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Academic writing in Romania: a contrastive analysis of BA thesis introductions in Romanian and English¹

Abstract: The present study investigates certain aspects related to the interaction between ‘traditional’ Romanian academic writing and academic writing in English, by a comparative analysis of a corpus of introductions to BA papers in literature and linguistics defended in June 2011 at the Faculty of Letters, History and Theology of the University of Timi oara. We looked at introductions produced in Romanian and in English, in an attempt to see to what extent the two sets of writing conventions interact, as well as whether an increasing influence of the Anglo-Saxon model could be established. We undertook a bottom-up analysis of the texts, focusing on two main aspects: the move structure of the introductions and the deictics used. We identified 7 moves most typically used in the corpus of diploma paper introductions, and concluded that the “descriptive” moves and steps (introducing the topic, presenting the structure of the paper) prevailed over the more “reflective” moves (summarising previous research, indicating a gap in previous research), which may suggest an incomplete and mechanical adoption of the Anglo-Saxon model. However, we found that all introductions tended to be concise and employed a limited number of moves, which seems to be a recent development under the influence of English writing conventions. Subsequently, we analysed deictics as linguistic tools which ensure textual coherence and cohesion and help build discursive and metadiscursive strategies. We found no significant difference between the papers written in English and those written in Romanian, neither in terms of moves, nor in terms of deixis, which suggests that the diploma paper introduction is fairly cohesive as a sub-genre, at least within our corpus, and that the Anglo-Saxon model has influenced papers written in Romanian and in English to a similar extent.

Keywords: *Romanian academic writing, genre analysis, BA thesis introductions, move analysis, deictics*

Rezumat: Studiul de fa ă investigheaz ă câteva aspecte ale interac iunii dintre scrierea academic româneasc tradi ional i cea anglo-saxon , analizând comparativ un corpus format din introducerile la lucr rile de licen sus inute în 2011 la Facultatea de Litere, Istorie i Teologie a Universit ii de Vest din Timi oara, în român i englez , în domeniile lingvisticii i studiilor literare. Am urm rit s stabilim – în acest segment – în ce m sur se exercit influen a modelului anglo-saxon în scrierea academic româneasc actual . Pentru aceasta, am avut în vedere dou aspecte: mut rile/pa ii retorici i modul de utilizare a deicticelor. Am identificat în corpusul analizat apte tipuri de mut ri retorice i, comparându-le frecven a, am tras concluzia c mut rile „descriptive” (introducerea temei, prezentarea structurii lucr rii) sunt mult mai frecvente decât cele „reflexive” (raportarea la cercet rile anterioare, indicarea unei insuficien e în cercet rile anterioare pe care î i propune s le corecteze lucrarea de licen), fapt ce sugereaz o preluare mecanic a modelului de scriere anglo-saxon. Oricum, am observat c toate introducerile sunt concise i con in un num r limitat de mi c ri retorice, în conformitate cu o tendin recent de a adopta i adapta conven iile de scriere academic din spa iul anglo-saxon. În cele din urm , am analizat comparativ elementele deictice ca unelte lingvistice responsabile de realizarea coeren ei i coeziunii textuale, a unor strategii discursive i metadiscursive. În concluzie, în această analiz nu am g sit diferen e semnificative între introducerile scrise în român i cele scrise în englez , nici în ceea ce prive te mi c rile retorice, nici în ceea ce prive te uilizarea elementelor deictice, ci asem n ri constante care dovedesc, pe de o parte, c în corpusul nostru introducerea la lucrarea de licen este destul de unitar ca sub-gen, iar pe de alt parte, c în spa iul academic românesc modelul anglo-saxon a fost urmat în aceea i m sur în ambele categorii de lucr ri (scrise în român i în englez).

Cuvinte-cheie: *scriere academic în România, analiza genului, introduceri la lucrarea de licen , mut ri retorice, deictice*

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1. Contrasting writing cultures in contemporary Romanian academia

A historical survey of the emerging modern Romanian culture in the 19th century would show not only an interesting mixture of European influences, but also a certain degree of conflict between these models, which occasionally acquires the features of a canonical battle. At the beginning of the 20th century, two of the most celebrated Romanian literary critics and cultural analysts, G. Ibr ileanu (1908) and E. Lovinescu (1924-1925)², acknowledged these influences, and despite their opposing ideological backgrounds, they both considered the French model to have prevailed. The preeminence of the French influence emerged, according to E. Lovinescu, as the sign of a political effort to shape Romanian culture following the political, ideological and institutional model generated by the French Revolution, and the subsequent developments of the ‘bourgeois modernity’ (i.e. social modernity and political modernity). Despite an important chorus of opposing voices (‘the critical spirit’ seen by G. Ibr ileanu as a necessary filter in adapting Western models to the particular situation of Romania), almost every institutional aspect of modern Romania was shaped according to French models. This influence included the Romanian educational system, and the end of the 19th century marked the beginning of a long-term influence of French academia on Romanian academia. Thus, almost every aspect of the institutional layers of the Romanian educational system was built from scratch under the influence of French practices, including the ‘writing culture’ in general, and academic writing in particular.

The main mechanism of adapting French writing practices to the Romanian culture was one of imitation, followed by a process of consolidation in every form of writing undertaken in academia - although these forms were never explicitly assumed and rarely theorized³. The few ‘theoretical’ reflections about writing in Romanian were concerned mostly with the practical, attitudinal, formal, and technical aspect of writing (i.e. preparing the ‘research’, how to take reading notes, how to make references, etc.). The tone of these theoretical ‘writings about writing’, derived from the individual experiences of various authors, was often sententious and prescriptive⁴. The ‘traditional’ Romanian practice of writing can be characterized as implicit, ‘author oriented’, ‘concerned with style’, lacking theoretical reflection and an appropriate methodological approach. Although creative and diverse, the lack of a meta-discursive consciousness generates ambiguities and confusions.

