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TOPONYMY BETWEEN THE SOCIO-GEOGRAPHICAL IMAGINARY AND LINGUISTIC STRUCTURE

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Abstract: *The present study, based on a minute analysis of various toponyms, discusses the reconfirmation of toponymy as an interdisciplinary field, at the crossroads of at least three disciplines: geography, linguistics and history. Only by permanent corroboration of the methodology specific of each of these disciplines which have theoretically and methodically configured the autonomous field of toponymy (that is part of onomastics, the science of proper names) can be correctly understood the genesis, development, dynamics, structure, typology and stratification of the toponymy of a certain geographical surface.*

Keywords: *denomination, imaginary, toponymy.*

Denominaţia topică poate fi definită, simplu, ca reuniunea unui semnificat sociografic (detaliu din teren) cu un semnificant lingvistic (cuvânt sau grup de cuvinte) în vederea desemnării, identificării, individualizării unui loc geografic, devenit, în felul acesta, reper în zonă sau, cum se numeşte cu un termen tehnic, topic. Relaţiile dintre cele trei laturi ale unităţii toponimice sunt, de fapt, mai complexe şi au fost identificate şi descrise treptat, formele de manifestare amplificându-se şi nuanţându-se odată cu orientarea analizei asupra masei de nume de locuri dintr-un teritoriu. Consecinţele teoretico-metodologice ale acestor raporturi sunt numeroase şi diverse. Ne vom concentra, în acest studiu, asupra aprecierilor, de multe ori divergente, ale toponomaştilor cu privire la modul în care numele de locuri desemnează topicele din teritoriul denominat.

Cauza punctelor de vedere diverse rezidă în stadiul diferit al cunoaşterii statutului toponimiei şi în perspectiva „sectară", unilaterală, a specialiştilor asupra fenomenelor.

Geografii, primii care au cules şi au studiat materialul toponimic, şi-au concentrat atenţia asupra celor mai vizibile, pentru ei, laturi ale trinomului denominativ, adică asupra semnificatului sociografic individualizator şi a locului geografic desemnat (individualizat) prin acesta, evidenţiind importanţa imaginarului sociogeografic în denominaţia topică a unui teritoriu. A devenit un loc comun în optica acestora şi chiar a unor specialişti proveniţi din alte discipline (lingvişti, istorici, antropologi) afirmaţia de acum aproape un secol a unuia dintre pionierii toponimiei, geograful Ion Conea, care afirma, în 1928: „ toponimia unui ţinut oarecare, când nu-i alterată de intervenţia şi amestecul autorităţii, e ca un fel de descriere condensată a ţinutului aceluia [...] un fel de haină, care îmbracă fidel trupul unui peisaj. Iată, de exemplu, geograful poate întâlni pe foaia topografică a unei regiuni următoarele numiri laolaltă: *Cărpiniş*, *Făget*, *Risipiţi*, *Valea Largă*. Primele din ele sunt, de obicei, nume de păduri , a treia de sat şi ultima de vale, precum şi numele însuşi o spune [...]. Şi fără să ştii de ce foaie topografică e vorba, vei spune dinainte că regiunea respectivă e din partea muntelui şi anume – foarte probabil – un ţinut muntos a cărei natură nu e calcaroasă (*Valea Largă*). [...]vei avea îndată în minte imaginea mai mult sau mai puţin aproximativă a regiunii respective: pădurea e formată din carpeni şi fagi, satele sunt – mai mult sau mai puţin - risipite pe povârnişuri, iar văile – largi (aşadar o regiune de roci dure şi, foarte probabil, cu

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evoluţia morfologică înaintată)". Marele geograf apreciază că relaţia toponimie – geografie este chiar mai profundă: „dacă ai numai o numire topică, referitoare, adică, numai la unul din învelişuri, le poţi bănui dinainte pe cele referitoare la celelalte învelişuri ale regiunii respective; o numire, cu alte cuvinte, o cheamă pe o anume alta", „am putea vorbi de o geotoponimie, de societăţi de numiri topice specifice, variabile după regiuni".[1]

La 10 ani după acest studiu, un alt mare geograf, George Vâlsan, publică un articol în care, criticând punctele de vedere ale istoricilor (care au făcut „de multe ori generalizări pripite"), şi pe cele ale lingviştilor (care, „din prudenţă excesivă, nu au ajuns la lămuriri generale, ci numai la lămuriri de amănunt") elogiază superioritatea metodei geografice, care, urmărind extensiunea unei denumiri, poate rezolva mai multe probleme sau deschide altele noi. Oferă ca explicaţie a acestei metode „distribuţiunea în România a trei animale azi dispărute: *Bour – Zimbru – Breb*", iar în final o concluzie cu care nu putem să nu fim de acord: „clădirea" ştiinţei toponomastice „nu e opera numai a unui lingvist," ci şi opera unui geograf , etnograf, istoric şi etnopsiholog".[2] Dar şi, cu aprecierea lui Ion Conea, care anticipează, de fapt, cu câteva decenii o constatare la care s-a ajuns, mai târziu, după studierea unor materiale ample şi cu metode modernizate: „toponimia se uniformizează pe toată planeta, devine, cu alte cuvinte, din ce în ce mai puţin geografică".[3]

Lingviştii, implicaţi, de regulă, mai târziu în cercetarea toponimiei, în principal din cauză că au trebuit în prealabil să întemeieze metodologic cercetarea lexicului, în general, a cărui parte este toponimia, aduc unele nuanţe rezultate din optica disciplinei lor, care completează punctul de vedere al geografilor. De pildă, Iorgu Iordan, contemporan cu cei doi geografi citaţi, după ce recunoaşte că numele de locuri „interesează deopotrivă pe geograf, pe istoric, pe etnolog şi pe lingvist", fiecare abordându-le din perspectiva propriei discipline ştiinţifice („geograful vede în numele topice o adevărată anexă terminologică a disciplinei sale", istoricii le studiază „pentru luminarea unor epoci obscure [...] din veacurile îndepărtate" etc.), afirmă că „fiind, în realitate, elemente ale lexicului unei limbi date [...], toponimicele nu pot, cel puţin principial, să fie studiate cu toată seriozitatea necesară decât de lingvişti", pentru că în orice demers „se impune, din capul locului, să le cunoaştem etimologia".[4]

Trebuie să acceptăm justeţea acestui punct de vedere, pornind chiar de la analiza exemplelor oferite de Ion Conea şi G. Vîlsan în sprijinul ideilor menţionate. *Dicţionarul geografic al României*[5], publicat recent de Academia Română, cuprinde variante ale toponimului *Cărpiniş* care denumesc păduri, sate, dealuri, culmi, movile, vârfuri, văiugi, aflate la altitudini foarte variate, cuprinse între 82 de metri şi 1400 de metri, (majoritatea situate, de fapt, sub 800 de metri, deci nu neapărat în zone muntoase); *Făget* (cu diverse forme) denumeşte culmi, dealuri, oraşe, păduri, sate, vârfuri, văiugi, aflate la altitudini diferite, majoritatea sub 800 de metri. Presupunerile lui I. Conea din 1928 privind amănuntele geografice „indicate" de toponimele menţionate nu se adeveresc, aşadar, decât parţial; *Risipiţi* a fost un singur sat în judeţul

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[1] Ion Conea, *Între toponimie şi geografie*, în BSRRG, XLVII, 1928, p. 338.
[2] George Vâlsan, T*oponimie din punct de vedere geografic. Distribuţiunea în România a trei animale azi dispărute: bour-zimbru-breb*, în BSRRG, LVII, 1938, p. 30.
[3] Ion Conea, *Ibidem*. p. 30.
[4] Iorgu Iordan, *Toponimia românească*, EA, 1963, p. 8.
[5] *Dicţionarul geografic al României*, I-II, EA, 2008-2009.

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Dolj (la altitudinea de 70 de m), numele fiind schimbat în *Unirea*; *Valea Largă* denumeşte păduri, pâraie, sate, văiugi, vâlcele, situate, majoritatea, la altitudini sub 500 de metri.

Printre toponimele pe baza cărora G. Vîlsan reconstituie „distribuţiunea" animalelor menţionate, există exemple de formaţii care au la bază nume de persoane sau de locuri de provenienţă a persoanelor (*Zimbroaia*, *Zimbreni*, *Zimbreasca*, *Zimbreşti*, *Brebeni*, *Brebiceni*, *Brebeanca*, *Boureni*), nereferindu-se nemijlocit la animalele în speţă, ceea ce arată că generalizarea, fără a se ţine seama de specificul etimologico-genetic al fiecărei unităţi din masa toponimică, poate duce la concluzii neîntemeiate ştiinţific.

Metoda geografică, necoroborată cu metodele celorlalte discipline implicate în studiul toponimiei (în primul rând lingvistica şi istoria) nu se dovedeşte infailibilă, mai ales dacă înţelege toponimia ca pe o imagine „fotografică", mimetică, a suprafeţei geografice, nu ca pe o reprezentare mijlocită de factori lingvistici şi istorico-sociali. Aşa cum afirma G. Giuglea acum peste 100 de ani, faptul geografic trebuie luat în seamă în cercetările de toponimie, „pe lângă alte elemente", acesta reprezentând pentru toponimie „ceea ce este semantica pentru etimologie în genere".[1] După cum se ştie, însă, un demers etimologic corect nu se poate baza exclusiv pe latura semantică a cuvântului examinat.

O altă perspectivă asupra masei toponimice a unui teritoriu este cea care o consideră un ansamblu lexical sui-generis, o structură asociativă, ordonată după anumite tendinţe analogice sau contrastive, care creează serii mai restrânse ori mai largi, corelate într-un sistem. Dacă ţinem seama că limba în ansamblul ei este un sistem de sisteme, unul dintre aceste sisteme fiind vocabularul, care cuprinde, la rândul său, subsisteme diverse (câmpuri lexico-semantice, serii derivative, familii lexicale, serii sinonimice şi antonimice, grupări onomasiologice etc.), ne aşteptăm ca şi masa toponimică, care este o parte a ansamblului lexical general, să se prezinte ca un sistem comparabil cu alte sisteme încorporate în sistemul lexical global al limbii, dar având caracteristici specifice. Regulile de ordonare ale acestui sistem sunt strâns corelate cu modalităţile de formare şi funcţionare a numelor de locuri, în scopul realizării cât mai clare şi mai economice a individualizării reperelor pe care aceste nume le reprezintă în mentalul lingvistic al vorbitorilor. Viziunea denominatorilor populari (Namengeberi) este ghidată de proeminenţa fizică, în primul rând vizuală, a locurilor, dar şi de relevanţa economică, socială, psihică etc. a acestora, subordonată însă aceleiaşi organizări mentale care structurează vocabularul limbii, în general, şi chiar gramatica acestuia (să ne gândim la modelele derivative, la tipurile de unităţi compuse, ori la desinenţele „preferate" de anumite categorii de nume). Evident, interfaţa cu realitatea geografică brută, în mare parte amorfă şi diversă de la o zonă la alta, determină limitarea sistematizării la formele empirice, rudimentare, neomogene, lacunare, asimetrice, mai restrânse ori mai extinse, în funcţie de caracteristicile teritoriului descris.

Activitatea de culegere şi analiză a materialului pentru *Dicţionarul toponimic al României. Oltenia* (publicat în 8 volume, în perioada 1993-2007) ne-a prilejuit identificarea unor forme de sistematizare a numelor de locuri. Am constatat, de pildă, că masa toponimică a unor sate din acelaşi areal geografic (judeţul Dolj) include serii de topice diferite de la un sat la altul, fapt datorat analogiei care a pornit în fiecare sat de la un alt reper: 21 de nume de lacuri în satul *Vârvor*, faţă de 2-3 în satele vecine (deşi nici

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[1] George Giulea, *Schiţă din toponimia românească*, în „Anuarul de Geografie şi Antropogeografie", I, 1909-1910, p. 55.

în teritoriul *Vârvorului* locurile respective nu mai au de mult apă); 5 nume de drumuri şi nici unul de baltă în satul *Giorocul Mare*, faţă de 7 nume de bălţi şi niciunul de drum în satul vecin *Prunet*; 8 toponime conţinând termenul *pisc* în satul *Meteu*; 4 toponime formate cu entopicul *ochi* în satul *Obedin*; 8 toponime având la bază apelativul *vâlcea* în satul *Bodăieştii de Sus*; 22 de nume referitoare la arbori singuratici în satul *Sfircea* etc.[1]

Se poate afirma, pe baza unor situaţii ca cele consemnate mai sus, că frecvenţa actuală a unei categorii sociogeografice de toponime într-un teritoriu reflectă, pe de o parte, relevanţa obiectelor geografice denumite de entopicele toponimizate, dar şi tendinţa de sistematizare, prin analogie, a masei de nume, care a selectat, analogic, „preferenţial", am putea spune, formanţii lexicali.

Sistematizarea numelor de locuri în funcţie de formă, respectiv de conţinut, aşadar de elementele interne ale fenomenului lingvistic, are forme specifice de manifestare. Cele mai evidente modalităţi sunt: polarizarea numelor în jurul unor toponime „dominante" fizic sau social (*Jiul, Jiuleţul, Lunca Jiului, Bălţile Jiului, Podul Jiului, Râpa Jiului, Valea Jiului* etc.), perechile sau seriile opozitive toponim primar – toponim derivat (*Jiul – Jiuleţul, Olt – Olteţ – Oltişor, Bucovăţ – Bucovicior, Craiova – Craioviţa*), toponim simplu – toponim compus (*Gubandru – Dealul Gubandrului – Valea Gubandrului, Vârvoru – Vârvoru de Jos, Târnava – Târnava Mică*), toponime derivate între ele (*Olteţ – Oltişor, Jieţul – Jiuleţul*), compuse între ele (*Valea Lungă – Valea Mare – Valea Roşie – Valea Rea, Cupercenii Noi – Cupercenii Vechi*), toponime derivate – toponime compuse (*Giorocelul – Giorocelul Mare, Galicea Mare – Galiciuica*). Forţa analogiei a introdus uneori în seriile respective formaţii atipice pentru sistemul comun (*Valea lui Câine, Piatra lui Rac, Fântâna lui Ţuţur, Valea cu Ioana*).

Formele acestea de sistematizare, deşi cu acţiune redusă ca intensitate şi limitate ca extensiune, se întrepătrund, converg, în anumite cazuri, sau se manifestă complementar, configurând un ansamblu de câmpuri toponimice, forme specifice de câmpuri lexicale, poliparadigmatice, neomogene, în care variabilele pot constitui caracteristici diferite de la o paradigmă (microcâmp), la alta. Transformarea acestor forme imperfecte, empirice, de ordonare în sisteme cu grad de rigoare mai ridicat de către geografi (autoritatea ştiinţifică) şi administraţie (autoritatea oficială), prin standardizare, apropie aceste structuri de ceea ce s-a numit, îndreptăţit pentru stadiul elaborat al sistematizării, nomenclatură toponimică (geografică). Putem spune, în consecinţă, că masa toponimică reprezintă, în acelaşi timp, o „haină" a geografiei teritoriului şi un ansamblu denominativ organizat care deserveşte acest teritoriu.

Condiţionarea extralingvistică, recunoscută pentru orice tip de câmp lexical, este mai directă în cazul câmpurilor toponimice, îndeosebi la nivel local, unde referenţii nu sunt preexistenţi actului denominativ topic, ci sunt decupaţi simultan cu denominaţia, nu prin abstractizare şi generalizare, ca în lexicul comun, ci pornind de la „relevanţa" fizică şi socială, care vizează ierarhii, respectiv serii analogice. Acestea din urmă rezultă, însă, mai ales din încadrarea ulterioară, treptată, a grupului de nume în modelul organizării generale a limbii. Din punctul acesta de vedere, câmpul toponimic se apropie, într-o măsură, de câmpurile lexicale cu referent nedelimitat clar şi greu descriptibil, cum sunt cele ale numelor de culori şi de fenomene sonore.[2]

În ceea ce priveşte amploarea, câmpul toponimic este o macrostructură (la nivel regional şi naţional chiar o megastructură) lexicală, comparată cu majoritatea

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[1] Ion Toma, *Elemente de structură în toponimie (cu privire specială asupra toponimie din Oltenia)*, în AO, serie nouă, EA, nr. 3, 1944, p. 117-183.
[2] Angela Bidu-Vrănceanu, *Câmpuri lexicale din limba română*, EUB, 2002, p. 66-71.

câmpurilor lexicale comune, care sunt microstructuri sau mediostructuri. Această macrostructură este poliparadigmatică, un adevărat supercâmp / hipercâmp ("câmp de câmpuri"), organizat într-o ierarhie supraetajată. Paradigmele acestei ierarhii sunt, în general, neomogene (mai ales cele de la baza ierarhiei), întrucât caracteristicile diferenţiatoare sunt, de obicei, variabile de la un areal la altul sau de la o categorie sociogeografică la alta.

Masa toponimică a unui teritoriu se dovedeşte a fi rezultanta activităţii conjugate a doi factori, care se împletesc şi se interferează, în procesul denominaţiei topice. Cei doi factori configuratori ai ansamblului toponimic (imaginarul sociografic şi structura lingvistică) sunt complementari, coexistă şi îşi potenţează sau îşi moderează reciproc activitatea. Câteva dintre modalităţile în care aceşti factori interferează, ca şi conceptul înglobator care le reuneşte, vor fi prezentate în continuare.

Dacă derulăm din aproape în aproape fenomenul naşterii toponimului , topicul „decupat" din teritoriu apare, în momentul iniţierii procesului de toponimizare, ca o imagine configurată natural şi social. El este denumit generic de apelativul care-l descrie în faza pretoponimică. Selecţia, din masa topicelor posibile, se face de cele mai multe ori pe criteriul dominanţei, reprezentativităţii pentru teritoriu, prin vizibilitatea maximă înregistrată de Namengeberi (denominatori). Trecerea pe funcţia de nume propriu individualizator se poate face, aşadar, foarte frecvent, prin conversiunea onimică a unui apelativ.

O primă categorie de apelative onimizate cuprinde aşa-numitele entopice primare, care denumesc, de regulă, generic, porţiuni din teren, descriindu-le, de fapt geografic: *acrină, adăpătoare, albie, albină, altoi, alun, ardere, arici, bahnă, baie, balaur, baltă, bocşă, bordei, brazdă, buduroi, buşteni, butuc, butură, buză.*

Principalul atu al acestor apelative, care le-a impus ca elemente onimizabile, este forţa lor descriptivă, reprezentativitatea topicelor în arealul geografic deservit denominativ. Capacitatea particularizatoare provine, în alte situaţii, din raritatea în zonă a fenomenului (prin mecanismul logic denumit negativitatea relativă[1]). Un exemplu larg cunoscut îl constituie toponimul *Brazi*, lângă Ploieşti, unde acest conifer care a dat, în ultimă instanţă, numele aşezării, nu este întâlnit frecvent, este chiar o „raritate" în peisaj.

Masa apelativelor din care sunt selectate elementele onimizabile nu se reduce la entopicele primare, chiar dacă acestea constituie nucleul „lexicului geografic" popular aflat la dispoziţia denominatorului topic. Acest nucleu intră de fapt, într-un ansamblu mai amplu şi mai diversificat de apelative care deţin şi ele premise de particularizare ca repere în teritoriu; aceste apelative pot fi: derivate, la nivel apelativ (înainte de a deveni nume proprii), de la entopicele primare (în primul rând cu sufixe colective şi adjectivale), nume de grup (formate, prin deonimizare de la antroponime) sau adjective cu sens de proprietate sau apartenenţă (formate, prin deonimizare, de la antroponime sau toponime).[2] Participarea acestor serii de apelative la concurenţa pentru dobândirea statutului de repere amplifică baza de selecţie a acestor repere şi accentuează gradul de proeminenţă / distinctivitate al unităţilor comune selectate pentru onimizare.

