, cu încredere și cu convingerea că Binele reprezintă o latură *sine qua non* a condiției umane. Chiar dacă moartea, boala, pierderea, dezamăgirea sunt teme care apar constant în volum, nuvelele care îl compun sunt purtătoarele unui mesaj pozitiv, ale unui elan proaspăt, ale unei filozofii optimiste. Iertarea, amestec de egoism și altruism, înseamnă a încheia pace cu sine și cu ceilalți. În acest sens, în fiecare nuvelă, iertarea se leagă inextricabil de iubire: „Dacă-l iubesc, îl iert." (*Surorile Barbarin*, p. 65); „În mod neașteptat pentru el, ea nu avea resentimente. Orice ranchiună, orice frustrare, orice acuzație, orice repros îndreptățit se topiseră: iubitul îi fusese redat, îl adora, suferințele nu mai existau, se reduceau la nerăbdare." (*Mademoiselle Butterfly*, p. 101); „Mandine era plină de iertare" (*Ibidem*, p. 130); „Că sunt gata să te iubesc? Da, eu, Sam. (...) Te iert, Sam." (*Răzbunarea iertării*, p. 216). „Să ierți constă în a considera individul în totalitatea lui, în a-i reda respectul și încrederea pe care le merită" (*Desenează-mi un avion*, p. 254).

Dincolo de acest fir director reprezentat de iertare ca dovadă supremă de iubire, volumul *Răzbunarea iertării* este străbătut de numeroși factori unificatori datorită cărora nuvelele pot fi considerate ca părți componente ale unui întreg. Diversitatea nuvelelor se combină în unitate, iar discontinuitatea textelor nu împiedică receptarea cărții ca o totalitate. Astfel, volumul de nuvele al lui Éric-Emmanuel Schmitt poate fi încadrat în ceea ce Cécile Alduy descrie ca fiind „o unitate discursivă politextuală, care se fragmentează în mai multe universuri ficționale autonome" (Cécile Alduy, „Le recueil comme genre", *Acta fabula*, 2001, vol. 2, nr. 1). Întregul nu este suma părților, căci întâlnirea lor

aduce o plusvaloare semantică, situată dincolo de ancorarea pur textuală. Ca și în cazul celorlalte volume de nuvele, intenția auctorială prin care sunt regrupate textele în volum este evidentă, iar legăturile care se țes între nuvele nu sunt aleatorii. Nu întâmplător, prima pagină a volumului descrie abundența florală care inundă străzile satului Saint-Sorlin, transformându-l într-o mare grădină comună; finalul cărții surprinde tot imaginea unor flori și reflecția comună a lui Antoine de Saint-Exupéry și a bătrânului Werner: „Am fost făcut să fiu grădinar" (p. 262). Dispunerea nuvelelor dovedește și ea intenții de compoziție: prima și a treia nuvelă sunt sumbre, întunecate, în vreme ce a doua și a patra sunt senine și dătătoare de speranță, dictând și tonalitatea generală a volumului.

Similarități între nuvele putem întâlni și la nivel formal. Incipitul fiecărei nuvele poate fi decupat prin fracturi la nivel tematic, dar și prin indici de tip grafic, care se completează reciproc. Concret, fiecare incipit este separat de restul textului printr-un asterisc, indice dublat de modificări în temporalitatea narațiunii (analepse plasate imediat după incipit în *Surorile Barbarin* și *Mademoiselle Butterfly*) sau în spațialitatea acesteia (schimbare de departament în *Răzbunarea iertării*; schimbare de cadru și de interlocutor în *Desenează-mi un avion*). Enigmele și misterele formulate în incipit își au contrapunctul în deznodământul surprinzător al fiecărei nuvele, care creează perplexitatea cititorului și îl invită să reconsidere textul într-o lumină nouă.

Două sunt elementele esențiale care provoacă adeziunea cititorilor la acest volum de nuvele: prezentarea unui univers ficțional cunoscut, reperabil, dar în același timp fermecător și enigmatic; îmbrăcarea mesajului într-o muzicalitate poetică. Se cuvine pus în evidență stilul elegant al autorului, de factură tradițională, strălucitor, uneori metaforic, ce provoacă satisfacția estetică a cititorilor. Scriitura simplă și fluidă, având drept atribut accesibilitatea, ascunde erudiția și virtuozitatea tehnică sub aparența unei naturaleți cuceritoare.

Fără a fi moralizator, volumul *Răzbunarea iertării* este moral, concentrându-se asupra iertării ca dimensiune spirituală a existenței umane, nu în sens religios, ci ontologic. Prin diversitatea situațiilor și a personajelor surprinse, nuvelele construiesc un edificiu atât în registrul ideilor, cât și al impresiilor și sentimentelor cititorilor, mizând pe istorii care sunt în același timp singulare și universale.

Answers about and Questions for Public Theology: Sebastian Kim and Katie Day (eds.), *A Companion to Public Theology*

Teofil Stanciu*
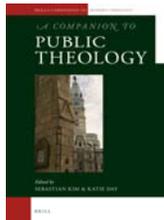
Public theology is a relatively new field of study in theology and a fairly recent notion put forth in Romanian context. Speaking of "public theology" can stir a wide range of reactions because of the familiarity of the words took separately, and their presumed meaning in this specific phrase. It could also rise questions to whether this new discipline is but an excogitation of some restless scholarly minds in search for public attention or a new label to apply to an old business.