However, the main problem concerning writing practices in the Romanian educational system was that this implicit treatment generated a centrifugal dynamics of academic writing practices. This is the main cause of the lack of unity in the Romanian academic and educational system, more and more visible in today’s globalized scientific and educational context.

If we analyze what has happened in Romanian academia since the nineties, we can notice a rising Anglo-Saxon influence that amplified the lack of unity inside the Romanian educational system. At present this influence has been increasing due to the new ‘virtual’ communication techniques, to the good reputation and efficiency of the British and American educational system, and to the prestige of its linguistic instrument – English – that became the ‘lingua franca’ of global academic communication [Firth 1996; House 2002; Mauranen, Ranta (ed.) 2009]. Therefore, the Romanian educational system has lately been directly interested in the methods and practices of British and American academic writing.

The natural consequence of this interest is the interference (sometimes conflicting, sometimes confusing) of the two models of writing, an interference that can be noticed at various levels and in various academic fields. But the most eloquent image of these contrasting interferences can be seen in the social sciences

2 Ibr ileanu 2000, Lovinescu 1992.

3 In speaking of the French academic writing model, we should note that in the last two decades it has undergone a significant process of change under the influence of the Anglo-American model (Cf. Delacambre, Reuter 2010: 17-18; Donahue 2008, Cislaru 2009; Vlad 2010).

4 “It is recommended that, after having finished writing a research paper, one should let the paper “cool”...as the saying goes and not publish it immediately.” (Rad 2008: 50, our translation); “As far as the writing of the BA paper is concerned, the relationship between teacher and student is one of great importance [...] ‘What do I do after I have chosen the topic [of my BA paper]?’ ‘Make yourself some sandwiches and move into the library!’” (Vintil 2008: 7, our translation).

and the humanities. In these fields the inconsistencies are generated by the strong tradition of ‘national’ academic writing contrasting with the increasing access to international bibliography and the need to adapt writing to current globalizing tendencies in academia.

An applied and detailed study of these contrasts should necessarily precede a debate about the writing models to be adopted and/or adapted to the cultural particularities and educational dynamics of today’s Romania. We should also note that this analysis and debate are all but non-existent in contemporary Romanian academia⁵. The few recent studies about writing practices (Gherghel 1996, Chelcea 2003, Erb nescu 2000, Rad 2008) are concerned, on the one hand, with a functional stylistic analysis and, on the other hand, with general recommendations that echo the traditional corpus of style and editing norms (as discussed in Avramescu 1960, Munteanu 1967, Barboric 1978 etc.).

These contrasts and interferences become visible very early, from the very first stages of academic formation, the BA degree. This is why the present study will focus on a corpus of writing that consists of introductions to BA theses, in an attempt to investigate some of the current transformations in Romanian academic writing.

2. Description of the study

2.1 Background

In Romania, the first tier of higher education concludes, as stipulated in the 2011 Law of Education, with a BA thesis (*lucrare de licență*), which simultaneously offers students an opportunity of apprenticeship in writing in their discipline and an opportunity to undertake research (“l’écriture d’apprentissage et l’écriture de recherche,” Vlad, Codleanu 2010:155). While there are national standards as to the specific competences graduates in a certain disciplines should acquire during their years of study, there are no centralized guidelines or standards in what the BA paper itself is concerned, with faculties across the country establishing their own requirements of length, structure, content and citation styles, or leaving these to the discretion of individual supervisors. BA papers are produced under the guidance of a supervisor, then submitted and defended in front of an examining board.

2.2 Corpus

The present study focuses on introductions to BA papers defended in June 2011 at the Faculty of Letters, History and Theology of the University of Timi oara by students of English and Romanian. They submitted these at the end of a 3-year degree in Philology which prepares them to become teachers, translators or researchers, and in which they study a combination of Romanian and a foreign language or two foreign languages (one ‘Major’ and one ‘Minor’). Students may choose to write their BA thesis on a topic related to their studies (literature, linguistics, cultural studies, etc.), in either of the languages they specialize in.

Out of all papers defended in June 2011, we selected those in linguistics and literary studies, in Romanian and English, as follows:

Romanian language: 29 papers;

Romanian literature: 21 papers;

English language: 6 papers;

Literature in English: 13 papers.

2.3 Assumptions and research questions

We aimed to compare the introductions produced in English and the introductions produced in Romanian, in similar disciplines, in an attempt to establish to what extent “traditional” Romanian writing norms and Anglo-Saxon writing norms interact, as well as to establish whether an increasing influence of the Anglo-Saxon model could be established. Since a significant percentage (65 %) of the authors are graduates of both Romanian and English (majoring in one or the other), we assumed that some of them had probably been exposed during their years of study to both sets of writing conventions.

⁵ The only study we have identified so far is Vlad, Codleanu 2010.

Introductions to academic texts have been widely discussed in Anglo-Saxon academic writing, starting with Swales' discussion of the research article (Swales and Feak 2004: 175), and continuing with a number of researchers who have extended and adapted Swales' model to other types of introductions (e.g. Dudley-Evans, in Berkenkotter 1991: 198). Therefore, they provide a useful starting point in a comparison of Anglo-Saxon and Romanian writing norms. Also, since they are most often written after the rest of the BA thesis has been written, they allow a certain degree of insight into the way in which students understand the structures, processes and significance of their own writing and research work.

We therefore used the introductions as a way of gaining insight in the way in which students negotiated the two sets of norms. A contrastive analysis of the ways in which students managed the introductions to their diploma papers would also help us understand current practices, clarify what constitutes successful practice, and eventually enable us to propose a set of guidelines which would guide both staff and students in writing BA theses.