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[1] Gheorghe Dragu, *Toponimie geografică*, partea I, Bucureşti, 1973, p. 192; Vasile Ioniţă, *Aspecte ale procesului de denominaţie în toponimie, în Contribuţii lingvistice. Onomastică. Lexicologie*. I, Editura Eurostampa, Timişoara, p. 55-59, 2002.

[2] Ion Toma, *Despre clasificarea numelor de locuri*, în *Anuar de lingvistică şi istorie literară*, Iaşi, XXIX, 1982, 1983, 1984, A, p. 321-335.

Ele sunt, de altfel, chiar mai propice particularizării, ca detalii geografice ale imaginarului topic şi ca termeni entopici, cu forţă distinctivă, întrucât o colectivitate de „obiecte" (*Afinar, Afinet, Agurizar, Aluniş, Aninet, Arnişte, Băltărie*) este mai proeminentă fizic şi mai rară în teritoriu decât „obiectele" izolate, la fel cum un adjectiv descriptiv-calitativ, devenit substantiv (*Acoperita, Adânca, Adâncata, Adâncatu, Alba, Amaru, Arsa, Ascunsa, Ascuţita, Bătăioasa, Belciugata*), are mai multă forţă distinctivă în zonă decât un apelativ generic, iar termenii derivaţi sunt mai reliefaţi lingvistic în ansamblul de entopice decât cei primari, de la care s-au format, şi mai „memorabili". Modelul acestei subcategorii entopice se dovedeşte, de aceea, foarte activ în câmpul ominizării. Poate că din aceleaşi cauze sunt folosite şi diminutivele, pluralele sau variantele de gen ale apelativelor (*Adâncata, Adâncatu, Alunelu, Alunele, Aninelu, Bălţiţa, Băltac, Bercica, Bârâcele, Bătăioasa, Bujorelu, Bulburosu, Buricatu, Bungelatu, Butuci, Buturi*), cu precizarea că trebuie diferenţiate numele derivate sau modificate flexionar în stadiul de apelative de cele care au suferit aceste transformări după ce funcţionau ca toponime.

O categorie importantă şi bine delimitată de apelative onimizate prin conversiune sunt numele de grupuri umane, provenite, prin deonimizare, de la antroponime sau toponime anterioare (*alexeni < Alexe, albulani < Albu, andrăşoi < Andraş, bălţăţăi < Bălţatu, bădoşi < Bădosu, botorogi < Botorog, bodicei < Bodică, băltineni < Băltina sau Băltineanu, bricegari < Briceag, bălăşoni < Bălaşa, comoraşi < Comoara*), dar care, potrivit principiului etimologiei directe, au provenienţă nemijlocită apelativă şi numai indirect, într-un stadiu mai îndepărtat, au origine onimică. Aceste toponime „moştenesc", de la numele proprii ascendente, indici de individualizare, potenţaţi prin sufixele de grup, care particularizează în mod eficient aşezările locuite de comunităţile respective.

Asemănătoare cu toponimele din categoria anterioară sunt numele de locuri formate prin conversiune de la apelativele cu sens de posesie sau apartenenţă (*arvăteasca < Arvatu, brăiasca < Braia* şi, probabil, o parte din toponimele cu sufixele *–oaia, -oaica, -eanca*, numai aparent moţionale, indicând, de fapt, apartenenţa: *Drăghioaia, Drocaia, Roboaica, Bădoaşca, Glogoveanca*), care preiau şi ele valenţele individualizatoare de la „înaintaşii" onimici deonimizaţi şi, apoi, reonimizaţi prin conversiune. Faţă de entopicele primare, semantizate prin descrierea directă a obiectului geografic numit, apelativele derivate pot fi considerate rezultatul unor mutaţii semantice metonimice (acoperirea vegetală pentru locul acoperit, grupul uman pentru locul pe care este aşezat, proprietarul sau aparţinătorul pentru locul avut în posesie sau în apartenenţă). Înainte de a dobândi statut onimic, apelativele respective puteau face parte din contexte de tipul „locul acoperit de aluniş", „valea adâncată", „moşia alexenilor", „zona locuită de Botorogi", „proprietatea arvătească", conversiunea fiind precedată de o „decontextualizare".

Tot în urma unei conversiuni, dobândesc statut de toponime unele antroponime (*Albota, Arnăutu, Andreana, Băranca, Băleasa, Brânzoanea*), care deţin, ca formă şi uneori şi ca sens, statut de individualizare, pe care-l transpun din plan social în plan geografic. Uneori distincţia dintre un apelativ şi un antroponim ca bază a unui toponim poate fi realizată numai prin atestarea în teren sau în arhive (*Berbeaca, Bălana, Găinoaia, Acreală, Vătuiu*). În cazul antroponimelor toponimizate, imaginarul este de natură istorico-socială, scoţând în prim plan un element esenţial al peisajului sociogeografic, omul, iar procesul lingvistic este o formă de transonimizare, de trecere a unui onim din planul social în planul spaţial, geografic.

Imaginarul geografic este prezent în măsuri şi forme diferite chiar din faza pretoponimică a viitorului nume de loc (a se compara entopicele cu antroponimele, de pildă). Pentru îndeplinirea funcţiei de individualizare topică, în paralel cu cea de generalizare (ca apelative) sau individualizare personală (ca antroponie) se apelează, încă din primele stadii ale onimizării, la mijloace suplimentare: localizări prin prepoziţii (*La Ulm*, *În Căprioare*), perifraze toponimice (*Ieruga de la Vâltoare*), sintagme analitice (*Poiana lui Iocan*), sintagme sintetice (*Podu Jiului*)[1] etc. Aceste modele denominative coexistă uneori perioade lungi cu numele onimizate prin conversiune, concurează între ele şi cu acestea, dezvoltă noi modele, se „resemantizează" pentru a desemna alte locuri corelate spaţial cu cele „originare", constituind ipostaze toponimice[2] diverse tipologic şi diferenţiate deictic, care se configurează treptat ca elemente ale unor structuri sui-generis. Prezentăm câteva dintre aceste ipostaze: extinderea desemnării unui toponim asupra altui referent, prin transfer (*Ciorogârla* denumeşte iniţial o apă, apoi o localitate; *Mălăieşti* trece de la localitate la apă); particularizatorii lexicogramaticali (*Crângu cu Moara*, *Peştera Muierii*); condensarea lexico-semantică onimizantă (*Scurta < Tarlaua Scurtă*); derivarea toponimică (*Lotrişoru*, *Olteţu*) etc.

„Urcuşul" funcţional de la descriere la individualizare al unităţilor toponimice este „ranforsat" de integrarea acestuia în ansamblul toponimic din ce în ce mai extins şi mai bine structurat (analogii formale, raportări la celelalte repere, serii toponimice, câmpuri de diferite amplori, sisteme toponimice zonale sau generale etc.), unde intervin potenţator, din perspectiva forţei individualizatoare şi de identificare, seriile semantice, analogiile structurale, formulele şi spectrele ordonatoare ale masei numelor de locuri.

Devine evident că, dacă în faza pretoponimică sau onimică iniţială prevalează imaginarul, ca urmare a importanţei aspectului descriptiv în denominaţie, cu cât avansăm pe scara onimizării, în plan individual sau la nivelul masei toponimice, dobândesc întâietate structurile onimice construite şi consolidate în forme din ce în ce mai închegate şi mai rafinate. În ambele situaţii însă, cei doi factori (imaginarul şi structura) coexistă şi se intercondiţionează: imaginea geografică este rezultatul diverselor moduri de raportare la anturajul geografic şi la contextul istoric, iar structura fixează în mare parte relaţii onimice funcţionale spaţial, social şi lingvistic.

Completarea şi reconfigurarea continuă a tabloului de repere sociografice antrenează mutaţii permanente în complexul denominativ pe care-l deserveşte. Acesta, prin multiplele sale forme de structurare şi restructurare, optimizează permanent sistemul toponimic al zonei desemnate.

Treptat, noile topice intrate în concurenţă cu reperele existente pot să se integreze, să înlăture topice care şi-au pierdut relevanţa sau să fie înlăturate ele însele, fiind insuficient de „vizibile". La fel, apelativele sau antroponimele aflate în funcţie toponimică, asociază funcţii de bază (denumirea unei clase de obiecte sau individualizarea unei persoane din comunitate), pot rămâne în acest „provizorat" onomastic inclusiv prin conservarea unor mărci de sprijin (ca determinanţii propoziţionali, adjectivali, particularizatori, posesori etc.) sau funcţia de individualizare topică estompează sensul apelativ, denumirea devenind treptat desemnare, consolidându-şi onimizarea în plan individual, ca unitate toponimică, sau la nivelul

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[1] Dragoş Moldovanu, *Teoria câmpurilor toponimice (cu aplicaţie la câmpul hidronimului Moldova)*, Editura Universităţii „Alexandru Ioan Cuza" Iaşi, 2010, p. 14.
[2] Ion Toma, *Les hypostases de la toponymisation en roumain*, în *Language and Literature: European Landmarks of Identity*, Editura Universităţii din Piteşti, 2012, p. 16-22.

masei toponimice, ca sistem onimic. Imaginarul îşi perfecţionează conţinutul şi formele, iar structura toponimică, în tandem cu acesta, dobândeşte modalităţi mai eficiente de integrare în ansamblul onimic, reflectând denominativ complexul imagistic spaţio-temporal deservit.

Lărgirea orizontului sociogeografic (spontan sau/şi oficial-administrativ) determină noi modalităţi şi mijloace de contrastivitate şi diferenţiere lingvistică. Acestea interferează cu alte moduri de asociere, grupare, sistematizare, constituind structuri toponimice de un fel sau altul, adevărate „osaturi" ale masei toponimice.

Dragoş Moldovanu[1] a concentrat modalităţile de organizare a masei toponimice în jurul conceptului de câmp toponimic (polarizat, diferenţiator sau mixt), aflat sub acţiunea unor procese structurale (polarizare, diferenţiere, regresie) şi nestructurale (adică nemarcate lingvistic: extensiune, integrare). El şi colaboratorii săi de la Institutul de lingvistică „Al. Philipide" din Iaşi au studiat cu metodologia elaborată pe această bază câteva complexe toponimice, îndeosebi bazine hidrografice.[2]

Un model de câmp structurat prin diverse modalităţi îl oferă toponimele grupate în jurul polarizatorului *Bicaz*: *Bicazul Mare*, *Bicazul Mic*, *Pârâul Bicaz*, *Bicăjelul*, *Bicazul-Chei*, *Bicăjeni*, *Gura Bicazului*, *Fundul Bicazului*, *Cheile Bicazului*, *Bekasszoros*, *Bicazul Ardelean*, *Bicazul Unguresc*, *Centrul Bicazului*, *Bicaz-Centru*, *Trecătoarea Bicazului etc.* Acestea denumesc, uneori, ca toponime, ape, localităţi, drumuri, iar etimologia pare a fi entopicul *bicaz*, *bicas* „piatră albă, strălucitoare", apropiat, prin etimologie populară, de magh. *beka* „broască".[3]

Într-un „dialog" subiacent, cu cei care absolutizează descrierea geografică drept fundament al topomonimiei, Dragoş Moldovanu demonstrează „atotputernicia" structurii în toponimie (pe care o consideră „mai amplă decât cea a lexicului comun"), formulând, în urma unor studii de caz privind „reconstituirea de câmpuri toponimice", chiar teoreme complicate care demonstrează importanţa câmpului toponimic în studiul diacronic al numelor de locuri.[4]

Sistematizarea lingvistică înregistrează, în timp, o dinamică permanentă, datorită concurenţei interne şi concurenţei externe, la care structurile toponimice sunt supuse în diferite forme şi care conduc la o redistribuire şi reierarhizare a polarizatorilor şi a sateliţilor grupaţi în jurul acestora. Schimbarea „echilibrului" acestor structuri poate fi determinată de relevanţa sociogeografică devenită „vizibilă" în arealul respectiv ca urmare a distorsiunilor cauzate de mişcările de populaţii, de contactele interlingvistice, de schimbările proprietarilor etc., într-un cuvânt de evoluţia socială, care, prin intermediul entopicelor şi a antroponimelor toponimizate sau prin reaşezarea toponimelor existente, crează noi stări de echilibru ale structurilor toponimice.[5]

Forme uşor vizibile de „perturbare" a structurilor existente la un moment dat pot fi, printre altele: omonimele toponimice (nume identice ale unor topice diferite), polionimiile toponimice (topice care poartă mai multe nume), tautologiile toponimice (formaţii în care sunt alăturaţi termeni sinonimi, în limbi sau graiuri diferite) etc.

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[1] Dragoş Moldovanu, *Ibidem*, p. 16-22.
[2] Mircea Ciobotaru, *Ononimia şi hidronimia din bazinul superior al Bârladului*, Iaşi, 2001; Vlad Cojocaru, *Toponimia Văii Mijlocii a Trotuşului. Dinamica structurilor toponimice*, Demiurg, Iaşi, 2005.
[3] Dragoş Moldovanu, *Ibidem*, p. 447-448.
[4] Dragoş Moldovanu, *Ibidem*, p. 22, 29-76.
[5] Vlad Cojocaru, *Toponimia Văii Mijlocii a Trotuşului. Dinamica structurilor toponimice*, Demiurg, Iaşi, 2005, p. 138-143.

Concluziile teoretico-metodologice ale unei astfel de constatări pot fi sintetizate prin reconfirmarea toponimiei ca domeniu ştiinţific interdisciplinar, aflat la intersecţia a cel puţin trei discipline: geografie, lingvistică, istorie. Numai prin coroborarea permanentă a metodologiilor acestor discipline care au configurat teoretic şi metodologic domeniul autonom al toponimiei, parte a onomasticii (ştiinţa numelor proprii), pot fi înţelese corect şi nuanţat geneza, dezvoltarea, dinamica, structura, tipologia, stratificarea toponimiei unei suprafeţe geografice. Ni se pare pertinentă formularea de către Dragoş Moldovanu a condiţiilor pe care trebuie să le îndeplinească orice etimologie (geneză) toponimică: „să apară ca verosimilă sub aspectul motivării (socio) geografice, ca posibilă din punct de vedere lingvistic şi ca probabilă din punct de vedere istoric".[1]

„Sectarismul" metodologic, o bună vreme dominant în cercetarea toponimică şi încă prezent în unele studii, poate distorsiona rezultatele, din cauza desincronizării teoretico-metodologice a autorilor studiilor respective faţă de nivelul atins de acest domeniu ştiinţific interdisciplinar nou şi dinamic.

Este încurajator faptul că toponomaştii de marcă proveniţi din cele trei domenii fondatoare au depăşit, teoretic şi metodologic, în ultimele decenii, acest „sectarism", coroborând perspectivele acestor discipline în interpretarea toponimiei.[2]

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[1] Dragoş Moldovanu, *Ibidem*., p.30.
[2] Putem cita ca reprezentative pentru această concepţie interdisciplinară, câteva lucrări recente ale unor geografi şi lingvişti: Ion Nicolae, *Toponimie geografică*, Meronia, Bucureşti, 2006; Alexandru Ungureanu, Ionel Boamfă, *Toponomastica*, Sedcom Libris, Iaşi, 2006; Dragoş Moldovanu, *op. cit*., Iaşi, 2010; Vasile Ioniţă, *Contribuţii lingvistice. Onomastică. Lexicologie*. I, Eurostampa, Timişoara, 2002.

ELEMENTS LEXICAUX ROUMAINS DANS D'AUTRES LANGUES

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Abstract: The Romanian Language, as any language with well-defined identity, is not only a receiver of lexical elements from other languages, but also a supplier of such elements to the neighbouring languages or the languages it gets in contact with. This is a proof of its vitality and dynamism.
Keywords: *bilingualism, lexical loans, transhumance.*

Si les emprunts lexicaux à l'aide desquels le roumain s'est enrichi et s'est fait moderniser son vocabulaire ont déjà fait l'objet de nombreuses études et statistiques, l'influence du roumain sur d'autres langues avec lesquelles il est entré en contact a suscité moins de discussions. Le problème a été signalé par B.P. Hasdeu qui, dès 1886, attirait l'attention dans *Etymologicum Magnum Romaniae* que le roumain n'est pas seulement récepteur de mots des autres langues, mais aussi fournisseur d'éléments lexicaux pour les langues voisines. Ceci a été aussi reconnu par nombre de linguistes étrangers : Franz Miklosich (en 1866 et 1879 dans des études portant sur l'influence du roumain sur le lexique des langues slaves en général, ensuite, pour chaque langues slave à part), B.Conev, St.Mladenov, St.Romanski, Vl.Georgiev, Stoiko Stoikov et Ivan Gălăbov pour le bulgare, C.Jirecek, Ivan Popovič pour le serbo-croate et le slovène, D.Scheludko, B.Kobilanski, O.Melničuk pour l'ukrainien et le russe, L.Malinowski, St.Lukašik, A.Malecki pour le polonais et Fr.Bartoš. I.Valek, D.Krandžalov pour le slovaque et le tchèque.

Parmi les linguistes roumains, outre B.P. Hasdeu, on peut citer I.Bogdan, I.A.Candrea, Sextil Puşcariu, Ovid Densusianu, Theodor Capidan, Emil Petrovici, Gh.Mihăilă, D.Macrea, etc., qui ont eu des contributions remarquables à ce sujet.

En 1968, à l'occasion du VIe Congrès International des Slavistes, un groupe de slavistes roumains ont présenté une synthèse intitulée « L'influence roumaine sur le lexique des langues slaves », où sont identifiés autour de 400 mots d'origine roumaine dans les langues slaves.

Dans son étude intitulée « Cuvinte româneşti în limbile vecine »[1], le linguiste Dimitrie Macrea considère que « l'influence du roumain sur le lexique des langues sud-slaves s'explique par la longue cohabitation historique du peuple roumain avec les peuples slaves du Sud, par la communauté des institutions politiques et administratives, par l'identité de religion, par la structure sociale semblable et par de vieilles occupations de base communes. Les peuples slaves du Sud ont pratiqué, depuis leur situation dans la Péninsule Balkanique, l'agriculture et l'élevage, surtout du mouton, comme les Roumains. Par l'intermédiaire de cette dernière occupation, ils sont souvent entrés en contact avec les Roumains. La transhumance […], reconnue comme moyen d'intenses échanges linguistiques, fut un phénomène caractéristique, pendant des siècles, entre le Nord et le Sud du Danube » (p. 11-12). Selon son opinion, « les échanges linguistiques sont toujours des conséquences naturelles des liaisons culturelles, économiques et politiques entre les peuples. Les plus vieilles et durables liaisons du peuple roumain sont avec les peuples slaves voisins : au sud, avec les Bulgares et les Yougoslaves ; à

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[1] « Mots roumains dans les langues voisines » (tr. du roumain)

l'est, avec les Ukrainiens et les Russes ; au nord, avec les Polonais, les Slovaques et les Tchèques. Avec les Albanais, les néo Grecs et les Turcs, les liaisons sont aussi de très longue date, et à partir des années 1000-1100, il y a eu, à l'ouest, des liaisons similaires avec les Hongrois. » (p. 10).

Les éléments roumains dans les langues slaves méridionales sont beaucoup moins nombreux que les les éléments slaves du roumain. Cette situation s'explique par tout le complexe de circonstances historiques et culturelles dans lequel sont entrée en contact les deux langues, à partir de l'arrivée des Slaves méridionaux et jusqu'à la fin du XVIIIe siècle, lorsqu'il est considéré que l'influence du slave sur le roumain prit fin.