A Companion to Public Theology is a valuable resource able to clarify for a larger audience some perceptions and misconceptions in regard to this domain and to accustom both common reader and trained ones to the challenges posed to it. The book was published after a decade from launching of the *International Journal of Public Theology*, sponsored by the Global Network of Public Theology, an international partnership founded two years earlier and joining tens of institutes and centers from around the world. This volume is a collection of twenty essays written by twenty-five authors.

The structure of the *Companion* reflects, on the one hand, three fundamental directions explored by public theologians: historical-descriptive, methodological-definitive and normative-constructive, and, on the other hand, different kind of "publics" to be addressed. The first section – after the introductory chapter – is tailored to set up a biblical,

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historical and methodological foundation for public theology. The other three following sections of the book organize the publics in some major categories that need to be considered: the socio-political, the socio-economical, and civil societies together with ethics. One article deals with what public theology is about in a technical sense: a way of fostering democratic values and nurturing the condition for a solid public space with an informed public opinion. But societies struggle with conflicts and ideologies and theological stances are important on topics such as reconciliation and nationalist ideologies. In the same political sphere, but not limited to it, is placed the discussion about the essential notion of common good. A catholic contribution to the theological approach of social issues, the common good became a key element in every public theology's discourse or involvement and it is analyzed in biblical, historical, political, state and economic contexts.

When it comes to economics, globalization is an inevitable subject and the phenomenon raises a lot of concerns and challenges and calls for a critical evaluation from a theological perspective. Forced labor, human trafficking, race or gender inequities, social injustice, health care system and citizenship are all themes treated in the third part of the book.

The last section deals with climate injustice, ecology, bioethics, minorities' difficulties, media, worship and liturgy.

All the articles reflect some basic features of public theology: its intrinsic ethical nature dealing with injustice, the global (global-local) contextualization, interdisciplinary approaches, the necessary prophetic voice, the constructive thrust and critical evaluation. Yet, the performative character (or incarnational facet) of its agents is the final test for those who practice it.

The credit for coining the "public theology" term goes to Martin Marty, who was the first to use it in an article on Reinhold Niebuhr written (in 1974) as a response to Robert Bellah discussion about civil religion in US. David Tracy contributed to the development of public theology by identifying three publics: the church, the academy and society (p. 3). Richard John Neuhaus, Max Stackhouse and Ronald F. Thiemann are considered the key-figures that "helped to establish public theology within mainstream academic theology" (p. 5). Public theologies (p. 75) aim to be bilingual or maybe multilingual (?) in their own contexts, providing the much-needed translation of Christian vision relevant and knowledgeable for the public square, and simultaneously examining critically the society and the church as well. All these without neglecting Gospel's public dimension (p. 72), a foundational truth and anchorage for every move in public theology.

This book does not come in monolithic approach form, nor in a systematic one. Instead, it illustrates different perspectives, from different parts of the world. The authors' intent was probably not to give all the answers, but it certainly was to prompt thinking and searching for proper solutions to what public theology does entail to do in a very complex and dynamic world. And any given answer to such a question is "cursed" to be provisional in some respects.

"Public" is a term that inescapably takes the discussion into the Church-State relation debate, and Luke Bretherton (95-118) leads the way by asking about the limits of the acceptable sovereignty and suggests the "consociationalist view of sovereignty" (p. 99), a sort of confederalism illustrated here by the "community organizing", as a choice that affects the entire political and societal structure, capable to generate a "collective self-rule" for a better accountability of powers to the people. This model places the interests of the congregation and the *demos* more at hand, restraining the state or the market to bulge out, in order to pursue their common good and flourishing. In this equation, the congregation as a Christian community and the *demos* as a civil community are mutually disciplining.

Clive Pearson (418-440), for another example, offers a complex image of what it means to be part of a minority in different places on the globe and in different political and social contexts – capitalizing important contributions surfaced by the very existence of *IJPT*.

Jolyon Mitchell and Jenny Wright (441-465) look at three approaches to media, "iconographic", "iconoclastic" and (creative-critical) "interpretive", identifying historical testimonies for each of them. Signaling the fact that religion is not anymore an important presence in the public space, they suggest that in worshipping communities lies the possibility of remembering and reframing new content in terms of what is important and how is presented in order to counteract the dangerous memories revived *ad nauseam* by media.

Particularly bewildering, for the Romanian context as well, is Cláudio Carvalhaes' contribution (466-486) that begins forcefully with the assertion that "(t)he ways Christians worship entail a certain posture in society, one that organizes, produces and disseminates a collective form of living" echoing liturgical attitudes common in Church Fathers' thinking (e.g. Basil the Great and his *anaphora* – liturgical prayers). He continues with a harsh charge against public theology aiming to warn that it could easily became a theoretical study for middle-class theologians, if it did not consider the muted voices (the poor, the refugees, the unemployed, the victims of violence etc.) as its main subject.

Drawing on important historical forerunners and their work – from Augustine or John Chrysostom to Reinhold Niebuhr, Dietrich Bonhoeffer or Desmond Tutu – this volume tackles pressing contemporary issues in an informed and provoking manner. For anyone who wants to get in touch with the stage of public theology today, this book is a good introduction to the subject and a challenging companion along the way, leaving the final challenge implicit but clear: to join in the reflective effort for the common good and for the flourishing of all human beings and created order.