2.4. Method

We undertook a bottom-up analysis of the texts, focusing on structure, moves, and deictics as elements of textual coherence and cohesion, and, at the same time, as tools in discursive and metadiscursive strategies. At these levels, the overlappings between the two writing cultures, Romanian and Anglo-Saxon, can be better observed and analysed. Also, the rhetorical moves together with the aforementioned cohesive elements and discursive strategies define the introduction as a separate sub-genre in itself. Thus, our research is aimed at bringing a valuable contribution to the field of genre analysis. We did not focus on aspects of editing and page layout, on citation norms, which are an important aspect to consider when discussing the contrast between English and Romanian academic writing, but which are not extensively illustrated in introductions. At the same time, these aspects/features do not define the introduction as a sub-genre. For the same reasons, the choice of subjects and research methods were not treated in this article.

3. Move Analysis. The logical structure of Introductions to BA papers

The analysis of moves, as developed by Swales and by the other researchers who followed in his footsteps, is particularly useful in defining genre. "Move analysis is a helpful tool in genre studies since moves are semantic and functional units of texts, which can be identified because of their communicative purposes and linguistic boundaries." (Ding 2007:370)

We considered Swales' well-known three-move model of introductions to research articles (Swales and Feak 2004: 175), as well as the adaptations made by Dudley-Evans to discuss master's theses in scientific fields (1986, cited in Berkenkotter 1991: 198) and the suggestions made by Berkenkotter et al. (1991) in adapting Swales' model to PhD thesis introductions. Since our purpose was not to see whether the papers conform to the Anglo-Saxon writing standards, but to understand the Romanian genre, we adopted a bottom-up approach (Lieungnapar and Watson Todd 2011: 2), and attempted to identify moves present in the texts themselves, and establish whether there was any consistent pattern of moves, as well as any noticeable differences in the moves used by students who write in English and those who write in Romanian.

Since the acquisition of genre in Romanian writing teaching is predominantly implicit and genres are often not clearly defined, genre research would positively inform both teaching and learning. In the specific context of the diploma paper, an explicit genre pedagogy which includes a discussion of moves may provide a useful and clear framework for students to build their own texts upon, one which can be easily understood and practiced by beginning writers. While the explicit approach may admittedly somewhat limit students' own creativity in tackling the genre, it would however present a number of significant additional pedagogical advantages, such as helping the writer clarify his or her position towards the research undertaken, and encouraging the young writer-researcher's self-reflectiveness and meta-discursive awareness. Last but not least, it would provide ground for discussion among researchers and instructors upon genre and genre pedagogy.

We were able to identify the following moves and sub-moves/steps (those in italics belong to Dudley-Evans, cited in Berkenkotter 1991: 198):

Move 1: Introducing the topic

(i) Framing the topic within the field

(ii) Introducing the particular topic

(iii) Explaining the title

Move 2: Stating personal motivation for the choice of the topic

Move 3: Claiming/stating scientific relevance of the topic

Move 4: Summarizing previous research

Move 5: Preparing for Present Research by

(i) Indicating a gap in previous research

(ii) Indicating a possible extension of previous research

Move 6: Introducing Present Research by:

(i) Stating the aim of the research or

(ii) Describing briefly the work carried out

Move 7: Presenting the structure of the paper

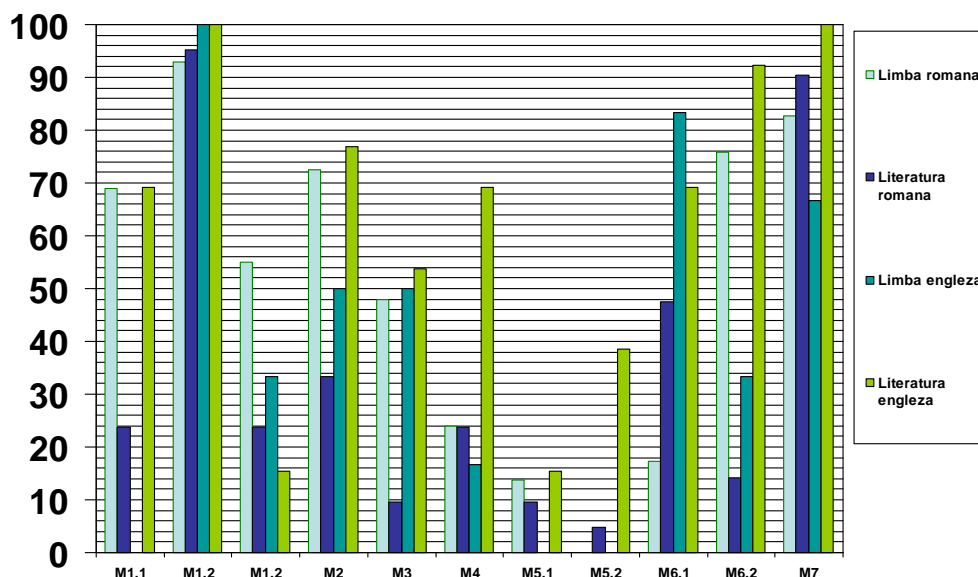


Fig. 1 - Results: moves analysis (% of each category)

(*Limba română* – Romanian language; *Literatura română* – Romanian literature; *Limba engleză* – English language; *Literatura engleză* – English literature)

After identifying the moves used in the introductions, we came to the following results: Move 1 (introducing the topic) with its sub-move (introducing the particular topic) and move 7 (presenting the structure of the paper) are the only ones well-represented in all the papers examined. The use of these two moves could point to the rather metadiscursive and mechanical feature of the majority of the introductions in question, taking into consideration the minimal reflection that accompanies them.