Le fait que le slave fut utilisé pendant une longue période en tant que langue de culte dans les églises roumaines et comme langue officielle dans les chancelleries des princes régnants a contribué à la pénétration dans le lexique du roumain et dans sa structure grammaticale de beaucoup d'éléments slaves.

La présence des éléments roumains dans les langues slaves méridionales est ressentie surtout dans le lexique de la vie pastorale, beaucoup d'entre eux se retrouvant aussi dans les langues grecque et albanaise. Cette influence date de l'époque de grande dispersion des Roumains, produite après le 10e siècle, lorsque des groupes compactes de bergers roumains arrivent en Istrie (les Istro-roumains), d'autres dans le sud de la Péninsule Balkanique (les Aroumains et les Meglenoroumains), d'autres à l'est jusqu'à Dniestr et d'autres encore, au nord, jusqu'en Moravie et en Silésie.

Parmi les langues balkaniques, le roumain a eu la plus forte influence sur le bulgare. D'après Sextil Puşcariu et Theodor Capidan, cette influence est de nature structurale et concerne des faits comme l'article enclitique, l'identité du génitif avec le datif, le remplacement de l'infinitif par le subjonctif, etc.

Au-delà de ces aspects qui relèvent de la grammaire, l'important c'est que, parmi les presque 400 mots roumains présents dans le lexique des langues slaves voisines, la moitié – c'est-à-dire 200-, se trouvent en bulgare. Dans son étude « Les rapports linguistiques slavo-roumains » (D.R. II, 129-234), Th. Capidan identifie deux structures d'emprunts : l'un de la période paléoslave (*čuma, kračunu, paunŭ, splina, sapun, pastrija* = garder), l'autre plus récent, formé de mots connus par toute la population ou, localement, par celle de la zone d'interférence. Certains termes de cette catégorie sont passés dans d'autres langues balkaniques, même en hongrois, en ruthène ou russe (*fičor, furka, guša, kanura, kapuš, keptarče, spuza, tufa, viča*). La plupart se retrouvent seulement dans le lexique bulgare : *arnič, baev, kačula, bač, brăndza, urda, masa, malai, mamaliga, turta, koftor, mošija, pat, petura, lingurka, furkulica, karuca, flutur, zestra*. Certains néologismes d'origine française sont empruntés au roumain : *album, abonat, ambulanca, baston, bulevard, pantof, tribunal, republika, relacija, vizita*, etc. On y ajoute de nombreuses formations toponymiques et anthroponymiques : *Čerčel, Bukuroviči, Krnul (cârnul), Krecul (creţul), Bašikuca, Merul, Pasarel, Pičor, Bukur, Mošulec*, etc.

Le serbo-croate et le slovène connaissent aussi des mots roumains de la même sphère sémantique : *bač, berbeč, stina, turma, brindza, urda, kaš, karnja, iarba, karara, kustura, plaj*, ainsi que des toponymes (*Kručica, Negrisor, Magura, Kormatura, Rotunda, Taor, Durmitor*) et des anthroponymes (*Barbat, Fecor, Mikul, Ursul*), considérés par Sextil Puşcariu comme des traces des ancêtres istro-roumains et des bergers aroumains et dacoroumains pendant le processus de transhumance.

Dans le 2e volume des *Studii istroromâne*[1] (p. 274), Sextil Puşcariu rédige une liste de mots d'origine roumaine en serbe : *a-buşile, bale, băşică, bâtă, blândă, brânduşă, brânză, buric, cărare, cărbune, cârnat, ciumă, ciutură, colastră, creţ, cucută, fluier, guşă, gutui, măciucă, râncaş, târziu, turmă, urdă, urlă,* etc.

Parmi les langues slaves de l'est et du nord-est, l'ukrainien a reçu le plus grand nombre de mots roumains : *afina, armaš, harmasar, arsyca, bryndza, bukata, kam (adv.), kamašy, kapestra, karuš, karuca, kip, frika, kodaš, fruntaš, makriš, malaj, mamaliga, merend'a, mai (adv.), papušaja, sapa, tryfoi, turma, vatra, dzama, dzer,* etc.

En russe, on rencontre des mots roumains tels que *barbos, bryndza, carina (ţarină), caranin (ţăran), cygeika (tigaie), džok, kalauz, malaj, mamaliga, placynda, urda.*

On note aussi quelques mots roumains en polonais : *bacza, barda, berbeč, bryndza, bukat, kalarasz, koliba, kornuta, koszar, kokonica, domna, domnica, linta, maczuga, malaj, mamalyga, mierynda, traista, urda, dziama, dzer,* etc.

Les recherches menées pendant la seconde moitié du dernier siècle sur le lexique des bergers de Slovaquie attestent la présence de 30 termes roumains, intensément utilisés : *galeta, kl'ag, putina, merinda, demikat, kornuta, kulastra, rumegat'i, murgana, cigaja, strunga, urda,* etc.

Ces mots se retrouvent aussi en tchèque, aspect saisi par Franz Miklosich et, ensuite, par N.Drăganu, qui a identifié une série de noms propres sur ces territoires : *Magura, Borbath, Bacs, Cerbul, Gropa, Brustury, Runkur, Stremtura, Florea, Pascu, Botez,* etc.

L'explication donnée relative aux termes roumains du langage des bergers de Moravie et de Galitie fait référence au même processus de transhumance, beaucoup de bergers roumains étant assimilés, à travers le temps, par la population slave de ces régions.

Les 400 mots roumains identifiés dans les langues slaves voisines ou de la proximité immédiate n'ont pas pu produire des changements massifs au niveau de la structure du lexique des langues respectives, et d'autant moins dans leur structure grammaticale (avec quelques petites exceptions en bulgare), comme il est arrivé au cas des éléments lexicaux et grammaticaux ayant pénétré en roumain. Pour ce qui est de leur ancienneté, le domaine de provenance de ces termes montre clairement que le phénomène a eu lieu entre le 10e et le 12e siècles, c'est-à-dire pendant la période de dispersion maximale d'une partie de la population roumaine.

Concernant leur distribution, les termes roumains des langues slaves sont, dans leur majorité, des noms (noms communs et noms propres), il y en a 20 adjectifs, moins de verbes et deux adverbes : *mai* et *kam* (en ukrainien).

Le roumain a eu, par l'intermédiaire de ses sujets locuteurs, des contacts avec d'autres langues sud-danubiennes aussi : l'albanais, le néo grec et le turc. Les plus vieux en sont avec l'albanais, les environ 80 mots communs avec le roumain étant justifiés par le substrat (traco-illyrien, pour l'albanais et daco-trace pour le roumain) ou par le contact direct entre les deux langues. Selon Theodor Capidan, le contact direct aurait eu lieu pendant deux périodes : l'une plus ancienne, pendant laquelle sont entrés en albanais des mots tels que *gjendurë (ghindură), kukutë (cucută), mistrec (mistreţ),* et la seconde, pour des mots de l'aroumain, tels que : *meljorë (arom. mil'oară, rom. mioară), kërrutë (arom. cornută), misurë (arom. misură, rom. măsură), cripiturë (arom. cripitură, rom. crăpătură),* etc.

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[1] *Etudes istro-roumaines* (tr. du roum.)

Il y 89 mots aynat pénétré en néo grec, en provenance toujours de l'aroumain : *vetuli (arom. vitul'u, rom. vătui), culiastra (arom. culastră, rom. colastră), miliora (arom. mil'oară, rom. mioară), murgos (arom. murgu), urdza (arom. urdă), prentsa (arom. brândza), struga (arom. strungă), tsarcos (arom. tsarc, rom. țarc),* etc.

En turque, à la suite de la domination ottomane, sont entré certains mots roumains (beaucoup moins nombreux que l'inverse) : *boyar (boier), gelata (găleata), ispravnik, mukan, kašer (caş), barda, kassatura (custure), masa, malai, mamaliga,* etc.

La cohabitation avec les *saşi*[1] (établis en Transylvanie à partir du 13e siècle) a déterminé la pénétration dans leur langue de termes roumains des domaines les plus variés. Selon les statistiques effectuées par Em.Grigorovitza, J.Brenndörfer, Augustin Bena et M.Zdrenghea, il s'ensuit qu'il existe dans tous les patois des *Saşi* un nombre de 858 mots roumains dont 620 utilisés par tous les locuteurs : *batsch (baci), berbetsch (berbece), bitsch (bici), busiok (busuioc), burets (bureţi), flutër (fluture), flur (fluier), klëtitën (clătite), kuratisch (curat), mamëligë (mămăligă), pokelin (a păcăli), plëtschintën (plăcinte), tschioken (ciocan), trifoi,* etc.

L'influence du roumain sur le hongrois doit être analysée en tenant compte de deux réalités linguistiques : le hongrois officiel et les patois hongrois de la Transylvanie.

Dans son étude intitulée « L'influence du roumain sur le hongrois, approche lexicographique », parue à Sibiu en 1942, le linguiste Géza Blédy identifie 600 mots roumains en hongrois, sans compter les noms propres.

Tout comme dans le cas des autres langues où apparaissent des mots roumains, en hongrois aussi les plus anciens proviennent du domaine pastoral : *berbécs, brindza, cáp (ţap), cigaia (ţigaie), esztrenga (strungă), esztena (stână), csóban (cioban), mióra, mókány, pakular (păcurar), orda (urdă),* mots assimilés par les Hongrois dès leur arrivée dans la Pannonie. Nicolae Drăganu, dans son ouvrage monumental *Les Roumains pendant les 9-e-14e siècles sur la base de la toponymie et de l'onomastique* (Bucarest, 1933, p. 588), affirme que « les Roumains ont été trouvés par les Hongrois non seulement sur le territoire qu'ils habitent aujourd'hui, mais sur une étendue encore plus grande, dans des habitats stables et dans des organisations politiques et militaires » et il identifie un grand nombre de noms propres roumains en Pannonie : *chot (ciot), Fot (Făt), Ied (ied), Kas (Caş), Keczel (Căţel), Nuzu (Nuţu), Petra, Sequ (Secu).*

Dans les patois hongrois de Roumanie, l'influence du roumain est encore plus forte, compte tenu du fait que c'est la langue officielle de l'Etat. Outre les termes empruntés dès avant l'union de la Transylvanie avec la Roumanie, lesquels font partie du vocabulaire de base de ces patois, après 1918 l'influence du roumain s'intensifie, s'exerçant sur le lexique des patois hongrois de tous les domaines d'activité. Ainsi, de nombreux néologismes latins-romans y pénètrent, par lesquels le roumain s'est modernisé le vocabulaire : *akceptáni (a accepta), delegáció, evolúció, informálni, konsztitucio, mánifesztació, organizálni,* etc. Conformément à *l'Atlas lingvistic al graiurilor maghiare din România*[2], le nombre des mots roumains présents dans ces patois est à présent entre 2800-3000, c'est-à-dire cinq fois plus grand que celui qu'avait identifié Géza Blédy en 1942.

On peut constater à partir de ces donnees que le roumain, en tant que langue romane à identité forte, est non seulement réceptrice d'éléments lexicaux d'autres

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[1] Nom d'une population d'origine allemande.
[2] *Atlas linguistique des patois hongrois de Roumanie* (trad. du roumain).

langues, mais aussi fournisseur de tels éléments pour les langues avec lesquelles il entre en contact.

De nos jours, avec la libre circulation dans l'espace européen, de massives communautés roumaines se constituent un peu partout dans divers pays (l'Espagne, l'Italie, la France etc.). Il sera intéressant à étudier la façon dont des éléments du roumain passeront dans la langue des communautés où vivent ces Roumains. Si ce n'est au niveau national, au moins au niveau régional.

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THE PRAGMATIC VALUE OF ROMANIAN INTERJECTIONS

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Abstract: *The article intends to identify the pragmatic values of interjections in Romanian starting from the theories elaborated by the linguists John Austin and John Searle concerning the speech acts and from the taxonomy elaborated by the latter. This analysis led to the identification of two types of speech acts where the interjections are integrated: the expressive and directive acts. The present paper concentrates only on the expressive acts rendered by the interjections that express emotional values, such as feelings, emotions, etc. This approach, from the pragmatic point of view of interjections in Romanian, constitutes a real contribution to the understanding of this complex issue, and, at the same time, it may be a new element in the present linguistic research.*

Keywords: *speech acts, interjection, expressive acts.*

1. The Speech Acts with Austin and Searle

Pragmatics developed once the notion of *speech act* was introduced by the English linguist John Austin. He introduced the concept about language as action. He also introduced the notion of *performative utterance ,* as opposed to the *constatative utterances* , considered to represent states of affairs.

For the English linguist, *saying* means *doing.* According to this statement, one may distinguish between the *locutionary act*, the act of saying something, not taking into account what the speaker does when saying something (e.g. *to promise, to thank, to congratulate*, etc.); *the illocutionary act,* the intentional act (saying something), and the *perlocutionary act*, the act of causing effects on the listener (e.g. *to convince, to cause fear, etc.)*

1.1 John Austin's speech acts

John Austin distributes these speech acts into five fundamental classes, as follows:

- the *verdictives*, represented by the judicial acts and it corresponds to such verbs as: *to acquit, to convict, to pronounce, to ordain, etc.;*
- the *expositives*, used when stating, corresponding to such verbs as: *to state, to deny, to remark, etc;*
- the *exercitives*, that correspond to a judgment on something that should be done, rather than on something that exists and it corresponds to such verbs as: *to dismiss, to command, to order, to forgive, to bequeath, etc.*
- the *comportatives*, that involves an attitude or a reaction towards the others' behaviours and it corresponds to such verbs as: *to excuse, to thank, to sympathize, etc;*
- the *promissives*, that makes the speaker adopt a certain attitude or perform a certain action.

All these types of speech acts will know a reorientation with John Searle (Dragan, 2004: 53) who will elaborate his own classification of speech acts, because he considered those proposed by Austin were not quite precise and complete. The classification made by Searle is more analytical than that of Austin's, therefore, this will constitute the basis for a more detailed analysis on interjections.

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1.2 John Searle's speech acts

a. *assertives* ,(the speaker asserts about a state of affairs: true or false);
b. *directives*, (the speaker tries to get his listener to do something);
c. *commissives* , (make the speaker adopt a certain future conduct);
d. *expressives*, (speakers express their feelings towards a certain state of affairs);
e. *declarations*, (the speaker's utterance brings about a new external situation).

The interjection is massively included in the two types of speech acts: the *expressive* (the most important inclusion, because here there are included the most important values of the interjection) and the *directive* ones.

As mentioned at the beginning of the article, the expressive acts are those presented further on. The expressive acts are rendered, according to *Gramatica actuala a limbii romane (GALR)*, by the emotional/expressive interjections.

2.   The expressive acts

The expressive acts aim at the speaker and express his affective state through different linguistic means, such as the interjections. They report to the present moment, to what the speaker feels at that moment, having a high degree of subjectivism.

There is, though, the possibility that some expressive acts such as feelings, be communicated to the listener, only after a certain period of time when they occurred, because they represent accumulations in time of emotions. For instance, the love feeling supposes accumulations of emotions, of various mental states during a longer period of time; emotions, instead, do not imply such long-lasting experiences, but they report to the present moment experiences, though, with a high degree of intensity.

The expressive acts are accompanied by non-verbal elements (mimics and gestures) and by paraverbal elements (intonation, tone) which led to a clearer and more precise transmission of the message from the speaker to his listener. They have a very important role because, in their absence, the intentional tendency can change. The intonation has the force to change this intentional tendency, the mimics and gestures contributing to a better rendering of the speaker's affective states.

The illocutionary tendency of the expressive acts takes into account more aspects. The intentionality of the expressive act means to express a certain psychological state of the speaker which may be whether true or false, thus, implying the conditions of sincerity of the act: the presence or the absence of sincerity.

The direction of reporting the words to the world is not present when talking about the expressive acts, instead, there are certain ways of rendering the intentionality of the act: by the performative verbs, with minimum intensity, or by interjections, with maximum intensity.

The psychical component means to express such states as: joy, sadness, satisfaction, pleasure, indifference, etc. and it depends on the sincerity condition.

The way in which the speaker and the listener report themselves to the intentional tendency is extremely important, both participants to the speech act should mutually recognize the statute they have. As regards the expressive acts, it is necessary the position of the interlocutors to the utterance, based on this, one can detect their orientation towards the speaker or the listener. The style, the attitude and the vision of the creator of an expressive act may present the relation between the interlocutors, the speech situation and the speaker's attitude towards the content of the sentence.

The sincerity condition may hold a decisive role concerning the expressive acts but, it is difficult to establish taking into account the fact that the speaker can have various attitudes.

2.1 The emotional value of interjections when accomplishing expressive acts

Interjections present various expressive speech acts, because here they present the most numerous types of values.

The expressive acts can be rendered in Romanian by means of the following interjections: interjections that present one or two meanings: *au* (for physical pain), *pfu* (for pressure, weight), *ptiu* expresses both contempt and admiration; *tii* may express both admiration and regret, *tiu* expresses both regret and wonder, etc. and also interjections that present more meanings, such as: *a, ah, e, ei, ehei, o, of, oh, vai,* etc.

This type of primary interjections with expressive value are considered spontaneous utterances .,,les interjections primaires émotives sont, au moins à leur origine, des cris naturels et spontanés comme le sont les cris et les bruits que reproduisent les onomatopées" (Kleiber, 2006 : 12). The degree of spontaneity may lead to the ideea that the expressive acts, accomplished by means of interjections, are expressed with a higher degree of sincerity.

The interjections included in this category are deprived of informational content and they leave the impression that they are used unconsciously by the speaker. One considers that, by using them, the affective states of the speaker are better expressed than using other structures, and their degree of intensity is increasing.

Plângea şi în ciuda mâniei ochii ei rămâneau mari şi curaţi şi se uita când la omul cocoţat în căruţă, când la caii lui graşi şi voinici, aburiţi de gerul sănătos al muntelui.

,,Ptiu, lovi-te-ar moartea cu ochii tăi! a exclamat Moromete furios. Apoi a strigat: Bălosule, opreşte! (M. Preda, *Moromeţii*, p.79).

Nae (aparte): A murit francul!

Pampon: Tii! păcat! (I.L.Caragiale, *D-ale carnavalului*, p. 210)

Of! de-ar veni iarna, să te mai dau odată la şcoală undeva, zicea mama şi să cer dascălului să-mi deie numia pielea şi ciolanele de pe tine". (I. Creangă, *Amintiri*, p. 31)

Vai! osândi-v-ar Dumnezeu să vă osândească, soiuri ticăloase, ce sunteţi. (I. Creangă, *Amintiri*, p. 65)

,, Ah! – zise el suspinând- de ce nu mai e Sida aici?!" (I.Slavici, *Mara*)

Ei! Nu vreau! grăi Ana rece, şi se dete înapoi. (I.Slavici, *Moara cu noroc*, p. 164)

The secondary interjections acquire expressive values in certain contexts:

Fir-ar să fie! am uitat numărul ei de telefon!

These psycho-affective states can be spontaneous reaction to certain stimuli.

2.1.1. Interjections presenting one or two expressive acts

In the following utterances, the interjection *uf!* renders an expressive act, expressing the feeling of release :

- Cocoana Caliopi, în culmea fericirei, a sărutat cu toată căldura pe iubitul ei Prâslea cu examenul căruia s-au încheiat deocamdată palpitaţiile ei de mamă.

- Uf! mi-a zis nenorocita matroană română, oferindu-mi un pahar de şampanie; am scăpat! Am dat şi bacaloriatul ăsta! (I.L.Caragiale, *Bacalaureat*, p. 130)

Uf! să mă văz odată scăpat de canonul ăsta, care a ajuns de la o vreme nesuferit... (I.L.Caragiale, *Dascăl prost,* p.117)

2.1.2. Interjections presenting more expressive acts

The interjections that present more meanings are difficult to decode in the absence of the context, the speaker sending various feelings and emotions through them, which the listener should be able to understand them. Thus, most of the times, the context, the intonation and the non-verbal elements are those that help the listener

decipher the message conveyed by the speaker. The mimical and gestual language also represent an additional means to decode the variety of emotional states that an interjection expresses.

In Romanian, the interjection *a!* is one of the interjections that conveys the most numerous affective states, such as: surprise, admiration, enthusiasm, pleasure, satisfaction, but, at the same time, sorrow, sadness, regret, indignation, sudden recall of a missed thing. (cf. *DEX*).

This primary interjection is issued spontaneously and can also be used to express physical pain, although, in Romanian, another interjection is specialized in order to realize this expressive act.

When one hustles someone physically or when one is at the dentist's for an extraction, one inevitably uses this interjection spontaneously, the pain itself is that which causes such a linguistic manifestation.

Nae (care după o luptă a reuşit să vâre mâna în gura Candidatului) : *Vezi binişor*!

Candidatul (gemând cu gura înfundată şi zvârcolindu-se): A!a!a!.....

Nae (trăgând cu putere): Nu mişca!

Candidatul (văitându-se cu mâna la falcă): A!a!a! Mi-a scos alta! Măsea nevinovată, domnule!...(I.L.Caragiale, *D-ale carnavalului*, p. 178)

However, the pain itself is that which leads to such a linguistic manifestation. The condition of sincerity is accomplished because the speaker does not simulate this act and he does not lie. He really experiences such a state and expresses it truly and spontaneously. The extra-linguistics elements (mimics, gestures, tone) are very important in order to decode the speaker's message.

To express wonder or surprise, one can use the interjection, which represents a conventional act from the part of the locator in the following utterance. The extra-linguistic elements represented by the mimical and gestual language contribute largely to the accomplishment of the respective act.

,,Veta (intră cu lucrul în mână; coase galoanele la un mondir de sergent de gardă civică; este obosită şi distrată, vorbeşte rar şi încet): Cine-i aici? (Văzând pe Ziţa.) A! tu erai? Mă miram cine-i. (I. L. Caragiale, *O noapte furtunoasă*, p.52-53)

In this utterance, the interjection *a!* is followed by a paraphrase with the help of a semantic equivalent, the verb "to wonder", which explains the interjection and creates the idea of sincerity from the part of the speaker when this expressive act is conveyed.

In the following utterance, one can notice the presence of a paraverbal element that certifies this feeling of surprise:

Didina(dând un ţipăt de surpridere, se întoarce) A! (Aparte.) O femeie! E republicana! (I. L. Caragiale, *D-ale carnavalului*, p. 206)

The interjection *a!* may appear alone in the respective utterance, as a reaction to a certain stimulus, in order to express the speaker's surprise when seeing a certain person. In this context, this interjection appears isolated instead, the intonation, as well as the other non-verbal elements, contribute to the setting up of this linguistic reaction.

Rică (se opreşte pe prag, cede pe Veta în spate, răsuflă din adânc...cade în genunchi şi începe cu putere): Angel radios!

Veta (dă un ţipăt, se scoală şi fuge în partea cealaltă a scenii, făcându-şi cruce şi scuipându-şi în sân): A! (I. L. Caragiale, *O noapte furtunoasă*, p. 39)

One can notice as well, that there is a gap between what was expected and what happened, the consequences not being so positive.

A way of certifying that this manifestation of the speaker is sincere or not, is constituted by the use of certain verbs, such as "to say" or "to do" after an interjection, which can make this state credible.

In the following utterance, using the emotive interjection *a!*, the speaker expresses his sorrow towards a certain stimulus.

- Mă, Niculae, păi n-am cu ce, taiculé! zise Moromete cu duioşie şi blândeţe, dar totodată cu gravitate şi hotărâre. Era pentru întâia oară când îi vorbea astfel. Trebuie cheltuială şi de unde să luăm noi banii?! Spune şi tu! Mai adăugă Moromete.

*A!...***făcu Niculae stins** *şi chipul lui se lungi şi se îngălbeni.* (M. Preda, *Moromeţii*, p. 336).

- Nu, frate! zice cocoana, nu vezi că vrea să se-mprietenească? Aşa e el:
numaidecât simte cine-l iubeşte...

- A! ***zic eu****, având o inspiraţie infernală;* ***a!*** *simte pe cine-l iubeşte....vrea să ne-mprietenim?...Bravo!* (I.L.Caragiale, *Bubico*, p. 156)

The interjection *a!* is used as well in order to convey the feeling of disappointment which the speaker experiences as a reaction to a certain stimulus. The condition of sincerity is accomplished, but the intonation has an important role when transmitting such a state.

Trahanache (intră prin fund, fără să ia seama la Ghită, care se ridică răpede la intrare. Trahanache e mişcat): **A!** *ce coruptă soţietate!..Nu mai e moral, nu mai sunt prinţipuri, nu mai e nimic: enteresul şi iar enteresul…*(Caragiale, *O scrisoare pierdută*, p.80)

In this case, the interjection *a!* is followed by an exclamative utterance in order to express more intensively, the state of disappointment experienced by the speaker. This leads to realize the condition of sincerity and makes the expressive act be more plausible.

The interjection *a!* is used to express joy, an expressive act that includes the psychic component that coincides with the propositional content already conveyed.

A: Haideţi să mergem la picnic.

B: **A!** *sună interesant.*

A: De acord. Să mergem la picnic acum.

The speaker, as well as the listener, shows their joy that they have met and agreed with this proposal. The acceptance of this proposal represents the core element for establishing the relation of sincerity and co-operation between the two interlocutors.

To express regret, the speaker often employs the interjection *a!* adjacent to an exclamative utterance. The propositional content refers to a passed action, performed by the interlocutor and failed.

As to the condition of sincerity, one can talk about a sincere presentation of the speaker's state of frustration through the propositional content, and the exclamative utterance intensifies the intensity degree of the message.

Zoe (înecată): Nu ştiu...alaltăieri seara, când am plecat de la tine, îl aveam; când am ajuns acasă, nu ştiu dacă-l mai aveam...

Tipătescu: **A!** *ce nenorocire!* (I.L.Caragiale, *O scrisoare pierdută*, p. 86)

The boredom feeling can be conveyed by means of the expressive interjection *a!*, the speaker using an upward pitch in order to render an expressive act. This interjection can appear by itself in the utterance, being independent syntactically, only intonation and other explanatory formulae are those that make the difference between the variety of the affective states which this interjection possesses.

Iordache (plictisit): **A!** (I.L.Caragiale, *D-ale carnavalului*, p. 164)

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ASPECTS OF AGREEMENT IN THE NOUN GROUP

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Abstract: The present paper represents an attempt to review the most important opinions about the syntactic organization of the noun group which has the structure [cardinal numeral + noun]. A solution to this morphological and syntactical issue should be the first step to establishing the proper form of agreement when an adjectival adjunct is added to this structure.
Keywords: agreement, noun group, head, adjunct.

1. The agreement is a formal expression of the syntactic relations of dependency; the regent assigns its subordinated term the obligation of repeating the grammatical information of the regent, partially or entirely. "In the noun group of Romanian, the information about gender, number and case is repeated following the direction noun regent→adjective, article." (Bidu-Vrănceanu, Călăraşu, *et alii* 1997: 16)

Considering the definition of agreement in the noun phrase in Romanian, the present paper aims to highlight certain aspects of agreement in the noun phrase which includes a numeral cardinal. Due to the disputed status of the numeral in Romanian, its syntactic position in the noun phrase is not clearly analyzed – adjunct or head of the group. Consequently, various constructions occur in language use and the normative grammar recommendations differ from one linguist to another or there are no definite positions regarding this type of structures and their relation to standard Romanian: *cele 18 miliarde de lei* or *cei 18 miliarde de lei*?

2. Language researchers' opinions regarding the morphological status of the numeral are very different, so the structure [cardinal numeral + noun] is considered according to the position attributed to the numeral. Furthermore, there are two different patterns depending on the number expressed by the cardinal numeral. If the numeral ranges between *unu* and *nouăsprezece* or is a compound that includes one of these numerals on the final position, then the structure [cardinal numeral + noun] is realized. If the compound numeral expresses a number higher than 20, except those mentioned above, then the structure [cardinal numeral + preposition *de* + noun] is used.

The various interpretations of these structures in use may be grouped as follows, but this classification is far from being exhaustive, as the main goal of the present paper is to approach the issue of agreement in these types of noun phrases with a view to standard Romanian.

2.1. In traditional grammar studies the two types of structures including cardinal numerals are interpreted separately and differently. The numeral is considered to have an adjectival value in the structure [cardinal numeral + noun], so it is a determiner and its syntactic function is an attribute: *opt elevi, o mie trei elevi*.

The other structure is the one that caused a real dispute and the researchers argued for two interpretations. In the constructions with a cardinal numeral followed by the preposition *de* and a noun, the numeral has been assigned the position of a regent and the noun has been considered its subordinated, preceded by the preposition: *douăzeci de elevi*. The main argument for this solution is the possibility of deleting the noun, which would prove its subordinated position. In addition, the presence of the

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preposition can not be ignored and it can be considered a mark of the accusative case of the noun.

Still, this interpretation proved to be vulnerable and other linguists showed that those arguments were not sufficient. In their opinion, the noun is the regent, while the numeral grouped together with *de* represents the subordinated part of the phrase, functioning as an attribute and having the value of a noun. The solution is based on the fact that any adjective added to this type of phrase agrees with the noun, not with the numeral: *douăzeci de elevi scunzi*. Thus, *de* is no longer a preposition, but a postposition, similar to the morpheme which occurs in other types of structures: **douăzeci de** *elevi*; **destul de** *bun*. This second interpretation makes use of the analogy with other structures including *de*, but the situations are not entirely similar, because in *destul de bun, astfel de om*, the first element followed by *de* has the value of an adverb or of an adjective, but never the value of a noun, as the group formed by the cardinal numeral and *de* is said to have.

"Disregarding the syntactic interpretation, the numeral in these structures has the value of a noun, as *de* cancels the agreement" (Neamțu, 1999: 143).

Following this direction, we may assume that the cardinal numeral has the value of a noun, similar to structures such as *un kilogram de mere, o minune de copil*, but when it groups together with *de*, they form an adjectival phrase, functioning as a determiner of the noun head. Thus, the analogy with the structures mentioned above is coherent, since these structures are analyzed this way in GALR (GALR, I: 168).

2.2. A different approach on these types of structures and on the numeral as a whole belongs to D. Irimia, who considers that the numeral is a pronoun of quantification. Consequently, in structures such as *cinci copii, treizeci de copii*, the first element (*cinci, treizeci*) becomes a pronominal adjective of quantification. Regarding the special situation of the terms which express numbers higher than 19, the author specifies that they develop "a syntagmatic relation with the determined noun by means of preposition *de*" (Irimia, 1997: 132).

2.3. GALR offers another interpretation of these two types of structures with cardinal numeral which tends to unify the analysis, and this syntactic approach is based on a reconsidered description of the numeral. This is said to have three values: substitute, adjective and noun. In the structure [cardinal numeral + noun], the first element has the value of an adjective and it functions as an adjunct of the noun, so the interpretation of this type of noun group does not differ from the one adopted in the traditional grammar studies.

With respect to the second type of structure, that including a cardinal numeral and the preposition *de*, the opinion is quite different from those expressed in traditional grammar studies. In GALR the authors assert that "A construction specific to Romanian is the one that consists of a cardinal numeral (quantifier) followed by the preposition *de* and the quantified noun: *douăzeci de oameni*. The noun may be interpreted as a syntactic head in the noun group, while the numeral is its quantifier adjunct" (GALR, II, 2005: 87). Such an interpretation bases on the analogy with the structures without *de* (*doisprezece oameni*), since the role of the numeral is to quantify in both types of structures, in a semantic approach. The problem with this argument is that the analysis must be rather syntactic than semantic, so, in spite of the analogy, the presence of the preposition *de* should not be ignored. To support this interpretation, another argument is submitted: the agreement of the morpheme *cei, cele* with the noun (*cei două mii de oameni*).

"This interpretation is supported also by the gender agreement of certain adjectival determiners with the noun (not with the numeral), which gives the status of a head to the noun: *cei (acei/ceilalti/alti) trei sute douăzeci de elevi*." (GALR, I, 2005: 296).

But this argument is not a strong one when used this way, firstly because agreement is an option made by the speaker. The agreement is fluctuant, sometimes the speakers use, for example *cei două mii de lei*, sometimes *cele două mii de lei*, depending on his/her intentions. Does this mean that the syntactic function of the numeral changes, along with its morphological value? It may seem that it does, if we accept agreement as an argument, or a criterion in establishing the syntactic function of the cardinal numeral in this type of structures. Even the authors of GALR admit that there are certain limits to their interpretation, or that it may be rounded by another interpretation offered for those situations where the agreement is different. "The syntactic structure of the noun phrase is less clear […] in the constructions where the agreement is with the quantifier (*cele doua milioane de oameni* […]). The noun value of the quantifier and, especially, the agreement indicate the inversion of the syntactic relation in this type of noun groups, the quantifier being the head and the quantified noun, its adjunct" (GALR, II, 2005: 87).

Secondly, the limits of this argument are proved by the possibility of considering the demonstrative *cei, cele* to be morphemes in the structure of the compound cardinal numerals. The demonstrative article "converted into a morpheme of gender and case of the numerals" (Găitănaru, 1998: 175). So, this element marks the agreement of the entire compound numeral with the noun head of the group.

2.4. A. Cornilescu proposes a generative grammar approach on the disputed issue of the status of numeral and her opinion is completely different from the other interpretations. "If we agree that binders (i.e. constituents which allow nouns to function as arguments by binding their internal variable) belong to the syntactic category Determiners, then cardinal numerals […] should be included in this category" (Cornilescu, 1995: 231).

So, Cornilescu considers the cardinal numerals, as well as ordinal numerals and lexical quantifiers to belong to the syntactic category of Determiners and, as a consequence of this position, they are not subordinated to the noun. "We assume that determiners […] act as functional heads which f-select a NP complement"(Cornilescu, 1995: 230). They are no longer adjuncts in the noun phrase, as they are interpreted in GALR, but functional heads, according to the rule D' → D° NP.

2.5. In a semantic perspective, Coseriu provides another approach on the numerals, after he defines three major categories of words based on a semantic analysis: lexeme words, categoreme words and morpheme words. The numeral is included in the same category with the pronoun "which presents only the form of structuring the extra-linguistic reality (therefore, functioning as nouns, adjectives, adverbs) […]. They are words that have categorical meaning, but they do not have lexical meaning" (Nica, 2011: 294).

Coseriu's theory matches the position adopted in GALR since the numeral behaves the same way the pronoun does and belongs to the same category of words, together with a series of adverbial deictic elements. Like a series of pronouns, the numeral may turn into an adjective when it occurs in the specific position of noun determiner and this situation could be seen as such in structures [cardinal numeral + *de* + noun].

3. The previous review of different theoretical approaches on the cardinal numeral issue and its syntactic position in the noun phrase has no other goal but to offer a starting point for establishing a normative framework regarding the agreement in such structures.

The necessity of a clarification regarding the morphological and syntactical status of the cardinal numeral included in such structures proves to be a condition for deciding upon the rightness of the agreement in those types of noun phrases.

If the theoretical approaches on the status of numeral are different, even opposite sometimes, if the syntactic interpretations of the structures including a cardinal numeral followed by *de* are various, then the problem of the agreement in such structures has more than one solution.

There are numerals which "sometimes present a difference between the gender of the concept and the gender of the substituted noun: *cei două sute de oameni; cele două sute de oameni; cele două sute de cărţi*" (Găitănaru, 1998: 175).

In GALR there is a similar note: "In certain situations, the gender agreement is not controlled by the noun, but by the gender of the simple numeral included in the compound numeral, cf. *cele 18 miliarde de lei* […], but also *cei 20 de miliarde de lei*" (GALR, I, 2005: 296).

While GALR avoids offering a direct answer regarding the proper agreement in the structures [cardinal numeral + *de* + noun], Mioara Avram considers that there are two correct variants regarding the agreement in the noun group formed by a cardinal numeral followed by the preposition *de* and a noun, but she separates the situations with a numeral less than two thousands from the rest of the cardinal numerals, as with the former the agreement in gender is exclusively controlled by the noun: *cei (aceşti, alţi) 195 de lei*. The same type of agreement occurs with higher numerals, "except those which express round numbers, beginning with *două sute*; with these, the agreement may be done either with the noun or with the numeral, depending on what the speaker wants to point out." (Avram, 1986: 102). Thus, another variable parameter is added to the morphological and syntactical status of the numeral, a pragmatic element: speaker's intention.

V. Gutu Romalo offers a clear opinion about the agreement in this type of structures: "In such situations, this determiner is often improperly agreed with the noun which the compound numeral refers to: ***Cei*** *aproape optzeci de milioane de* ***locuitori***...[…] (instead of ***Cele*** *aproape optzeci de* ***milioane*** *de locuitori*)" (Guţu Romalo, 2008: 45-46).

So, there are two variants of agreement occurring with this type of constructions, according to the position assigned to the numeral – head or adjunct – within the noun phrase. In its turn, this assignment may be determined by speaker's intentions and communication aims, which represents a pragmatic variable.

The use of these structures in spoken or written Romanian shows that both variants occur, reflecting the gender agreement of the (pronominal) adjective with the noun or with the cardinal numeral: *din cei 989.700 de turişti, din cei 4,33 milioane de turişti* (jurnalul.ro, 02.09.2013), *primele 10 milioane de euro la capitalul companiei* (zf.ro, 21.08.2013)

If the noun is considered the head of the group, then the deletion of the preposition *de* is possible and it may be regarded as a consequence of the fact that speakers use the cardinal numerals disregarding the number they express. This kind of structures are not recommended in standard Romanian, however they should be taken into account as they represent the outcomes of a tendency in language use. As speakers

consider the noun to be the head of the group and use the numeral as an adjunct, the noun imposes the agreement to the verb – predicate, when the syntactic position of this noun is subject: *490 milioane euro au fost consumaţi până-n iunie, când mai erau disponibile fonduri de 300 de milioane de euro* (jurnalul.ro, 28.08.2013), *32.000 angajati Nokia sunt transferati la Microsoft* (jurnalul.ro, 03.09.2013)

The feminine form of the adjective in the noun group or in the predicative position proves that it agrees with the cardinal numeral, which is considered to be the head of the noun phrase and, consequently, the subject of the sentence: *primele 10 milioane de euro la capitalul companiei* (zf.ro, 21.08.2013), *1,2 miliarde de euro pot fi mobilizate de populaţie* (zf.ro, 03.09.2013).

Taking a look to spoken Romanian could be a useful and necessary stage, but it is not enough. The question asked at the beginning of the present paper (*cei 18 miliarde de lei* or *cele 18 miliarde de lei*) could be answered with a view to standard Romanian when a clear and definite position regarding the normative recommendations is adopted.

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DOUBLE SUBORDINATED ADVERBIALS IN ROMANIAN

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Abstract: The present paper represents a description of the adverbials involved in a ternary structure, being placed in a double subordinated position. This requires the impossibility of correlative deletion in the regent clause.
Keywords: correlative, ternary, argument.