Due attention should be given to the moves which are unevenly represented in the analysed corpus. One such move is M1.1 (framing the topic within the field) and M2 (stating personal motivation for the choice of the topic), both encountered mainly in the papers on Romanian linguistics and English literature (approximately 70% percent for each category). An explanation for the ‘popularity’ of the second move could be given by its subjective and personal characteristics. Students, most of the time, are more eager to give a subjective motivation for their choice rather than offer an objective justification. This is quite obvious if we compare the

high percentage of M 2 in comparison with the rather medium percentage of M 3 (claiming scientific relevance of the topic). For the second move we have approximately 70% for Romanian language and English literature and roughly 30% and 50% for English language and Romanian literature, respectively.

Also, M 6 (introducing present research), which could be called 'the practical and methodological move', is unequally encountered in the papers discussed. The first sub-move, M 6.1, which states the aim of the research, is mostly represented in the English BA papers, possibly due the students' exposure to the concept of *thesis statement*. The fact that students have been asked to state the main argument in an essay during undergraduate courses could be an explanation for their use of the above-mentioned move. The brief description of the work carried out or the method used (M 6.2) is to be found in the introductions to Romanian language and English literature papers. A possible explanation could be given by the supervisors' different requirements. However, if we take into consideration the weak representation of M 4 and M 5 in the great majority of the introductions analysed, moves which establish a link with previous research and which are directly connected with M6, we notice the students' mechanical adoption of all the three moves. Also, the status of the BA paper as research is not clearly defined; therefore students are not "claiming territory" in Swales' sense, but instead claiming alliance, affinity with one idea or another. Not all of them understand the diploma paper as research; some understand it as demonstrating knowledge and making choices between existing ideas, rather than producing new ones. At the same time, their lack of experience should be taken into consideration. The BA thesis is practically their first extensive paper, and summarizing, indicating a gap in knowledge and a possible extension of previous research require extensive reading on a given topic. Thus, M 4 (summarizing previous research) is well-represented in English literature papers, approximately 70%, whereas the other three domains score less than 25%. M 5.1 and M 5.2 have an even lower representation in all the papers analysed with 0% for English language for indicating a gap in previous research and 0% for both English and Romanian language for indicating a possible extension of previous research.

Additionally, moves defining research are reduced to formal aspects such as the explanation of the title (M 1.3). The reason why explaining the title appears as a distinct rhetorical move is due to the fact that for most institutional purposes the title is seen as synonymous to the topic (e.g. when topics of diploma papers are proposed by a supervisor, what the supervisor proposes is a list of titles, so students choose a title rather than a topic). Explaining the title therefore amounts to an explanation of the topic.

As seen from the above move analysis, the Anglo-Saxon model has interacted with and has influenced the 'traditional' Romanian writing norms to a considerable degree. Certainly, we are referring here to the 'introduction to academic papers genre', not to the whole papers. Nonetheless, both the papers written in Romanian and those written in English adopt these norms rather descriptively and mechanically, without a conscious selection of the methodology. The fact that there is not a major difference in the logical structuring of the papers analysed suggests that this model functions as a "scriptural routine" (De Nuchez quoted in Vlad 2010: 156, my translation). The use of the Anglo-Saxon model is probably due to its being imposed by the supervisor rather than by students' deliberate selection of the necessary moves. Students seem unaware of the functionality of these logical steps, whose purpose is to achieve a rhetorical effect on the reader.

4. Analysis of deictics

The next step was to analyse a class of pragmatic elements called *deictics*. This class ensures both textual coherence and cohesion. It also plays an important metafunctional role in referring to other parts of the paper, mainly pointing out their position within the overall structure of the work. The complex behaviour of deictics allows us to treat them as fundamental linguistic tools used to build discursive and metadiscursive strategies.

Deictics form a class of pragmatic words which points to the fact that, before the advent of writing, the primary means of communication was face to face interaction. Since the presence of both the addresser and the addressee in the communicative context made the specification of their names useless or rendered the stipulation of proximity or of the moment of enunciation by linguistic sequences/constituents redundant, many aspects belonging to the context of communication were identified by special deictic signs.

Tying speech with context, deictics are considered one of the basic pragmatic phenomena. According to Levinson (1983: 54), "the single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves, is through the phenomenon of deixis." There are three main categories of deictics, corresponding to the pointers of the three fundamental elements of the context of

communication: the speaker (*I*), the place where the speaker is (*here*) and the moment of speech (*now*). Anne O’Keeffe *et al.* argue that *I – here - now* is generally referred to as the axis around which the system of deictics develops. In this “egocentric organization of the deictic system” the addresser “casts himself in the role of the ego and relates everything to his view point” (2011: 42). Similarly, Peter Grundy claims that the lexical items *I*, *here* and *now* belong to “a highly grammaticalized system and assume addressee knowledge of the identity (in case of *I*), the spatial location (in the case of *here*) and the temporal location (in the case of *now*) of the speaker in order to identify referents in relation with this point of origin” (Peter Grundy 2004: 46). In relation with these “central” deictics, there are more linguistic signs functioning as pointers of person, time and space, thus enriching this pragmatic class of words: *you, we (deictics of person)*; *then/ from now on; yesterday/ today/ tomorrow (deictics of time)*; *there, this/that/these/those (deictics of place)*.

Generic senses of deictics are encoded in the system of language, while their particular senses of use depend on the context of communication. James Paul Gee (2010: 8-9) calls deictics “shifters” since “their reference shifts with each different context of use”. Also, according to the same author, when addressers use deictics, they presume that their addressees can infer from the context to what those specific deictics refer. For instance, the generic sense of *this* is “proximity” in time (*this morning/ this week/ this semester, etc.*) or space (*this room/ this whiteboard/ this friend, etc.*).