1. Considering the objects and the adverbials which are involved in a ternary relation, a special attention should be paid to those that require the necessary presence of an element in the regent structure: the adverbial of opposition, the adverbial of exception and the adverbial of addition.

These adverbials, to which the adverbial of association with a weaker dependency should be added, have a special position that makes them different from the other adverbials.

First, they respect the general characteristic of adverbials, according to which they are optional[1], and the element they correlate to is obligatory: "The correlative adverbials are optional adjuncts of the syntactic structure of the regent verb, which amplify the global semantic level of the sentence. When the correlative adjunct is missing, the sentence has syntactic, semantic and structural autonomy" (Irimia, 2008: 526).

Unlike the other adverbials, these are said not to allow the adverbial substitution: "The adverbials involved in ternary structures (the adverbial of addition, the adverbial of association, the adverbial of exception and the adverbial of opposition) do not allow the adverb substitution" (GALR, II, 2008: 490).

Another general feature of the adverbials is that they are represented by a correlative structure such as *acolo...unde* (*there...where*); *atunci... când* (*then...when*); *aşa... cum* (*so...how*). The first element in the structure dominates the substitution group at the clause level, while the second represents the connectors' category and is relevant at the complex sentence level.

Although some grammar studies described these adverbials as *Correlative adverbial* (Irimia, 2004: 460; 2008: 525), the problem of the correlative structure which characterizes each of them has been approached, in an approximating manner, only by GALR.

2. In the semantic perspective, the adverbial of opposition expresses the element which was expected to be actualized in an opposition, still it was not accomplished: *În loc de pere a mâncat mere; În loc de pere n-a mâncat mere, ci struguri.*

The definitions that have been formulated are pretty vague: "a component of the sentence that expresses which is contrary" (GALR, II, 2008: 609); "it indicates the object or the action which oppose to the meaning expressed by the subject, the object (…) or the predicate of that sentence." (Constantinescu-Dobridor, 2001: 393); "it

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[1] In certain contexts, when required by the meaning of certain verbs, the adverbial can not be deleted: *It costs much; It weights ten kilos; he/she lives here…*

indicates (…) who or what opposes (…) to the syntactic function of that part of the sentence to which it refers." (Dimitriu, 2002: 1467).

According to these definitions, the syntactic position has been explained by the process of syntactic reorganization of two sentences separated by the opposition affirmative-negative: "The basic structures are simple sentences (*Vorbeşte el în locul meu.‹ Vorbeşte el., Nu vorbesc eu.*) or non-finite verbal groups (*A greşit vorbind el în locul meu ‹ vorbind el, nevorbind eu.*)" (GALR, II, 2008: 610).

However, the type of basic syntactic structure which represents the starting point in syntactic reorganization is not this. The deep structure *Vorbeşte el. Nu vorbesc eu* normally becomes *Vorbeşte el, nu eu*, according to the principle of economy in language.

The second part should have a strong modal meaning, in order for the transition to the surface structure to have an adverbial of opposition as a result: *Vorbeşte el. Trebuia să vorbesc eu.›Vorbeşte el în locul meu.*

So, the adverbial of opposition expresses the certainty of a negation, a type of denying the deontic modality.

It has been associated to the relation of adversative coordination with respect to its semantics. However, it should be said that the adversative coordination relation has several values, ranging from difference to definite opposition. In a sentence such as *Eu citesc, iar el scrie*, the actions are different, but they tolerate each other. But in another sentence such as *Eu vreau să dorm, dar el ţipă*, the actions are incompatible. Such oppositions are very frequently expressed by the connectors *ci, or: Nu vreau banii, ci cartea; Aşteptam să-mi mulţumească, or el a plecat trântind uşa.*

Compared to these, the adverbial of opposition involves the modal dimension: something different from what was expected happens.

As it has already been said, the adverbial of opposition, like any adverbial, is characterized by a correlative structure. This was described in its occurrence as a false conditional clause, introduced by the conjunction *dacă*, not within the actual adverbial clause of opposition: "The idea of opposition is often highlighted by means of correlatives *apoi, dimpotrivă, în schimb, însă* in the regent clause" (GLR, II, 1963: 333).

They are described in a similar way in recent grammar studies, but the conjunction *însă* is excluded: "The correlatives of the adverbial of opposition are the adverbs *dimpotrivă, în schimb*, (colloquial) *apoi*. These are used in false conditional clauses and have the role to eliminate ambiguity, while emphasizing the oppositional semantic relation" (GALR, II, 2008: 613; cf. şi ELIR, 2001: 398).

These observations are very important for defining this syntactic position as an adverbial.

Considering the correlative adverbs, the prototypical correlative structure can be established: *dimpotrivă..., în loc să*. This form is actualized in sentences with a strong emphatic meaning: *Dimpotrivă, în loc să plece ea, a plecat el; Dimpotrivă, în locul meu s-a dus George; În schimb, umbla prin muzee, în loc să citească.*

However, in many sentences the use of correlative, which repeats the oppositional meaning, is pleonastic, while with other adverbial clauses where the relation between the adverb and the sentence introduced by the connectors is almost appositional, this situation does not occur: *Acolo te-ai dus, unde ai fost trimis.*

It can be noticed that the second feature of adverbials (substitution for an adverb) occurs with the adverbial of opposition, too: *Dimpotrivă (în locul meu) s-a dus unul dintre colegi; În schimb (în loc să vorbească) mi-a închis telefonul.*

This means that these adverbs have the syntactic function of an adverbial of opposition. The substitution group that characterizes it must include also the adverb, in other structures different from the prepositional phrases (*În loc de astăzi, a hotărât să plece mâine).*

The substitution group of the adverbial of opposition, dominated by the adverb *dimpotrivă*, consists of: nouns (*În loc de casă şi-a cumpărat maşină*); pronouns (*În locul lui a venit ea*); numerals (*În loc de trei, am primit patru*); adjectives (*Îmi plac cireşele: în loc de roşii am cumpărat negre; În locul meu vor cumpăra alţii*); adverbs (*Aşteptam o fată. Dimpotrivă, a venit un băiat; În loc de mâine plec azi*) and verbs in the infinitive and participle (*Se juca în loc de a învăţa; În loc de învins a ajuns învingător*).

The set of connectors at the simple sentence level and at the complex sentence level is very limited. At the simple sentence level the prepositional phrases with the accusative (*în loc de*) and genitive (*în locul*) are used. The prepositional phrase *pe post de* is noticed to be used as a neologism: *Folosea foarfeca pe post de cuţit; Bea bere pe post de apă* (Chircu, 2012: 67).

At the complex sentence level, the connectors that are involved are: *în loc de* (for the relative adverbial clause of opposition: *Ai venit tu, în loc de cine era aşteptat*); *în loc să* (for the conjunctional adverbial clause of opposition: *În loc să cânte a început să râdă*).

The false adverbial clauses of opposition do not belong to the ternary structures: "The adverbial clauses of opposition with unspecific connectors are actualized in binary syntactic structures" (GALR, II, 2008: 613).

3. The adverbial of exception refers to the element which is excepted (excluded) from a group.

It has been defined as an adverbial in several ways: "Semantically, the adverbial of exception expresses the separation, the isolation of an object or an adverbial clause from the rest of the components of a given structure, relating to the action of the predicate verb" (Irimia, 2008: 530); "it expresses the restraint of a semantic predication, indicating what is excluded from the predicative relation" (GBLR, 2010: 590).

In fact, the exception represents placing an element on an extreme side in relation to the whole or the empty set. According to this, it gets two semantic values: *Toţi minus unu/câţiva; Nimeni plus unul/câţiva.*

The first group includes the meanings of a whole at the level of collective nouns, pronouns and adverbs: *N-avea avere, în afară de câteva acareturi; Veniseră toţi în afară de ei doi; A putut înţelege oricine, în afară de George; Oriunde mă duc, în afară de Sahara...*

The forms of negation are rather diversified: *Nu accept altceva decât flori; Nimeni să nu vină în afară de Maria; Nu mai vorbesc nicăieri decât aici; Nu mai beau niciodată bere decât acum; N-a fost nimeni altcineva decât fratele tău; Nu vreau nimic altceva de la ei decât punctualitate...*

With the adverbial of exception also, a correlative was searched for: "The correlative of the adverbial of exception is the adverb *mai*. This may occur only in the negative constructions." (GALR, II, 2008: 626; cf. şi ELIR, 2001: 206).

But it can be noticed that *mai* is a semi-adverb and it cannot be part of a correlative structure of an adverbial type.

The (semi-)adverb *aproape* functions in a different way: *Au venit (aproape) toţi, în afară de tine; N-a venit (aproape) nimeni în afară de ei doi...*

It can be replaced by an adverbial of exception: *Aproape n-a venit nimeni -.Cu excepţia lui n-a venit nimeni; Cu excepţia cui ştiu eu, n-a venit nimeni; Aproape toţi au venit – Cu excepţia ta toţi au venit...*

The issue is whether such an adverb may be considered to have the function of an adverbial of exception. Semantically, it expresses the quantitative relation between the group and the excluded elements, this way: if we consider a group of 50 persons, we can say neither *Au venit toţi, în afară de 45*, nor *N-a venit nimeni în afară de 45*.

The adverb *aproape* expresses the very minimal character of the exception.

The substitution group of the adverbial of exception is mainly represented by the prepositional groups including nouns (*În afara băiatului n-a mai lipsit nimeni; N-am dat nimănui decât lui Andrei*); pronouns (*Toţi au fost de acord în afară de tine*); numerals (*Toată grupa a fost acolo, în afară de cei doi*); rarely adjectives (*Cumpăr tot felul de prosoape, în afară de negre; În afara mea toţi s-au pronunţat*); adverbs (*N-am citit cartea aceasta niciodată, decât acum*); verbs (*N-am făcut nimic în afară de a anunţa pe toată lumea*)...

Besides the adverb *decât*, also the adverbs *mai puţin, minus...* and the gerund of the restrictive verbs have a restrictive value: *Adormiseră toţi, mai puţin George; Fuseseră impresionaţi toţi, minus fratele meu; Exceptând-o pe sora mea veniseră toţi...*

As it may be noticed, the connectors at the simple sentence level are just a few: *în afara, în afară de, decât.*The structure *cu excepţia* (*Nimeni n-a venit la expoziţie, cu excepţia mătuşii tale*) can be analyzed as a noun in the accusative, followed by an attribute expressed by a noun in the genitive (cf. şi GALR, II, 2008: 624).

At the complex sentence level, the adverbial clause of exception is both conjunctional (*în afară că, decât că, decât să, decât: În afară că se află la Ploieşti nu mai ştiu nimic; N-a făcut nimic decât a adormit la volan; N-ai altceva de făcut decât să transmiţi informaţia; Nu mă deranjează nimic decât că a întârziat*); and relative, usually introduced by the same connectors, followed by relative pronouns and relative adverbs: *decât cine, decât unde, decât cui; în afară de cine...* (*Nu vreau să aflu altceva decât cine a lăsat lumina aprinsă; Nu mă duc nicăieri, decât unde vreau eu; Nu te interesează nimeni, în afară de cine vrea să cumpere cartea...*).

4. The adverbial of addition designates a component of the sentence to which an argument or an adverbial is added.

Actually, there is a polarization of the association expresses by the correlative copulative coordination: *Nu numai tu ai venit, ci şi el › În afară de tine a venit şi el.*

The relation between the two structures has been noticed: "The relation of copulative coordination, achieved by *nu numai (că)... dar şi (sau ci şi)*, is closer to the relation of addition subordination" (GLR, II, 1963: 336; cf. şi GALR, II, 2008: 664).

The transition of this relation to a subordinated position has been accomplished just by involving in a ternary relation, which is required by the element in the regent that is not deletable: *Nu numai tu ai venit*, but **În afară de tine a venit*.

Apparently, when the addition refers to the predicate (this engages the whole regent clause), as the presence of the regent clause is obligatory, the ternary relation turns into a binary one and the test of deletion is no longer possible: *În afară că dansează mai şi cântă.*

However, this does not happen in the relative subordinated clauses: *Pe lângă ce mi-ai adus tu, a mai adus şi el ceva – *Pe lângă ce mi-ai adus tu, a mai adus...*

The prototypical correlative structure is *mai şi... pe lângă că* (cf. ELIR, 2001: 152).

The substitution group includes the same elements as with the previous adverbials: nouns (*În afară de calităţi avea şi defecte; Dincolo de talent, era şi harnic; Pe lângă mere a cumpărat şi pere; În afara aplauzelor a primit şi flori; Mănânc şi altceva decât fructe*); pronouns (*În afara lui s-au mai anunţat şi alţii; pe lângă aceasta mai trebuie să aduci ceva; Dincolo de orice, munca înseamnă satisfacţie*); numerals (*În afară de al doilea a apărut şi el*); verbs (*Ce mai ştii să faci în afară de a citi; În afară de cosit mai am şi de săpat*); adverbs (*În afară de astăzi mai trec şi mâine*); adjectives (*Pe lângă harnică mai este şi cuminte; În afara ta au mai venit trei*)...

The adverbial of addition is a frequent syntactic position, not only in the formal language, but also in informal, spoken Romanian. This may be proved by the large variety of connectors.

At the simple sentence level, there occur: *în afară de, în afara, pe lângă, decât, dincolo de, peste...*

The use of *decât* presupposes affirmative structures (*Vreau şi altceva decât bani*). In negative structures, it expresses the exception: *Nu vreau nimic altceva decât flori.*

At the complex sentence level, the adverbial clause of addition is introduced by: *după ce că, pe lângă că, în afară că,* (informal) *plus că, lasă că: După ce că nu a fost prezent mai şi vorbeşte; Pe lângă că învaţă foarte bine mai şi lucrează; ...; Am muncit foarte mult, plus că sunt şi nedormit; Lasă că el făcuse totul, dar se mai şi implica în continuare.*

The last type of construction in the previous list is even closer to the correlative copulative coordination, as it has the same correlative element: *dar şi*. As a matter of fact, the structures with an adverbial of addition may turn into coordinated structures and vice versa, without changing the meaning (cf. GLR, II, 1963: 336).

5 The adverbial of association has a special position in the present description. In GALR it is considered to belong to a ternary structure, involving both the verb and the element to which the association is done. However, it is not a correlative adverbial in Irimia's opinion, an adverbial which requires the necessary presence of the other element.

This fact has been pointed out: "Some of them, such as the adverbial of opposition, the adverbial of addition and the adverbial of exception, are constituents that cannot be deleted, as the sentence becomes ungrammatical by their deletion; compare *În loc de cărţi preferă filmele* with **În loc de cărţi preferă...*" (GALR, II, 2008: 488).

In fact, as it may be noticed, these adverbials are deletable, but their correlative in the regent clause cannot be deleted: *Preferă filmele*; but **În loc de cărţi preferă.*

D. Irimia includes it in the correlative adverbials, but this characteristic is not evident in the description and it is not emergent from the academic description either (GALR, II, 2008: 541-543).

So, it should be excluded from this category.

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POSSESSIVE AND SECONDARY OBJECTS – NEW SYNTACTIC POSITIONS?

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Abstract: *The present paper proves that the separation of the secondary object from the direct object and, similarly, the separation of the possessive object from the indirect object were based mainly on differences. Because the similarities are more important, the conclusion that the category imposed by transitivity has two positions (the proper direct object and the secondary direct object), like the one imposed by the dative (the proper indirect object and the possessive indirect object), has been drawn.*

Keywords: *passivization, possessor, transitivity.*

1. Analyzing the syntactic status of the bi-transitive verbs, certain researches (Guţu Romalo, 1973: 170) have pointed out the differences between the direct object of the person and the direct object of the object, proposing to consider them as two separate syntactic functions, unlike the previous grammar studies.

The same thing happened with the syntactic behavior of the possessive dative, identified not as an indirect object or as a pronominal attribute in the dative, but as a separate syntactic function, the possessive object.

The present paper proposes a review of the arguments invoked for and against these separations and it proposes an approach arguing that the syntactic position of direct object has two actualizations (the proper direct object and the secondary direct object) and so does the indirect object (the proper indirect object and the possessive indirect object).

2. The descriptive history of the secondary object is a long-lasting one: the bi-transitive verbs existed in Latin, too.

2.1. The traditional grammar studies described these verbs and invoked the principle according to which transitivity means directly relating to the object (direct object).

This fact is also pointed out in GALR, where, analyzing the transitive valence in two contexts (*El a anunţat ora plecării – El m-a anunţat ora plecării*), the authors assert: "This particularity of construction explains the interpretation of the secondary object as the second direct object, the inanimate one, in the structures considered as having two direct objects, one of the being and another of the thing or the action, in traditional syntax" (GALR, II, 2008: 413-414).

2.1.1. The Academic Grammar in 1963 mentioned: "There are verbs that can have two direct objects, usually one of the being and another of the thing or the action" (GLR, II, 1963: 157). The particular situation of the verb *a trece* is also invoked, as it imposes two inanimate nouns: *Mărfurile le trece Dunărea.*

2.1.2. Mioara Avram forms a list of the verbs with double transitivity: *a anunţa, a avertiza, a înştiinţa, a vesti; a asculta a examina, a întreba; a învăţa, a sfătui; a pofti, a ruga; a costa a plăti; a traversa, a trece* (Avram, 2001: 372; cf şi ELIR, 2001: 587).

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2.1.3. Bi-transitivity is presented also analytical by Ion Diaconescu: a *învăţa pe cineva, a ruga pe cineva; a învăţa ceva, a ruga ceva* (cf. Diaconescu, 1984: 344).

2.1.4. Rodica Nagy points out that the structures are pretty diversified (*A învăţa pe cineva ceva; A învăţa de la cineva ceva*), arguing for "maintaining the secondary object within the category of the direct object" (Nagy, 2005: 265).

2.2. The studies that recommend the separation invoke several features.

2.2.1. Thus, in 1973, V. Guţu Romalo invoked "the possibility of substitution and doubling by means of the forms of personal pronoun for the two components that are considered to be direct objects (…); only one of them, that of being, admits the substitution with the personal pronoun in the accusative and the double actualization" (GuţuRomalo, 1973: 170).

The problem of substitution by a clitic is not general even with the direct object of the mono-transitive verbs. Thus, structures such as *Invit pe cineva – Îl invit* can occur; but *Cumpăr ceva – *Îl cumpăr.*

The doubling by a clitic just with one is natural, as the rule of heterogeneity asserts that, in a sentence, only different clitics, i.e. dative and accusative clitics, can occur: *Mi-l văzu, Ţi-o aduce...*

In a sentence such as *Invit pe băiat şi pe fată, Îi invit* is possible, but **Îl şi o invite* is not; while *Dau băiatului cartea – I-o dau...*

2.2.2. Subsequently, other differentiating features were invoked: "b) the SecObj and Pas constituents are incompatible; c) the occurrence of the secondary object preceded by the preposition *pe* is impossible; d) the coordination of the direct object and the secondary object is impossible" (Pană Dindelegan, 1974: 19-20).

The assertion that the sentence with a secondary object does not present the passive transformation is not true. The secondary object would be expected to become a subject, while the subject would become an adjunct with *by*. But the secondary object is a name of a thing and this turns the adjunct with *by* in its inanimate variant, in an instrument adjunct. In its turn, the object of the person becomes agent. Considering these, it can be noticed that the passive transformation occurs: *Profesorul îl învaţă pe elev lecţia – Lecţia este învăţată de către elev prin intermediul (cu ajutorul) profesorului.*

As it can be noticed, the rule is: the secondary object becomes subject; the first object becomes agent, while the subject becomes instrument.

The fact that the secondary object can not be preceded by *pe* may be explained by obeying the opposition personal-impersonal, which occurs also with the proper direct object: *Văd ceva; Văd pe cineva* (**Văd pe ceva*).

2.2.3. An argument which seemed to be strong was the principle of uniqueness: "there can be only one *nomen* which engages the same grammatical relation with the verb (…) In Charles Fillmore's case theory, which postulates that each semantic case occurs only once in an argument position" (Pană Dindelegan, 1974: 124). This principle seems to be violated by doubling the direct or the indirect object, not by the structures with bi-transitive verbs: two different thematic roles, two different referents, two different syntactic functions. The mistake consisted only in sharing the same name, but even the traditional grammar studies considered that there is a direct object of the person and another of the object.

These assertions, especially those referring to Fillmore, prove exactly that the principle of uniqueness can not be applied: in a sentence such as *Profesorul îl învaţă pe elev lecţia,* the two objects (*pe elev* and *lecţia*) represent different cases (roles): *pe elev* is Benefactive, while *lecţia* is Theme. This fact is mentioned also in GALR: "Between

the secondary object and the direct object there is a difference regarding the thematic roles assignment: Theme for the secondary object, Goal for the direct object (*El anunţă pe cineva ceva*)" (GALR, II, 2008: 414).

The impossibility of coordinating the two direct objects is real, but this does not prove the functional difference. If they are different does not mean that they could not be coordinated: *Să vii aici şi acum; Oricine şi oriunde poate să citească un ziar....* (cf. şi Avram, 2007: 45-48). Besides, there are rather frequent sentences where both the principle of uniqueness and the principle of coordination are violated: *De câteva luni se întâlneau zilnic la facultate; *De câteva luni şi zilnic se întâlneau la facultate.*

2.2.4. At this point of the argumentation, a review could be done: the two functions have a common element that is transitivity, a fundamental feature, which presupposes the direct relation with an object; the passive transformation which engages both positions, with different syntactic reorganizations, is added to it.

On the ground of these fundamental features, one may decide to include the two actualizations as subspecies of the same syntactic function. They differ because they express different referents that represent different thematic roles.

Therefore, there are two types of direct object: proper direct object and secondary direct object. This solution corresponds to the language structures, considering also the hierarchy of the features.

3. The history of the theories about the possessive dative is also pretty diversified, both in traditional grammar studies and in the contemporary studies.

3.1. The traditional theories brought more or less convincing arguments for considering it either a pronominal attribute in the dative or indirect object.

3.1.1. Thus, GLR, 1963/1966 considers several structures: *Mi-ai vândut maşina; Viaţa-mi fu o primăvară; Deasupră-mi teiul sfânt...*

Only the first type of examples raises problems regarding its syntactic status and, as it has already been mentioned, it has been considered to be an attribute, due to its secondary possessive meaning. GLR seemed to have considered the main, logical meaning, expressed by the question addressed to the verb, so it consider this syntactic position to be an indirect object. But it is mentioned that this solution is valid only for those constructions that admit the occurrence of the noun or of the non-clitic pronoun correlated with the clitic: *Mie mi s-a rupt fermoarul; Băiatului i-au plecat părinţii* (cf. GLR,I, 1963: 143). So, "in the verb group, the dative clitic (with a possessive meaning) is considered to be either an indirect object (if it may be doubled by non-clitic pronominal forms in the dative or by a noun in the dative) or an attribute (if doubling is not possible) (Rădulescu Sala, 2006: 358).

3.1.2. In *Sinteze de limba română* there is a specification: "the distinction between the clitic dative forms of the personal pronouns and the reflexive pronouns, functioning as pronominal attributes, on the one hand, and those functioning as indirect objects, on the other hand, is made most of the times considering the definite determination of the noun that accompanies the verb, which implies an attribute function" (Diaconescu, 1984: 337).

3.1.3. Mioara Avram considers that "from a formal point of view, the personal pronoun in the dative is a verb determiner, more precisely an indirect object, which is proved by the possibility of doubling the clitic form by a non-clitic pronoun or by a noun, with most of the constructions" (Avram, 2001: 161-162).

3.1.4. Also Dumitru Irimia considers the article to be a criterion of differentiation: "Sometimes, the attribute actualized by the possessive dative form of the personal or reflexive pronoun differs from the indirect object due to the article

accompanying a noun in the sentence, which indicates this way its position of regent of the pronoun, at the expression level" (Irimia, 2008: 548).

3.2. The recent researches decided to move this construction out of the pronominal attribute area, but they also decided to separate it from the indirect object, however not in all the situations, so they consider it a new syntactic function, named possessive object.

3.2.1. G. Pană Dindelegan shows that, among other things, it is characterized by: "the impossibility of doubling the clitic by the non-clitic dative form or by other dative nominal form" (Pană Dindelegan, 1994: 129), as well as that "unlike the substitution group of the indirect object, with actualizations at the simple sentence and complex sentence level, the possessive dative does not belong to a substitution group, as it is the only element admitted in this position" (*ibidem*).

The author approaches the problem of the coexistence of a prototypical indirect object and a possessive dative (*Îşi prezintă demisia directorului; Îşi trimite leafa sinistraţilor*), as well as the impossibility of their coordination.

It is pointed out that, if this were an indirect object, it would be a special type, as well as the attribute function which the author prefers. The third possibility is to consider it a separate syntactic position, in a ternary structure.

The question is what this syntactic position would become if the structures where the clitic is correlated with the other nouns were excluded.

3.2.2. The aspects which are relevant in these studies are: the role of the article in differentiation and the correlation clitic – non-clitic form/noun in the dative.

3.2.3. GALR and GBLR accept both the non-clitic forms and nouns in the substitution group of the possessive object, thus conferring a certain consistency to that function: "The possessive object may also be expressed twice by a non-clitic/noun and by a clitic of the co-referent personal pronoun, both in the dative" (GALR,II, 2008: 463).

Eight contexts in which the possessive pronoun may occur are identified: "In seven of the eight contexts which are considered, also/only personal pronoun clitics may occur. In six contexts, these may be doubled" (*ibidem*).

3.2.4. In a study from 2006, Marina Rădulescu Sala deals again with the problem of the article, especially referring to the situation when the object has the syntactic function of a predicative: "Therefore, we did not include the situation when it would be involved in a relation with a noun functioning as a predicative in the possessive object" (Rădulescu Sala, 2006: 363).

The clitic in such rather frequent contexts (*El mi-este prieten; Ion mi-a devenit vecin; George i-a rămas duşman*) behaves the same like when it expresses the possessive of other syntactic positions (*El mi-este prieten mie – El este prietenul meu...*). However, the fact that "the noun with which the possessive object engages the possessive relation must be strongly determined, most of the times by the definite article (except the situations when the noun is preceded by the preposition that blocks the presence of the article)" (*ibidem*) is taken into account.

Blocking the article (zero article) characterizes several situations in Romanian (expressions: *mi-e foame, mi-e frică...*; the prepositional group, except for the preposition *cu: Merg în oraş; Stau la ţară,* dar *Vine cu maşina*; partitive structures *Mănânc ciorbă*), including the syntactic position of predicative *El este student* – cf. engl. *He is a student.*

Thus, the problem becomes current again: *I-am adus cartea (lui) – I-am adus o carte (de-a lui); Mi-am luat o carte din sufragerie ...*

Such sentences and not only they (*Îşi vede de copii; Îşi poartă de grijă...*) should be taken out of the area of the possessive object.

The second issue regards the doubling/tripling the possessive object. This object is known to occur due to a movement of the Possessive expressed by Gpos (=noun in the genitive or pronoun/possessive pronominal adjective): *Am pierdut casa mea – Am pierdut casa-mi – Mi-am pierdut casa.*

However, it has been asserted that, if the area is extended from the reflexive clitic (or the personal one co-indexed with the subject) to the personal one, "implicitly we have to admit other noun actualizations, besides the actualization by a clitic, including clausal actualizations at the complex sentence level" (Rădulescu Sala, 2007: 192).

Thus: *Îi revine averea – Lui (vecinului) îi revine averea; Lui îi revine averea sa- Cui ştiu eu îi revine averea; Mie să-mi aduci batista mea...*

It has been indicated that such sentences are emphatic, but it is necessary to mention that all the non-clitic forms of the personal and reflexive pronouns are emphatic and they lead the communication interest towards a certain direction.

The principle of uniqueness, which states that "a verb assigns its adjuncts a syntactic function (and a semantic role) only once" (Rădulescu Sala, 2006: 361), does not function with these sentences where a semantic role (Possessor) is assigned both by the verb and by the noun.

Some sentences with a Possessor expressed by the clitic, as well as by the Gpos are usual: *Poezia romantică îşi are farmecul ei; Fiecare om îşi are grijile lui; Orice meserie îşi are secretele ei* (cf. Rădulescu Sala, 2007: 195). However, it is necessary to show that, when the Gpos is present, the Possessor meaning of the clitic is diminished and it moves towards other semantic roles.

Besides, there are also other types of sentences where other semantic roles occur more clearly: Experiencer (*Mi-am întors ochii; Mi-au îngheţat picioarele; Mi s-a făcut părul măciucă; Îmi bate inima...*), Stimulus (*Îţi ştie de frică; Îi admiră opera; Îţi plâng de milă*, Agent (*Ţi-am corectat lucrarea, Le-am trecut notele...*).

For this type of examples, the name of possessive object has a pretty reduced degree of adequacy.

3.2.5. The indirect object and the possessive object have common fundamental characteristics: they are in the dative; they admit doubling process, in different degrees; both of them occur in ternary structures with specific dependencies. Moreover, there are many contexts where the advancement of the Possessive under the verb dependency diminishes or changes the thematic role (the situations without article, doubling, the semantic diversity).

It is simpler to consider that there are two types of indirect object in Romanian: the proper indirect object and the possessive indirect object, because the partial separation that has been done so far has been argued rather semantically than formally.

4. The studies that insisted on establishing these syntactic positions as new functions are based rather on differences than on the fundamental unifying features. This represented a good opportunity to describe the diversity of language structures thoroughly.

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HYDRONYMS IN THE OLT RIVER BASIN WHICH ARE DERIVED FROM APPELLATIVES REFERRING TO FAUNA

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Abstract: *This paper presents a structural analysis of the Olt River Basin hydronyms that are derived from common nouns referring to fauna, given the fact that both geographers and linguists have long accepted that the names of animals, birds and insects, which live in a region, transferred their names to the names of places and rivers that pass through those places.*
Keywords: *hydronym, common nouns/appellatives, fauna, toponyms/place names*.

Hydronyms are considered the most resistant and the oldest toponyms, and they form a first stratum in toponymy, i.e. the hydronymic stratum. Conducting research of the hydronymy of a region requires not only a thorough analysis of rivers and lakes, but also of the names that refer to the concept of *water* in general.

From the semantic standpoint, i.e. in terms of the object designated, hydronyms, meaning also those in the Olt River Basin, can be classified, according to Viorica Florea, into:

- *Hydronyms rooted in the geographical aspects of the places in question, concerning the flora, fauna, various aspects of the terrain, the water beds and banks;*
- *Hydronyms indicating various features of water courses;*
- *Hydronyms coming from place names;*
- *Hydronyms which, by their content, express social and historical realities;*
- *Hydronyms formed from anthroponyms*. (Florea Viorica, 1975: 69-76)

In this article are discussed the hydronyms in the Olt River basin, which are formed from appellations referring to fauna. It is generally admitted that these also may come from names of animals, in addition to the names of people. Therefore, it is rather difficult to determine their origin, and the time of their entering toponymy is the most important. In the literature denomination is considered to be derived from the animal's name, especially in the mountainous areas or at the foothills of the Carpathians.

In general, hydronyms formed with the collective suffix *-oaia*, *-ar*, *-are* come from animal names. Most certainly, the names of water courses passing through forests must be associated with the names of the animals living there.

On the other hand, the hydronyms that are based on animal names are mostly to be found in a mountainous or hilly area, but they sometimes happen to be located in regions in the plains, where in ancient times there were forests, and of course animals.

The toponymic material that formed the basis of the present study comprises the 622 rivers, streams and brooks making up the Olt River basin, as recorded in the Atlas of the Water Courses Cadastre of Romania.

For each water course name analysed, we considered the geographical features concerning their location, length, tributaries and towns or villages crossed, the attestation of the names, as well as a number of linguistic remarks concerning the typology, genesis and etymology of the respective place name.

CIOCÂRLIA (*the lark*) is a tributary of the River Moldoveanu, located in the lower basin of the Olt River and it is 8 km long. The origin of the name is, in this case,

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the proper name *Lark*, formed by conversion from the appellative *lark*. Actually, the water name may come from the name of the bird, but also from the entopic *cioc* (*beak*), meaning mound, a higher hill or hillock, high and sharp hilltop, hill edge.

COCOŞ(U)[1] is a tributary of the Aita river, which is located in the upper basin of the Olt River, in Covasna county, and it is 11 km long.

As far as COCOŞ(U)[2] is concerned, there is a pond or pool of the same name, in the village of Frânceşti, in Vâlcea county. The name was formed through onymization, from the proper name *Cocoşu* (*cook/rooster*), although we must also consider the possibility of the name coming from the homophonous entopic *cocoş*, meaning a high peak that is thinner in the middle.

CORBOAICA is not listed in the Water Cadastre. It is a stream running through the village Mirla, part of Bobicesti, in the county of Olt. The name comes from the toponym *Corboaica* < *corb* (*raven*) + suffix *-oaica*.

DRACU(L) is located in the upper basin of the Olt River, and is 7 km long, and a tributary of the River Tărlung, in Brasov county. The name comes, by metaphorical transfer, from the anthroponym *Dracul* < appellative *drac* (*devil/dragon*).

IZVORUL VACII (Cow's Spring) is located in the middle basin of the Olt River, its length is 5 km, and, along a certain portion, its name is also Clăbucet. The toponym is formed by polarization, based on composition from the entopic *izvor* (*spring*) + noun determiner in the genitive, referring to the name of the animal in question.

LUPA is a stream located in the middle basin of the Olt River, passing through the villages Bengeşti, Albeni, Bolboceşti, Mirosloveni, and Bârzeiu de Gilort. The term comes from the name of the animal, the *wolf* + the feminine ending *-a*. Yet it may also come from a person's name, as we tried to show at the beginning of this section: hydronyms originating in names of animals, most likely come from those very names, because where there is a forest next to a water course there are also animals from the names of which names of water courses may arise directly.

PÂRÂUL CAILOR (the horses' brook) is located in the upper basin of the Olt River and is 6 km long. It is formed by onymization based on metonymy with the entopic *pârâu* (*stream/brook*) + noun determiner in the genitive, referring to the name of the animal in question.

PÂRÂUL CÂINELUI (the dog's brook) is located in the lower basin of the Olt River and is 11 km long. The name is formed by onymization based on metonymy with the entopic *pârâu* (*stream/brook*) + noun determiner in the genitive, referring to the name of the animal in question; the name is attested as early as 1864 (Szathmary).

PÂRÂUL URŞILOR (the bears' brook) is located in the upper basin of the Olt River and is 8 km long. The name is formed by onymization based on metonymy with the entopic *pârâu* (*stream/brook*) + noun determiner in the genitive, referring to the name of the animal in question.

PORUMBACU[1] is a 27 km long river, located in the middle basin of the Olt River, upstream of the confluence with Porumbăcel (or Pârâul Mare "Big Creek").

PORUMBACU[2] is 80 km long, and is located in the middle basin of the river Olt. Its left-side tributary is Lişcov, and its right-side tributary is Şerbota. It runs through the villages of Porumbacu de Sus and Porumbacu de Jos, in Sibiu County.

As far as etymology is concerned, what we can demonstrate is that the term may have been derived by onymization based on conversion from either the appellative *porumbac* "fluture mare de noapte, cu aripile din faţă galbene cu dungi cafenii şi cu cele din spate multicolore" ("big night moth with yellow striped front wings and

multicoloured rear wings") ⁽DLRM, 1958: 645.), the homonymous appellative naming birds with mottled feathers, or the appellative *porumb* (a variant is *porumbel*) < Lat. *palumbus* + suffix *-ac*.

PORUMBĂCEL (or RÂUL MARE "Big River") is located in the middle basin of the Olt River, is 13 km long and runs downstream of Porumbac. The name comes from the appellative *porumbac* + diminutive suffix *-el*.

RACU is a brook whose name is listed in the Water Course Cadastre in its plus-article form (*Racul*). It is located in the upper basin of the Olt River, in the Harhita county, and is 17 km long. Its left-side tributary is Frumoasa; it runs through the following villages: Livezi, Nădejdea, Mihăileni, Văcăreşti. The name comes from the onymization of the appelative *rac* (*crayfish*), but it can also mean "a dam along the bank of a river so that it does not overflow" ("*întăritură la malul unei ape pentru ca aceasta să nu se reverse*").

RAŢA is located in the upper basin of the Olt River, and is 9 km long; a certain portion of it is called *Pârâul Periculos* (Dangerous stream). The name of the river is derived, through metonymy-based onymization, from the appellative *raţa* "duck".

ŞOARECUL is located in the upper basin of the Olt River, and is 12 km long; the main village it crosses is Dăneşti. The name comes from the appellative *şoarec* "mouse", and is very probably calqued on a Hungarian name (cf. oicon. Şoard).

ŞTIUCA is located in the upper basin of the Olt River, and is 6 km long. The name derives, through metonymy-based onymization, from the appellative *ştiuca* "pike".

URSANA is located in the lower basin of the Olt River and is 16 km long. The name may come from the group name Ursani, and also from the anthroponym Ursan, but most likely the name comes directly from the toponym Ursana, which probably denoted a forest where there were bears, and, through transfer, it shifted to the hydronym, as well.

VALEA CAPRELOR (goats' valley) is located in the middle basin of the Olt River and is 7 km long. The name is formed by metonymy-based onymization with the entopic *vale* "valley" + noun determiner in the genitive, referring to the name of the animal in question.

VALEA LUPULUI (Wolf Valley) is located in the middle basin of the Olt River, is 16 km long, and a certain portion of it is called Mărăjdia. The name is formed by metonymy-based onymization with the entopic *vale* "valley" + noun determiner in the genitive, referring to the name of the animal in question.

VALEA OII (Sheep Valley) is located in the lower basin of the Olt River, and is 11 km long; a certain portion of the river is called Cornăţel. The name is formed by metonymy-based onymization with the entopic *vale* "valley" + noun determiner in the genitive, referring to the name of the animal in question.

VIDRUŢA is located in the lower basin of the Olt River, a tributary of the River Lotru in Vâlcea county, and is 5 km long; it receives, as left-side tributaries, Pârâginosu, Mogoşeru and Pietrele Vidruţei, and flows into the Vidra dam lake. The name comes from the toponym *Vidra* + diminutive suffix *-uţa*, while *Vidra* itself comes from the metonymy-based onymization of the appellative *vidra* "otter".

The issue of name transfer in toponymy is extremely difficult, since in many cases there occur such shifts of the name from one object to another. Correctly solving toponymic transfer is only possible through knowledge of the local situation and careful analysis of the information provided by historical and linguistic sources.

In conclusion, we can say that hydronyms, whether simple or compound, are mostly derived on Romanian ground (since they were formed in the Romanian language), although some of the appellatives or anthroponyms from which they were derived are of foreign origin. Based on the study of the names of water courses in the Olt River basin, the old age and the spial role of hydronyms can be proved in the lives of people throughout the history of this land.