Comparing the way in which core aspects of the context of communications are encoded in the Romanian and English grammar systems, we noticed remarkable differences between the way in which primary gestures of indicating person, space and time were expressed in these languages. In the case of personal pronouns denoting the addressee, Romanian has distinct forms for singular (*tu*) and plural (*voi*), while English uses the same form (*you*) for both singular and plural. Moreover, when indicating proximity, distance, difference and identity by the use of pronouns, the Romanian demonstrative pronouns are more numerous, due to the fact that they denote the oppositions of gender and number in all the situations mentioned above, while the English demonstrative pronouns do not render the gender. Similarly, when these pronouns refer to identity, they do not point out the number. Let’s compare, in this respect, the demonstrative pronouns used for indicating proximity: *acesta/aceasta, ace tia/acestea* with *this (it), these*; for indicating distance: *acela/aceea, aceia/acelea* with *that, those*; for referring to difference: *cel lalt/cealalt ceial i/celelalte* with *the other, the others* and for denoting identity: *acela i/aceea i, aceia i/acelea i* with *the same*. This explains why there are more deictic forms in the introductions written in Romanian than in those written in English. However, even if the number of deictics is different, their functions are identical in the four sets of introductions used in our comparative study.

In the particular context represented by the introductions to diploma papers, deictics have three main functions. Firstly, they identify the speaker and the addressee by indexical pronouns (*I, we*). Secondly, they achieve textual coherence by using demonstratives with anaphoric uses (*this, it, these, those* etc.). Thirdly, deictics point to other components of the paper in the introductory discourse, which has the subsequent role of introducing another text (*here, now, in this chapter/ part, in the first/ last chapter/ part* etc.).

To compare the functions of deictics in the introductions analysed, we drew the following table.

Deictics in the context of introductions to diploma papers (LIT, 2011, R- E)					
Nr. Crt.	Introductions to diploma papers	The functions of deictics			Obs.
		Identifying speaker/addressee	Assuring textual cohesion	Introducing parts of the paper	

1.	Romanian Language	*m voi referi, <i>noi</i> (ne propunem), pentru <i>noi</i> (este interesant)	În <i>aceast</i> calitate (antecedent: cuvânt primar), <i>aceast</i> tem (antecedent: adverbul), o clasificare a <i>acestora</i> (antecedent: locu iunilor adverbiale), în <i>acest</i> capitol (antecedent: capitolul al IV-lea), valori pe care <i>acesta</i> le are (antecedent: numele predicativ), utilizării <i>acestora</i> (antecedent: unit ilor frazeologice), limbile din care <i>acestea</i> au fost împrumutate (antecedent: îmbin rile de cuvinte), rolul <i>acestora</i> (antecedent: proverbelor), un <i>alt</i> aspect (antecedent: utilizarea prefixelor), dintre <i>acestea</i> (antecedent: sufixele diminutive), consemnarea <i>acestora</i> (antecedent: a tendin elor de deviere de la norm), <i>aceasta</i> reprezintă (antecedent: analogia), <i>acest</i> fenomen (antecedent: orientarea spre Apus), <i>aceast</i> tem (antecedent: subordonata atributiv), <i>aceasta</i> (antecedent: luciditatea),	În <i>primul</i> capitol, în <i>al doilea</i> capitol, în capitolul <i>al treilea</i> , <i>ultimul</i> capitol, în <i>aceast</i> lucrare, <i>aici</i> (în capitolul <i>al patrulea</i>), în <i>urm toarele</i> capitole, referindu-ne <i>aici</i> (în lucrare) la o fotografie, ortoepie, morfologie, sintax i lexic, <i>dou p r i</i> , cel <i>de-al doilea</i> capitol, cel <i>de-al treilea</i> capitol, cea <i>de-a doua</i> parte, în <i>ultimele</i> pagini, capitolul <i>I</i> , capitolul <i>II</i> , capitolul <i>III</i> , capitolul <i>IV</i> , în <i>acest prim</i> capitol, în <i>ultimul</i> subcapitol al acestei <i>prime p r i</i> a lucr rii, <i>aceast</i> lucrare de licen , <i>ultima</i> parte a lucr rii, un <i>alt</i> capitol, <i>primul</i> (capitol).	1. Alte deictice: Lexicul românesc de <i>ast zi</i> , limbajul care <i>ast zi</i> se nume te „de lemn”, r sturnarea conjuncturii existente <i>pân acum</i> , vocabularul limbii române de <i>azi</i> , în societatea de <i>ast zi</i> , <i>pân</i> în acest moment, chiar i în zilele noastre, în ultimele decenii, în ziua de <i>azi</i> , un subiect tabu <i>ast zi</i> , <i>pân</i> în acest moment, chiar i <i>acum</i> , în zilele noastre, dup mai bine de trei decenii; The extent and importance of the English language today, in nowadays society, in today’s society, 2. Alt func ie de tip coeziv: func ia de anticipare a demonstrativelor: în <i>acest</i> proces... de îmbog ire a vocabularului muzical, un <i>alt</i> aspect... crearea termenilor muzicali, în <i>alte</i> culturi... atât europene, cât i de peste ocean, <i>alte</i> aspecte precum: contextul, întona ia...; acest punct de rezisten este însu i titlul; aceste st ri de nimicnicie, 3. Tendin a de impersonalizare: lucrarea de fa este structurat în <i>n</i> capitole/ <i>aceast</i> lucrare î i propune/ lucrarea de fa prezintă / lucrarea are ca obiectiv/ lucrarea se structurează în trei capitole, lucrarea de fa vrea... , lucrarea urm re te etc., the present paper,
2.	Romanian Literature	<i>Eu</i> (am încercat s .../ n-am reu it s ...), lucrarea <i>mea</i> de licen , titlul lucr rii <i>mele</i> de licen .	<i>Acest</i> inut (antecedent: India), <i>acesta</i> (antecedent: orientalul); <i>aceasta</i> (antecedent: situa ia din India); <i>acestui</i> (antecedent: curentului romantic), <i>acestea</i> (antecedent:	În <i>prima</i> parte a lucr rii, în cadrul <i>acestui</i> capitol (capitolul introductiv), capitolul <i>întâi</i> , în cadrul <i>ultimului</i> capitol, în <i>aceste</i>	