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THE ANTITHESIS DEVICE IN ANTIM IVIREANU'S DIDAHII

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Abstract: The present paper proposes an analysis of the antithesis, a figure of speech which frequently occurs in metropolitan Antim's sermons. The analytical approach focuses especially on the role of antithesis in "Didahii", on its possibility to merge with other figures of speech, thus the expressive potential being increased, on the semantic structure and on grammar aspects. A stylistic approach of Ivireanu's texts is necessary, because his work includes elements of originality, incipient forms of literary art which ranges it among the oldest literary pieces in the Romanian culture.

Keywords: role of antithesis, stylistic level, semantic structure, grammatical level.

1. Defined as "a figure of speech which consists in associating certain ideas, images or notions with an opposite meaning meant to emphasize each other in the same sentence or broader context" (Dragomirescu, 1975: 109), antithesis "opposes two objects one against the other, considering them in a common perspective; or it opposes the same object to itself, regarding it in two opposite respects" (Fontanier, 1977: 344).

The antithesis has been largely spread in Greek rhetoric, beginning with the sophists. Behind the speech form, in many periods, there was an expression of an antithetic existential feeling of inner break and tension, such as its frequent use in Baroque and Romanticism. To the latter, the terrestrial and the cosmic existence are reflected in antagonistic pairs: real-ideal, good-evil, material-spiritual, life-dream, earthly-astral etc.

Recent studies on the biblical language have emphasized that the most frequent means of amplifying the message is the concentric parallelism (*parallelismus membrorum*) or the chiasm (arranging the elements in an X-pattern, in an inversed structure like a cross): "As the number of studies dedicated to the chiasm increased, it became obvious that the model is one of the most common and significant rhetoric forms in both Testaments" (Breck, 2005: 8). Numerous studies which confirmed this basic structure in the biblical text have been written: Lichtenstein, 1982; Man, 1984; Breck, 1987. The successive translations of the Hebraic text (*Old Testament*) and the Greek text (*New Testament*) have not always respected the structure of the concentric parallelism, which seems to be specific to the old Hebraic poetry. Thus, the concentric parallelism, which is an inversed parallelism in its essence, enters the more diversified range of the syntactic figures of speech referred to by the syntactic parallelism (*cf.* Mancas, 2005: 32).

The antonymic parallelism involves the logical denial of the meaning of a word by its antonym and the transition from a strictly syntactic structure (*metataxa*) to a figure of reason (*metalogism*), defined as an antithesis (Grupul μ, 1974: 202; cf. Parpală, 1998: 183). In the homiletic literature, the antithetic parallelism seems to be determined by the general configuration of the message which is to be sent: choosing between God and Satan.

The sermon, as a species of homiletic literature, revived the 12 Disciples' teachings, being considered the oldest post-biblical literary species. The antithetic

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structure of the message could be found even in the first manuscript, discovered by Filothei Vrienios in 1056 (Peters, 1981), in which the first part consisted in *The Book of the Two Ways: Life's Way and Death's Way*. The way of life or of salvation consisted in loving God, loving your fellows and avoiding sins. In the way of death, of perdition, there were described more than 20 sins, such as curse, murders, adultery, lusts, lasciviousness, theft etc.

Adopting the sermon type (different from the homilies which had a general addressability), in the Greek tradition (there has been discovered a Georgian manuscript of the old *Didahii*), Antim Ivireanul chooses the direct communication with the people he shepherded "by a profound experience of the meanings that he reveals and by their corresponding application to the life of the community he addresses to" (Lazar, 2005: 122).

By analyzing the texts in Antim's *Didahii*, one can notice that the antithesis is the dominant figure of speech, which structures the message of each sermon in different forms. This fact has been pointed out by specialists:

> Antithesis, a figure of reason typical to Roman oratory, can be found on each page in *Didahii*. To understand its contribution to the progress of the idea, it is necessary to reconsider Antim's particular way of thinkingin oppositions, the way which a pretty developed reasoning creates a succession of antinomies with him. Every verdict is reached after a compulsory rivalry has been solved and each argued thesis always seems to face the difficulty of an antithesis. (Negrici, 1977: 130, 131)

So, the author often uses this figure of speech that, together with the oratorical repetition or the interrogative sentences, represents "the main pillars on which the rhetoric of Antim's discourse is built" (Mazilu, 1987: 184). This fact is justified also by their openly didactic tendency: "The opposite notions or ideas belong to the religious moral and cosmogony system, with rare exceptions" (Negrici, *op.cit.*: 131).

Sacredness and secularism, saints and ordinary mortals are situated on different levels most of the times. Thus, the antithesis in Ivireanu's sermons does not risk the exaggeration reported by Fontanier:

> It is one of the most brilliant figures of speech; but, just because of this reason, it should be used cautiously in the serious topics. Nowhere is it unfit if it is natural, came out just from the nature of the respective topics and if it is based on reason and truth, if it is not too exaggerated, too sophisticatedly organized, when it is not fastidious or ornate. (Fontanier, *op.cit.* : 345)

2. In Antim's sermons, the antithesis often has a characterizing function, being assigned an important role in portraying.

In a sermon made on Palm Sunday, the metropolitan blames harshly and he is even ironic with the duplicity of those who prefer to have two spiritual advisers: a more simple one, in the countryside, to whom they confess their important sins, and another one in town, to whom they tell the more superficial sins, *neguţătorind şi meşterşuguind taina ispovedaniei* (Ivireanu: 95[1]). The tone is bitter, maybe the gestures are threatening and a torrent of critical words flows from the high pulpit. The ordinary periods begin with negation and end up with affirmation, introduced by the adversative *ci* (*ce*), structured symmetrically and having a rhythm created by the breath pauses. The verb in the negative form *nu spunem*, which represents an anaphor, and the adversative conjunction *ce* clearly mark the falsity of the confession, the contradiction between

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[1] In the following examples, only the number of the page from Ivireanu,1972 will be written.

words and facts: *Nu spunem că ţinem balaurul cel cu 7 capete, zavistiia, încuibat în inimile noastre, de ne roade totdeauna ficaţii, ca rugina pre fier şi ca cariul pre lemn, ce zicem că n-am făcut nimănui nici un rău. Nu spunem strâmbătăţile ce facem totdeauna, clevetirile, voile veghiiate, făţăriile, mozaviriile, vânzările şi pârâle ce facem unul altuia, ca să-l surpăm din cinstea lui, ce zicem: am face milă, ce nu ne dă îndemână, că avem nevoi multe şi dări şi avem casă grea şi copilaş ca-n gloată şi oameni mulţi carii să ocrotesc pre lângă noi. [...] (95,96).*

The antithesis has a characterizing function even when the preacher seems to meditate by means of self-inquiring and he points out the fact that fasting must be accompanied by a moral behavior. The conjunctions *iar*, *şi* express a concessive relation. Besides, the symmetry, the anaphor (*ce folos iaste*) together with the rhyme (*bucate/păcate*) and some smart, metaphorical verbal wits (*ce folos iaste a nu bea vin şi a fi beat de veninul mâniei*), determine a sound harmony: *Că ce folos iaste trupul să fie deşărt de bucate, iar sufletul a-l umplea de păcate; ce folos iaste a fi galbeni şi ofilit de post, iar de pizmă şi de urâciune a fi aprins; ce folos iaste a nu bea vin şi a fi beat de veninul mâniei; ce folos iaste a nu mânca carne şi cu hulele a rumpe carnea fraţilor noştri; ce folos iaste a ne conteni de cele ce sânt, uneori slobode şi a face acelia ce nu sânt niciodată, cu vreun mijloc, slobode (39).*

There are numerous examples where there is described a behavior that does not fit the patterns established by church, but a solution, a positive model is offered, as the metropolitan's role is not only to scold, but especially to rectify what is not according to the Christian spirit. Those who represent the model are the biblical characters, most of the times. Humbleness, obedience and submission which the parishioners ought to show to the priest as a guardian of Christian laws, are promoted. Even the temporal markers (*acum*) or the alternation of tenses (past/present) support the antithesis, as a moral degradation of the world due to moving away from God is suggested: *Deci Ioachim şi Ana, fiind sterpi, s-au întâmplat într-o sărbătoare mare ce avea jidovii, prin neştiinţă şi făr` de nici un vicleşug, ca nişte oameni bogaţ şi de neam împărătesc ce era, au adus darurile lor mai nainte decât alţii la beserică. Şi, văzându-i preotul, atâta i-au înfruntat şi i-au dojenit, cât i-au scos din beserică cu mare ruşine şi cu multă urgie i-au gonit, împreună cu darurile ce adusese. (Oare ce jale şi scârbă socotiţi că vor fi luat în inima lor nişte oameni mari ca aceia?). Iară ei, blagosloviţii, au priimit înfruntarea şi urgia preotului cu multă cucerie şi plecându-ş capetele, să ducea plângând cu amar la casa lor, nezicând nimic, nimănui. Iară acum să nu carea cumva să îndrăznească preotul, sau arhiereul, să înfrunteze pre cineva, nu pentru căci nu are coconi, ci pentru căci face fărădelegi şi strâmbătăţ, că apoi iaste vinovat morţii. Iară măcar că avea Ioachim şi Anna multă jale în inima lor, pentru urăciunea şi hula ce avea de cătră toţ pentru stârpiciunea lor, iară de pururea să ruga, cu lacrămi, dintru adâncul inimii lor, stăpânului firii, ca să facă milă cu ei, să le dezlege sterpiciunea şi să le dăruiască roadă pântecului lor; nu doară pentru ca să le rămâie după moartea lor feciori să-i pomenească, după cum pohtesc oamenii aceşti de acum, sau să le moştenească moşiile şi averea, ce numai cu făgăduială ca aceia ca, de vor naşte vreun prunc, au parte bărbătească, au parte femeiască, să-l închine lui Dumnezeu" (43, 44).*

Sometimes, the antithesis occurs in paragraphs where language has a persuasive function, marking the discrepancy between the advice, the urge, even the orders received by Christians, and the blamable behavior of some of them. Jesus himself appears as an adviser, but even He is not always listened to. In the following example, the elements of the enumeration are almost synonyms, which increases the effect and the contradiction between the urge and the moral behavior is more obvious: *Hristos*

zice: «De pe aceasta vor cunoaşte toţ că-mi sânteţi ucenici, de veţ avea dragoste între voi», iar noi ne pizmuim, ne zavistuim, ne pohtim rău unul altuia şi mijlocim în tot chipul să ne păgubim unul pre altul, nu numai de avere, ci mai vârtos de cinste (81).

Where there is selfishness, definitely there is no room for love. In Schopenhauer's philosophical system, selfishness, as a result of the blind will of living, is the core of evil in man. The human being manages to get temporarily free from the tyranny of selfishness only by means of aesthetic contemplation. Through perfection, art transposes man, as long as he is enchanted by it, in an impersonal world, the world of ideal fiction, annihilating his selfishness. Church offers man another way through which he might get free from selfishness and this is faith.

In Ivireanu's sermons, antithesis often illustrates the relation heaven-earth, specific to the religious discourse. With *Cuvânt de învăţătură asupra omului mort* the situation is the same. The adverbs of place *aici/acolo* mark the two coordinates clearly and the antithesis is also based on certain pairs of antonyms, on antithetic phrases: *scârbă/bucurie, stricăciune/nestricăciune, oraşul lacrămilor/locul veseliei, turburarea vieţii/adăpostirea cea lină, patimile Eghipetului/pământul cel fericit al făgăduinţei, robiia lumii / mântuirea ceriului.* In a Christian perspective *naşterea iaste începutul durerilor, iar moartea iaste începutul vieţii cei fericite* (190): *Şi de vreme ce aici, după adormirea cea firească, să întoarce iar omul la osteneli, la scârbe, la supărări, la patemi, acolo, după adormirea cea de pe urmă, care o numim noi a morţii, trece din scârbă la bucurie, din stricăciune întru nestricăciune, din oraşul lacrămilor la locul veseliei, din turburarea vieţii la adăpostirea cea lină a mântuirii, din patimile Eghipetului în pământul cel fericit al făgăduinţei, din robiia lumii la mântuirea ceriului, din petrecaniia omenească, în ceata fericiţilor îngeri. Şi ce altă norocire iaste mai mare, decât aceasta? Ce altă adormire mai dorită, decât adormirea morţii? Drept aceia zice şi Duhul Sfânt la «Eclisiastul», în 7 capete:«Mai bună e zioa morţii, decât zioa naşterii, că naşterea iaste începutul durerilor, iar moartea iaste începutul vieţii cei fericite» (190).*

The material/spiritual (body/soul) relation is described by the metropolitan considering the theological opinion dominant in that period. The superiority of the soul over the body consists, first of all, in the immortality of the former, opposed to the transiency of the latter, which goes back to the earth it was created from: *Drept aceia, mare folos şi mare dar şi milostivnică vindecare s-au dat omului de la Dumnezeu, ca să moară şi să strice acest trup al păcatului şi să înviiaze la înviiarea cea de obşte alt trup, duhovnicesc, făr` de stricăciune şi făr` de moarte* (224).

The ephemeral-eternal antithesis is sometimes explicit, sometimes subtly suggested, so the author proves his ability to assign a poetic function to language. Everything belonging to secularity is transient, but everything in the sacredness area is eternal: *Aceasta astăzi să mută de pre pământ în ceriu; lasă întristăciunea şi să duce la bucurie, lasă cele de jos şi priimeşte cele de sus; lasă cele stricăcioase şi câştigă cele nemuritoare şi vecinice* (20); *că îngerii sânt stele, iar omul iaste putrejune* (124).

3. At the stylistic level, the antithesis could be combined with other figures of speech, so its expressivity enhances. Sometimes it occurs inside an extended enumeration and its two parts represent a direct and an indirect object. For example, in *Învăţătură asupra pocăinţii* there are enumerated seven major sins, as well as the effects that repentance would have on man: *Deci aceste păcate sunt cele 7 vremi carele să cuvine să le schimbe acela ce va vrea să se pocăiască cu adevărat, adecă să prefacă trufiia în smerenie, iubirea de argint în milostenie, păcatul cel trupesc în curăţenie,*

zavistiia în dragoste, lăcomia în post, mâniia în blândeţe şi lenea în rugăciune şi într-alte fapte bune (219).

After this fragment, two enumerations form an antithesis inside a paradigm comparison, built up with some correlative conjunctional phrases: *Şi precum când făcea aceste păcate să bucura, să desfăta şi râdea, aşa şi când să pocăiaşte să cuvine să se mâhnească, să suspine şi să plângă, pentru ca să facă premeneală vremilor şi să se arate prefacerea adevărată* (220).

In other situations, the antithesis is included in a metaphorical construction and it is based on the opposition light-darkness, two symbols with profound significances in theological field. In Ivireanu's discourse, light is the divinity's attribute, while darkness defines the human level: *Aşijderea şi părinţii noştri cei de demult, întorcându-ş ochii spre lumina cea adevărată, spre domnul nostru Iisus Hristos (care cu lumina sa umbra şi întunerecul lumii aceştia l-au stricat) cu smerenie-ş tindea mânile sale*(111)*; să luminezi ochii sufletelor noastre cei întunecaţ, cu lumina cunoştinţii tale*(83);*pentru ca să răsipească cu strălucirea minunilor şi cu lumina învăţăturii norii cei întunecaţ ai înşălăciunii*(57)*; gonind cu lumina dumnezeeştilor cuvinte, întunerecul necredinţei*(58).

There are also examples where the components of the antithesis represent two epithets: *«dară eu cum voiu să mă ating de sfântul tău creştet, cu mâini păcătoase?»* (57) John the Baptist asks Christ.

The antithesis can also participate in building an antiphrasis. In most of the sermons the orator gets *captatio benevolentiae* by a kind of false modesty. Such an attitude is not surprising, as in the monks' and priests' behavior code *humbleness* is usual and its effect is to make the audience be on preacher's side. Thus, the metropolitan declares himself *un om mic şi smerit*, suitable for shepherding *o mică turmă*, but who was assigned *o turmă mare şi înaltă*. As that period was unsettled, the obedience to the church and to the bishop needed to be compulsory. The rhetoric ample period is based on these antitheses (*mic/mare*; *smerit/înalt*), qualifying adjectives repeated in certain climaxes, arranged by the coordinating conjunctions *şi* and by the adversative *ci* (*nici*), which determines the rhythm and the symmetry:*Pentru aceia dară nu iaste minune, iubiţii miei ascultători şi cinstiţ şi de bun neam boiari, de m-au rânduit pre mine Dumnezeu şi m-au pus, om mic şi smerit fiind, păstor mic, la mică turmă, la dumneavoastră, pre carii eu nu vă am, nici vă ţiu turmă mică, ci mare şi înaltă; mare pentru buna închinăciune şi dreapta credinţă care o păziţ curată şi nespurcată, fiind încungiuraţi şi îngrădiţi între hotarăle celor striini de fel şi împresuraţi de atâtea nevoi şi scârbe ce vin totdeauna, neîncetat, de la cei ce stăpânesc pământul acesta, înaltă pentru buna ascultare şi supunerea care arătaţi de-a pururea cătră beserică şi cătră arhiereu* (6).

With an extraordinary ability, with shrewdness, we could say, Antim explains the circumstances under which his *turma*, could be considered *mare şi înaltă*, using the device of *epanodos*. The fact that not all his parishioners worth being called like that comes out from other sermons where the critical accents are dominant.

The antithesis is repeated in the next period, in a better marked crescendo, accomplished in symmetrical positions, up to the number of syllables and stresses. The hyperbole (*spurcăciunile şi fărădelegile mele, carele sunt mai multe decât perii capului mieu şi decât năsipul mării*) amplifies the humbleness, but, this time, the metropolitan places himself in a inferiority position as compared to divinity, which is much more credible: *şi măcar că eu am fost mai mic şi mai netrebnic decât toţi, precum au fost şi David mai mic între fraţi în casa tatâne-său, dară Dumnezeu n-au căutat la micşorarea şi netrebniciia mea, nu s-a uitat la sărăcia şi streinătatea mea, n-au socotit prostiia şi*

neştiinţa mea, ci au căutat la bogăţiia şi noianul bunătăţii sale şi au acoperit de cătră oameni toate spurcăciunile şi fărădelegile mele, carele sânt mai multe decât perii capului mieu şi decât năsipul mării şi m-au înălţat, nevrednic fiind, la această stepenă şi mare vrednicie a arhieriei (6).

The antithesis can also serve to form the *epanodos*, a repetition figure of speech which presupposes a detailed, comprehensive repetition of each of the members of a multiple sentence part. Antim enjoys argumentation, carefully building up reasoning meant to argue the formulated thesis, explaining skillfully and patiently. The antithesis is successfully developed in formulating certain definitions: *Şi iaste nădejdia de 2 feliuri: una bună şi alta rea. Bună iaste aceia când nădăjduiaşte cineva la Dumnezeu să se mântuiască, sau alt bine ce va să petreacă, că nici osteneşte, nici cheltuieşte nimic, cum zice David, că :«Cel ce nădăjduiaşte spre Dumnezeu mila îl va încungiura». Rea iaste aceia când nădăjduiaşte cineva la om să-i facă vreun bine, sau vreo îndemână la lucrurile ceste trecătoare ale lumii, care nădejde iaste mincinoasă şi deşartă, cum zice iarăşi David:«Nu vă năjduiţ pre boiari, pre fiii oamenilor, la care nu iaste mântuire.»* (24).