			<p>temele romantice), dintre to i <i>ace tia</i> (antecedent: scriitori i ese ti consacra i), <i>acestora</i> (antecedent: celor doi autori), <i>acelea</i> (antecedent: realitatea vs. irealitatea), <i>acesteia</i> (antecedent: operei Orele), <i>acestui</i> roman (antecedent: Iubita locotenentului francez), <i>acela i</i> tipar (antecedent: studiu comparativ), <i>acest</i> teatru (antecedent: teatrul lui Lucian Blaga), de <i>acolo</i> (antecedent: literatura fantastic), <i>acesta</i> (antecedent: fantasticul), <i>acela</i> (antecedent: motivul), pe <i>acest</i> subiect (antecedent: daimonul), <i>acest</i> lucru (antecedent: stabilirea unor priorit i), destinele <i>acestora</i> (antecedent: emigran ilor), <i>aceste</i> romane (antecedent: Inimi cicatrizate i Vizulina luminat), <i>acesta</i> (antecedent: raportul real-ireal), cu <i>acesta</i> (antecedent: Max Blecher), <i>aceast</i> concluzie (antecedent: e ti dedesubtul lucrurilor), în <i>acest</i> fragment (antecedent: citat), în <i>acestea</i> (antecedent: comunit ile tradi ionale), <i>aici</i> (antecedent: strategiile de supravie uire), <i>aceast</i> etnie (antecedent: etnia rrom), în <i>aceea</i> perioad (antecedent: perioada comunist), în <i>aceast</i> categorie (antecedent: categoria literaturii de sertar), analiza <i>acestora</i> (antecedent: poemelor).</p>	<p>concluzii, cele <i>dou</i> subcapitole, la începutul celui <i>de-al doilea</i> subcapitol, <i>acesta</i> din urm , <i>aceast</i> lucrare, la începutul <i>primei</i> p r i, partea <i>a doua</i>, <i>ultima</i> parte a lucr rii, <i>aici</i> (în primul capitol), <i>aceast</i> lucrare, <i>ase</i> capitole, dintre care <i>primul...</i>, iar urm toarele <i>cinci</i> capitole..., în capitolul <i>trei</i>, în <i>ultima</i> parte, <i>ultimul</i> subcapitol, în <i>prima</i> parte a lucr rii, de <i>aici</i> am f cut trecerea spre..., <i>primul</i> capitol..., <i>urm torul</i> capitol, întâlnim <i>aici...</i>, în <i>urm torul</i> subcapitol dup <i>aceast</i> paralel , urmeaz ..., de <i>aici</i> (de la capitolul teoretic) am f cut trecerea spre..., <i>urm torul</i> capitol, în capitolul <i>final</i>, <i>trei</i> subdiviziuni, în <i>finalul</i> lucr rii, în <i>acela i</i> capitol (al III-lea), capitolul <i>1</i>, capitolul <i>2</i>, capitolul <i>3</i>, capitolul <i>4</i>, <i>aici</i>, în cadrul <i>acestui</i> capitol, în cadrul <i>acestui</i>a (al ultimului capitol), <i>acest prim</i> capitol, partea <i>a doua</i> a lucr rii, <i>ultima</i> parte a lucr rii (capitolul <i>trei</i> înso it de concluzii), în <i>aceast</i> tez , în capitolul <i>final</i>.</p>	
3.	English Language	<p><i>I</i> have chosen, <i>I</i> found, <i>I</i> will make a presentation, <i>I</i> will present, <i>I</i> will start, <i>I</i> will go on speaking about, <i>I</i></p>	<p><i>Its</i> sound and form (antecedent: English vocabulary), <i>this</i> subject (antecedent: the phrasal verbs), <i>it</i> deals with (antecedent: first</p>	<p>The first chapter, in the second chapter, the third chapter, in the last chapter, the fourth one, in this paper, the last</p>	

		<p>will give examples, <i>I</i> will analyze, <i>I</i> will make statistics, <i>I</i> will make a comparison, <i>I</i> aim at, <i>I</i> will try to analyze, <i>I</i> will try to make a detailed analysis,</p> <p><i>my</i> research/ diploma paper/ entire work/ statistics,</p> <p>if <i>we</i> are ignorant of..., <i>we</i> may be much embarrassed, <i>we</i> will discuss, <i>we</i> need to look at specific types,</p>	<p>chapter), <i>all these</i> aspects (antecedent: transitivity, intransitivity), <i>this</i> idea (antecedent: phrasal verbs are used in formal texts too), <i>these</i> difficulties (antecedent: most common difficulties in analyzing the phrasal verbs), <i>these</i> analyses (antecedent: statistic analyses), <i>this</i> type of language (antecedent: figurative language), <i>all of these</i> devices (antecedent: using metaphors, avoiding offence), <i>those</i> tabloid words (antecedent: sex, defecation, death), <i>this</i> new concept (antecedent: concept of competence), upon <i>this</i> premise (antecedent: necessary knowledge of euphemisms), speak <i>it</i> as a first language (antecedent: English), from <i>this</i> fact (antecedent: the high number of foreign speakers of English), <i>its</i> status (antecedent: status of international language), <i>its</i> position (antecedent: position of the English language), <i>this</i> (antecedent: bad press), <i>it</i> (antecedent: language), <i>this</i> process (antecedent: process of replying), <i>it</i> (antecedent: process of communication), <i>its</i> usage (antecedent: language)</p>	<p>section, at the end, this diploma paper,</p>
4.	<p>English Literature</p>	<p><i>I</i> have chosen, <i>I</i> have found, <i>I</i> tried to discuss, <i>I</i> have chosen, <i>I</i> will talk about, <i>I</i> will approach, <i>I</i> used narrative point of view, <i>I</i> focused, <i>I</i> weave literary psychoanalytical criticism with the</p>	<p><i>It</i> (antecedent: the vampire), <i>it</i> (antecedent: sunlight), <i>it</i> (antecedent: life), <i>it</i> (antecedent: literature), <i>this</i> subject (antecedent: <i>The Waves</i>), <i>here</i> (antecedent: in chapter three), <i>its</i> importance (antecedent: the last chapter), <i>it</i> (antecedent:</p>	<p>In the <i>first</i> chapter, the <i>initial part</i> of the <i>first</i> chapter, the <i>second</i> half, the <i>second</i> chapter, the <i>other two</i> parts, the <i>third</i> chapter, in chapter <i>one</i>, in chapter <i>two</i>, in the <i>last</i> chapter, <i>five</i> chapters, the <i>first</i></p>

		<p>narrative, <i>I</i> leave behind, <i>I</i> analyze, <i>I</i> continue analyzing, <i>I</i> draw on the powerful and abundant motifs and symbols, <i>I</i> depict, <i>I</i> render, <i>I</i> chose (to dedicate), <i>I</i> have structured my paper, <i>I</i> will relate it to, <i>I</i> will try to emphasize, <i>I</i> will show, <i>I</i> will choose, <i>I</i> will show, <i>I</i> will present, <i>I</i> will follow, <i>I</i> will make reference, <i>I</i> will debate, <i>I</i> want to outline, <i>I</i> emphasized, <i>I</i> wrote, <i>I</i> selected, <i>I</i> identified, <i>I</i> used, <i>I</i> wanted, <i>I</i> will call them, <i>I</i> will apply it, <i>I</i> will explain, <i>I</i> decided to refer to, <i>I</i> will take a closer look at, <i>I</i> will try to see, <i>I</i> will illustrate, <i>I</i> will talk about, <i>I</i> will link, <i>I</i> will talk about</p> <p><i>We</i> define, <i>we</i> speak, <i>we</i> took into account, <i>we</i> found, <i>we</i> will focus, <i>we</i> encounter, <i>we</i> find out, <i>we</i> realize;</p> <p><i>my</i> paper, <i>my</i> critical views, <i>my</i> work, in <i>my</i> diploma paper, <i>my</i> commencement, <i>my</i> appreciation, <i>my</i> subsequent desire, <i>my</i> choice, <i>my</i> own views, in <i>my</i> opinion, <i>my</i></p>	<p>fantasy), <i>its</i> foundation (antecedent: fantasy), <i>it</i> (antecedent: the conflict between good and evil), <i>here</i> (antecedent: in the second chapter), <i>here</i> (antecedent: in the third and last chapter), <i>it</i> (antecedent: <i>Ulysses</i>), <i>its</i> characters (antecedent: the novel), <i>this</i> book (antecedent: <i>Ulysses</i>), <i>it</i> (antecedent: this book), <i>this</i> context (antecedent: problems of morality), all <i>these</i> elements (antecedent: orality, humour etc.), <i>it</i> (antecedent: orality), <i>that</i> (antecedent: Jewish identity), <i>that</i> (antecedent: Jewish jokes), <i>this</i> theory (antecedent: theory of humour), <i>this</i> character (antecedent: Portnoy), <i>this</i> (antecedent: autobiographical identity), <i>these</i> novels (antecedent: the three novels), <i>this</i> idea (antecedent: fiction transforms reality), <i>it</i> (antecedent: the notion of gender), <i>it</i> (antecedent: biography), <i>it</i> (antecedent: the first chapter), <i>this</i> genre (antecedent: dystopia), <i>this</i> complex concept (antecedent: dystopia), <i>this</i> phenomenon (antecedent: dystopia), <i>this</i> social issue (antecedent: feminism), <i>it</i> (antecedent: <i>The heart of darkness</i>), <i>this</i> domain (antecedent: theory of literature), <i>this</i> (antecedent: the way we live our lives), <i>this</i> (antecedent: American identity), <i>it</i> (antecedent: the second chapter), <i>these</i> (antecedent: embedded narratives), <i>these</i> (antecedent: techniques), <i>this</i> culture (antecedent: African-</p>	<p><i>one</i> being an introductory one, in the <i>second</i> chapter, in chapter <i>three</i>, <i>this</i> last chapter, <i>this</i> paper, in the <i>third</i> and <i>final</i> chapter, the <i>last</i> section, in the <i>last</i> subchapter, the <i>next two</i> chapters, the <i>final</i> part, in the <i>following</i> chapter, the <i>first one</i>, the <i>second one</i>, the <i>fifth</i> chapter, in my <i>first</i> chapter, in the <i>latter</i> half of the <i>second</i> chapter, in the <i>first</i> part, in the <i>fourth</i> chapter,</p>	
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	research, purpose, choice.	<i>my</i> <i>my</i>	American culture), <i>these</i> books (antecedent: <i>Alice</i> <i>books</i>).		
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In order to interpret the information shown in the above table, we have to start from the following set of observations:

- a) Personal deictics are used only to indicate the speaker.
- b) Demonstratives are used to connect a part of the discourse to the previous part, not only as a sign of textual cohesion, but also of coherence, pointing to the same referent as before.
- c) Numerals and some demonstratives are used to point to different parts of the paper or to the paper as a whole, functioning as metatextual elements.

The pronouns which point to the speaker (author of the text) are *I* and *we* (Romanian *eu* i *noi*). Actually, in this respect, *we* is just a form of politeness, conventionally used in Romanian scientific papers as a synonym for *I*. It always refers to a single author in the case of the diploma paper, never being used to stand for the first person plural, which would indicate more authors or an author-reader relationship. The fact that we encountered the first person plural *we* that referred to a single author in the papers written in English is very suggestive of the overlapping of the two writing cultures.

In the introductions written in Romanian the use of personal deictics is very limited. In Romanian academic papers, authors do not refer to themselves using the first person singular, which is only implied by the form of the verb: *m voi referi*. Therefore, one can notice the sporadic occurrences of the forms of the first person: *eu* (*I*) and *noi* (*we*). In the introductions written in English the deictic referring to the speaker is very frequent (mostly *I*). There are at least two explanations for this use. The first reason is given by the necessity to indicate the person in the flexional system of the English language. The second explanation is linked to many authors' practice of emphasizing their contribution in writing the paper. Conversely, Romanian authors choose to "de-personalize" their voice, transferring all merits to the paper itself. This difference speaks about the two still distinct "traditions" of academic writing, since all students writing a diploma paper were free to choose between the two solutions, namely pointing to the author or pointing to the paper itself.

The main role of demonstratives found in the introductions written in Romanian and in English is that of establishing connections with the previous part of the discourse. This explains the high frequency of *acesta*, *aceasta*, *acestea* in Romanian and *this*, *it*, *these* in English, as pointers of proximity. Thus, on the one hand, they establish the coherence of the discourse and, on the other hand, the necessary cohesion by the use of anaphoric devices (see the anaphoric use of demonstratives, both pronouns and adverbial modifiers of time and place).

The most relevant distinction that we have to draw here is not that between the languages used, but between the topics. While in the papers approaching language issues, the range of references is limited to certain categories, in the papers on literary issues there is a larger variety of references (see the antecedents of *acesta*, *this* and *it* respectively).

The great popularity of Move 7 (presenting the structure of the paper) motivates to a large degree the use of equivalent categories of deictics in all papers analysed. On the one hand, the demonstrative deictics refer to the paper as a whole, on the other hand, different numeral expressions point the place of some parts in the structure of the paper. Therefore, no major differences are seen at this level.

The way in which deictics are used does not depend so much on the language in which the introductions are written, but on the benefits they bring to respecting the demands of this sub-genre. They help generate a specific context of communication, organizing a formal, short and concise discourse, which motivates and presents another type of discourse, the BA paper itself. While there are some minor differences in the Romanian and English discursive strategies used for pointing out the author or for referring to previous parts of the same discourse, there are almost no discrepancies in the use of deictics as metadiscursive strategies that refer to the paper as a whole or to its different parts.

5. Conclusions, limitations and extension

The long-term influence of French writing practices on Romanian academia has gradually been replaced by the Anglo-Saxon model of academic writing. The adoption of the Anglo-Saxon writing norms by the Romanian academia is firstly due to the fact that the French culture is starting to lose ground. Secondly,

academics need to write in English in order to get international recognition, as English has become the ‘lingua franca’ of academic communication.

While doing the analysis of the moves used in the introductions to the BA theses, we noticed students’ widespread adoption of Move 1 (introducing the topic) with its sub-move (introducing the particular topic) and move 7 (presenting the structure of the paper). The extensive use of these rather “descriptive” moves to the detriment of the more “reflective” moves – M4 (summarizing previous research) and especially M5.1 and M5.2 (indicating a gap in and a possible extension of previous research) – may suggest the mechanical adoption of the Anglo-Saxon model. However, we must note the lack of elaborate rhetorical strategies and the adoption of a more concise style, reflected in the relatively low number of moves and in the use of clearer and shorter sentences. This newly acquired terse style, found in all the four sets of introductions, is a proof of the increasing influence of the Anglo-Saxon model.

As far as the analysis of deictics is concerned, we compared the use of pronominal deictics in the Romanian papers with those written in English, taking into account the fact that Romanian demonstrative pronouns are more numerous due to the grammatical categories of gender and number, which are both poorly represented in the English language. We also paid attention to the situations in which deictics were used and we also focused on their various functions. Thus, we could conclude that with only one exception – the uncommon use of “we” in the introductions written in English to indicate one author – the pragmatic class of deictics was used identically in all the four sets of introductions. Its main function was to give coherence and cohesion to the text. At the same time, deictics have a metadiscursive role, as they help define the introduction to the BA thesis as a separate sub-genre.

All in all, the analysis of moves and deictics in the four sets of introductions showed a tendency towards embracing a uniform manner of writing this part of the diploma paper, which has the features of a distinct sub-genre of academic writing. We may also conclude that the Anglo-Saxon model of writing introductions is dominant, almost generalized.

Nonetheless, it must be specified that the analysis of this corpus can only yield a limited sample of the writing practices involved, restricted to a certain context and a certain time frame. The papers analysed were produced under the guidance of a restricted number of supervisors from one institution, hence the features noticed may or may not be generalizable. In an environment as dynamic as Romanian universities, a long-term study would be needed in order to capture the evolution of writing practices at University level. Other factors would need to be taken into account, such as what constitutes successful writing, or the effect of educational reforms in the wake of the Bologna process, the competence of graduates, the topics offered by university syllabi, etc.

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