Sometimes the antithesis participates in achieving the apostrophe. For example, in *Cuvânt de învăţătură la preobrejeniia domnului nostru Iisus Hristos*, the orator, experiencing a powerful feeling, addresses to the audience by criticizing them severely because they listen to those who do not fear God, instead of listening to God. The guilt seems to be a collective one, as the verbs are used in the first person plural (*nu vom, ascultăm*), which includes also the speaker, but it is obvious who are the real persons whose the criticism is addressed to. This strategy is not unusual in the religious discourse and its purpose is to diminish the criticism. The preacher does not aim to humiliate his audience, but to educate them in a Christian spirit, to move them and make them follow the given advice: *Pre Dumnezeu nu vom să-l ascultăm la cele ce ne învaţă să facem, pentru binele şi folosul nostru cel sufletesc, ce ne par, învăţăturile lui, grele şi rele şi pentru aceia nu-l cinstim, ca când ni-ar fi vrăjmaş de moarte. Iar pre oamenii cei ce nu să tem de Dumnezeu, nici să ruşinează de feţele omeneşti îi ascultăm la cele ce ne învaţă să le facem, spre pierzarea sufletelor noastre şi spre necinstea noastră şi spre a ne cleveti toţ şi a ne belstema pentru nedreptăţile ce facem* (81).

In Ivireanu's sermons there can be also identified fragments where the antithesis combines with paradigm comparison: *că precum sânt păzitori, celor ce postesc, sfinţii îngeri şi-i feresc de toate primejdiile, aşa sânt şi celor ce nu postesc păzitori, dracii şi-i îndeamnă la multe păcate* (101); *pentru că aceastaşi Dumnezeu, precum iaste înfricoşat şi groaznic, aşa iaste de blând şi de smerit. Că n-au vrut neamul omenesc cu groază şi cu înfricoşare să-l întoarcă de la rătăcire, ci cu blândeţe şi cu faceri de bine* (106).

Symmetry, a figure of speech based on internal harmony, combined with antithesis, often occurs in the old prose, especially in the oratorical type. These two figures of speech sometimes combine because of the compositional or ideational necessity of associating the oppositions with the similarities in a harmonious and well-balanced whole. The human being himself, as well as the cosmos, integrates both the opposite aspects and those in harmony due to their similarities.

The examples of antithetic symmetries meant to interrupt the discourse monotony are numerous in Ivireanu's sermons. Here are some more, different from those which have already been quoted: *că pentru omul, adecă pentru Adam am eşit din raiu şi pentru omul iară, adecă pentru Hristos, am întrat în raiu*(99); *şi pre cei păcătoşi îi va arunca în matca focului celui nestins, iar pre cei drepţi îi va aduna la împărăţiia*

sa cea vecinică(128); *Acesta iaste sfârşitul tainelor celor vechi şi începutul tainelor celor noao*(32); *şi nu în scaun nalt, împărătesc, ci în scaun scund şi prost*(117).

The author seldom reaches a chiasm which consists in inversed repetition of two syntactic functions, in other words, in the succession of two lexically different phrases, where the second repeats the same syntactic functions in the first one, but in an inversed order: *Ce folos iaste a fi galbeni şi ofilit de post, iară de pizmă şi de urâciune a fi aprins* (39).

The antithetic symmetry can also generate verbal wits, rhymes: *au agonisit prin smerenie cele înalte şi prin sărăcie cele bogate* (51); *şi pentru puţin câştig vor să piarză o avuţie* (51); *Că ce folos iaste trupul să fie deşărt de bucate, iar sufletul a-l umplea de păcate* (39); *Puţin au ostenit, adevărat, iară mare plată au luat; În scurtă vreme au fost în scârbe, iară în vreme nesfârşită să vor bucura* (79); *«şi acela ce va crede şi să va boteza, să va spăşi; iar cel ce nu va crede, să va osândi.»* (47).

4. If we consider the semantic structure, the antithesis can express a concrete or an abstract object. The so far analysis shows that two types of antithesis are dominant in Antim's discourses. When the components of the antithesis express a concrete object the descriptive antithesis, frequent in portrait or in parallel, occurs. When the components of the antithesis express an abstract object, the figure of speech may appear as a word-play whose synthesis often concentrates in an aphoristic construction, in a subtle and witty phrase: *ce folos iaste a nu bea vin şi a fi beat de veninul mâniei, ce folos iaste a nu conteni de cele ce sânt uneori slobode şi a face acelia ce nu sânt niciodată, cu vreun mijloc slobode* (39).

Another aspect that should be pointed out is that the components of the antithesis represent conflicting elements casually integrated in the same object (*Şi iaste nădejdia de 2 feliuri: una bună şi alta rea*-24) or in two objects (*căci că îngerul au greşit de bună voia sa, iară omul au greşit dintru înşălăciune*-124).

5. At the grammatical level, in a morphological perspective, the elements of the antithesis may be: **nouns** (*lasă întristăciunea şi să duce la bucurie"* -20; *"şi s-au stins de tot lumina zilei între întunerecul nopţii*-52); **verbs** (*de o parte o rădică spre ceriu, de altă parte o pogoară la iad*-157; *acum pohteşte un lucru şi acum îl uraşte, acum iubeşte şi acum vrăjmăşuiaşte*-219); **pronouns** (*nimic nu iaste de jale sau de întristăciune ci toate de bucurie şi de desfătare*-12; *Iară nu unul să se roage şi altul nici să gândească; unul să plângă şi altul să râză; unul să se întristeze şi altul să se bucure.*-163); **adjectives** (*«dară eu cum voiu să mă ating de sfântul tău creştet, cu mâini păcătoas?»*-67; *lasă cele stricăcioase şi câştigă cele nemuritoare şi vecinice*-20); **adjectival phrases** (*lasă cele de jos şi priimeşte cele de sus*-20; *Şi să fie ispovedaniia noastră cu nădejde bună cum că ne va erta Dumnezeu, iară nu cu deznădăjduire, precum au făcut Cain*-36); **adverbs** (*acum să preface spre bine şi acum să schimbă spre rău*-218); **adverbial phrases** (*întru cinstea lui am a zice(…)nu după cum să cuvine, ci după putinţă*-84); **verb and noun** (*pre acest prunc, carele au sărăcit de voia lui, a căruia bogăţie nu să poate spune*-31; *întristăciunea lumii au veselit-o*-195; **adjective and verb** (*aşa îi iaste pururi din fire, când să fie lină şi când să se turbure*-157) etc.

The grammatical elements that separate the two parts of the antithesis might also be grammatical connectors: **conjunctions** (*Cu fapte bune să face omul lăudat şi sfânt, iară nu cu fapte rele*-53; *că îngerii sânt stele, iar omul iaste putrejune*-124; *nimic nu iaste de jale sau de întristăciune, ci toate de bucurie şi de desfătare*-12; *Nu să cuvine cinstea şi lauda numai oamenilor celor mari şi bogaţ, că sânt vrednici acestui dar şi cei mici şi smeriţ. Că măcar că cei mari strălucesc cu hainele cele de mult preţ şi cei mici n-au cu ce să-ş acopere trupul; cei mari să odihnesc pe aşternuturi moi şi frumoase şi*

cei mici să culcă pe pământul gol şi pe pae; aceia însoţiţ cu mulţime de slugi, iar aceştea lipsiţ, pustii şi de ajutoriu şi de priiateni; aceia între răsfăţări şi între bogăţii şi aceştea între primejdii şi între întristăciuni.-164; spuind cu îndrăzneală şi făr` de nici o temere, toate câte am făcut(…)de voe sau făr` de voe, prin ştiinţă sau prin neştiinţă-99); **prepositions** (*şi s-au stins de tot lumina zilei între întunerecul nopţii-52; ca să împreune cele vechi cu cele noao, cele cereşti cu cele pământeşti, cele de jos cu cele de sus-31; de la mic până la mare -8; de pre pământ în ceriu-20; adecă să prefacă trufiia în smerenie, iubirea de argint în milostenie, păcatul cel trupesc în curăţenie, zavistiia în dragoste, lăcomiia în post, mâniia în blândeţe şi lenea în rugăciune şi într-alte fapte bune-219);* **correlative elements such as** *şi precum...aşa şi, nu cu...ci cu, acum...şi acum, când...şi când, şi când... atunce* etc.(*Şi precum când făcea aceste păcate să bucura, să dăsfăta şi râdea, aşa şi când să pocăiaşte să cuvine să se mâhnească, să suspine şi să plângă, pentru ca să facă premeneală vremilor şi să se arate prefacerea adevărată.-220; Drept aceia, întru cinstea lui am a zice, înaintea dragostei voastre puţine cuvinte, nu cu obrăznicie, ci cu multă cucerie; nu cu vorbe ritoriceşti şi alcătuite, ci cuvinte smerite şi prostatece; nu după cum să cuvine, ci după putinţă.-84; Omul, precum are inima iscusită, aşa o are şi mult pohtitoare şi pe neplăcere; nu iaste pururea întru o stare: acum să preface spre bine şi acum să schimbă spre rău, acum pohteşte un lucru şi acum îl uraşte, acum iubeşte şi acum vrăjmăşuiaşte.-218, 219; aşa îi iaste pururea din fire, când să fie lină şi când să se turbure-157; şi când slăbeşte cu postul omul cel din afară, atunce cel din lăuntru să întăreşte-218)* etc.

6. The analytical approach pointed out the fundamental role of antithesis in Antim's sermons: it participates in creating some moral, psychological portraits; it contributes to illustrate the material-spiritual, body-soul, ephemeral-eternal relations. On the stylistic level, there has been identified a series of figures of speech (enumeration, metaphor, epithet, antiphrasis, *epanodos*, parallel, apostrophe, comparison, symmetry) with which the antithesis could combine, which leads to an increased language expressiveness. Considering antithesis a frequent figure of speech in the Baroque literature, Antim Ivireanu is remarkable also due to a fundamental approach to the biblical imagery.

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A FEW FACTS ABOUT ROMANIAN INTERJECTIONS

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Abstract: During the past hundred years, Romanian interjections have received a wide variety of definitions and have been analysed according to various criteria. The aim of this paper is to examine the manner in which they have been treated by grammarians, included in dictionaries by lexicographers and used by novelists and poets in their work.
Keywords: Romanian interjections; classification of interjections.

1. Introduction

The interjection is a part of speech which has been mostly neglected - and that is because, unlike verbs, nouns, pronouns, etc., it is not generally required so as to make the meaning of a sentence clear. So far it has been defined in a multitude of ways. In general, interjections have either been analysed together with onomatopoeias, being the object of a special study or of a chapter in a grammar, or they have received a brief mention or even worse, they have been completely ignored.

The aim of this paper is to attempt to provide a possible definition of interjections as clearly distinct from onomatopoeias, as well as a classification of Romanian interjections according to their semantic and pragmatic use.

2. Definition of Interjections

The definitions provided for interjections have so far included to a large extent onomatopoeias and have treated interjections as words, parts of speech or even sentences "Characteristic for the majority of interjections and onomatopoeias is their huge capacity of being transposed: the interjection Vai! for instance has a monosyllabic structure but can also function as a morpheme which can be reduplicated when it expresses a more intense feeling, at the same time being an exclamatory word (appearing in every Romanian dictionary); it can be part of some communication as well, from which it can be isolated by breaks (vai! a căzut…), yet it can forge a syntactic relationship in the context, becoming a real part of speech (predicate: vai de cei învinşi) or it can be the equivalent, all by itself of a sentence or a complex sentence (impossible to analyse)" (Coteanu, 1974: 319)

In other words, the difficulty of providing a definition for the interjection arises from its very nature, an aspect that emphasizes the implicit difficulty of identification and classification of the units that belong to this class, as well as the difficulty of making up an inventory as complete as possible, bearing in mind the fact that interjections are specific to the oral style, being frequently omitted from writing.

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By dissociating interjections from onomatopoeias, the following definition can be provided: Interjections are invariable structures, characterized by the existence of numerous phonetic variations and particularities, which can be classified according to several criteria: formally, according to their origin and etymology, their sound complex and their structure.

From a semantic and pragmatic point of view there have been a number of different classifications. The most thorough are those that can be found in *Gramatica Limbii Române* (1963), C. Dominte (1971) and A. Minuţ (1999). *Gramatica Limbii Române* classifies interjections according to their "meaning" in interjections that express physical states and moods and interjections that express will and desire. C. Dominte classifies them "from the point of view of their referent" into interjections that express sensations, affection and emotion, impulses of will and communication between man and domestic animals.

A. Minuţ (1999:165) notes that, when identifying interjections according to the semantic criterion, these "together with pronouns, numerals, pronominal adverbs - convey semantic information indirectly (by means of the elements they replace) thus belonging to the group of substitutes" and forming a heterogeneous group which can be subdivided into: the subclass of interjections that substitute semantic information in a sentence/complex sentence, by means of which physical or mental states, attitudes, acts of will or manner of address *(a! ah! ei! pis-pis! bă! măi!)* are conveyed and the subclass of interjections that substitutes semantic information from a part of speech (verbs): *bâz! sfor!* (to buzz, to snore) - in particular onomatopoeia.

3. Classification of interjections from a semantic and pragmatic point of view

In this paper interjections have been classified from a semantic and pragmatic point of view in four general categories: interjections that express sensations, interjections that express feelings and emotions, interjections that express attitudes and interjections that express will and volition. A detailed classification of interjections from a semantic and pragmatic point of view will be given, together with a rich inventory of examples from the works of Romanian writers that have used interjections in order to lend colour, orality, verisimilitude to the speech of their characters and to express a range of sensations, emotions, attitudes or acts of volition.

3.1 Interjections that express sensations
a) physical pain: *ah! ai! auleu! au! iai! pfi! pfu! uf! valeu!*
> *A ... leu! destul! Nu mai chiui!* (Creangă, 1967: 41)
> Catindatul (pune mâna pe sticlă, o scoate şi o aruncă jos): *Pfu! Frige!* (Caragiale, 1973b: 239)
> - *Au!* Începu să-şi sugă, plină de mânie, încheietura îndurerată. (Teodoreanu, 1967: 50)

b) effort, cold, exhaustion: *bâr! brr! bruh! hâc! uf! Vai!*
> Iordache (vine suflând la masa din stînga): *Uf! Am asudat ...* (Caragiale, 1973b: 266)
> - *Nu mai pot! Uf! Nu mai pot!* (Teodoreanu, 1967: 105)
> *Bruh! mi-i frig.* (M.Eminescu, 1933: 31)

3.2 Interjections that express feelings and emotions:
3.2.1. Positive feelings and emotions:
a) joy and cheerfulness: *ah! a-iuiu! au! chiu! ci! ciu! ehei! evrica! haihui! hei! hura! i! iha! iu! no! oi! pechi! phi! prihuhu! ţ!! uiuiu! ui! vah! vai!*
> *De bun îi bun, cum nu, rosti foarte vesel bătrânul. He-he! e foarte bun!*

(Sadoveanu, 1945: 105)

- *Ah, câtă bucurie îmi faci, Saşo!* (Zamfirescu, 1976: 135)

b) enthusiasm: *a! alelei! o! of! prihuhu! ura! ui! vah! vai! valeu!*

Hura ... să mergem la mitropolie, fraţilor, să salutăm pe măria sa! (Filimon, 1978: 288)

c) amazement: *a! aba! abo! ai! aoleu! aolică! au! bre! da! de! e! ei! ha! hă! hei! i! iacă! iete! iha! îra! lic! lilii! mache! măi! măre! măricică! ni! no! o! of! oho! oi! pechi! pfi! pfui! phi! phi-ha! piha! popâc! ptiu! puc! tea! tfu! ti! tulai! tiu! ţ! tţ! u! uliuliu! ui! vah! vai! valeu!*

Măi! ziceau vecinele lui Păcală, *ce lucru să mai fie şi ăsta? Viţeaua asta le întrece pe toate!* (Slavici, 1973: 148)

A, ştrengăriţo! de-astea mi-ai fost dumneata! (Zamfirescu, 1976: 135)

- *Vai, vecine, ce compliment!* (Zamfirescu, 1976: 91)

Nae (d-abia întorcîndu-se): *Ei, na! de unde ţi-a mai venit ş-asta-n cap?* (Caragiale, 1973b: 247)

d) contentment, satisfaction: *a! aha! bre! e! ha! hei! i! o! oi! ţ! phi!*

Aha! ... vezi dumneata, Mitrofano; câteodată tot e bun la ceva capul! (Sadoveanu, 1977b: 4)

- *Bree! da' zdravăn joc!* (Filimon, 1978: 106)

e) pleasure: *a! ei! hei! o! phi! ţ! ui! vah! vai! valeu!*

Trahanache: (...) *Ei! asta mi-a plăcut!* (Caragiale, 1973d: 133)

f) surprise (pleasant): *a! aba! abo! ai! aoleu! aolică! au! bre! da! de! e! ei! ha! hă! hei! i! iacă! iete! iha! îra! lic! lilii! mache! măi! măre! măricică! ni! no! o! of! oho! oi! pechi! pfi! pfui! phi! phi-ha! piha! popâc! ptiu! puc! tea! tfu! ti! tulai! tiu! ţ! tţ! u! uliuliu! ui! vah! vai! valeu!*

Ptiu, să nu fie de deochi! că frumoasă mai eşti! (Zamfirescu 1976: pag.24)

g) relief: *ah! of! uf!*

Of! Bine c-am scăpat !(Teodoreanu, 1967: 134)

3.2.2. Negative feelings and emotions:

a) suffering and despair: *ah! ai! ait! aoleu! aolică! hăi! iai! o! of! oi! ui! vah! vai! văleu! vur!*

- *Of! frate Costeo, amară mi-i inima!* (Sadoveanu, 1977b: 99)

- *Vai de mine şi de mine, bărbate, ce-am păţit!* (Creangă, 1967: 87)

b) sadness, discouragement: *aoleo! de! eh! ei! o! of! oi! mă! măre! valeu!*

- *Of, mămucă, of! Mai bine taci şi lasă-l în plata lui Dumnezeu!* (Creangă, 1967: 20)

c) disappointment: *bre! eh! na! tii! ui! vah! vai! valeu!*

Şi cutezaţi voi să numiţi nimicuri cheltuiala cuniei, (...)? Bree! Da' proşti mai sunteţi! (Filimon, 1978: 119)

Pampon: *Tii! păcat!* (Caragiale, 1973b: 305)

d) disgust: *bâr! brr! of! o! pfu! pfui! phea! phi! piha! ptiu! puah! puc! uf!*

- *Ptiu, drace! iaca în ce încurcătură am intrat!* (Creangă, 1967: 100)

e) anger: *da! huo! o! ti! tulai!*

Şi cu toate acestea ei tot nu sunt mulţumiţi. O! de trei ori afurisiţi agarieni! O! neam nelegiui (Filimon, 1978: 95)

f) bitterness : *ăra! eh! îra! ii! mă! na! of! oi! tea! ti! uf! ui! vah! vai! valeu!*

Chiriac: ... *Tii! nu scapă el din gheara mea nici mort!* (Caragiale, 1973c: 59)

- *Mă! da' al dracului cucoş i-aista !* (Creangă, 1967: 25)

- *Iii! păcat ... Cum?* (Caragiale, 1973c: 14)

g) discontentment: *o! oi! pfu! piha! popîc! ţ!*

Ţ! Asta nu-mi place. (Sadoveanu, 1977a: .200)

h) boredom: *aida-de! e! ii! phi! phi-ha! uf!*

        - *Uf!* ... *N-am hârtie!* răspunse scurt doamna Deleanu, închizând cutia cu hârtia de scrisori. (Teodoreanu, 1967: 53)

        Ipingescu: *Aida de! Coana Veta! Mie-mi spui? n-o ştiu eu?* (Caragiale, 1973c: 9)

i) regret: *ah! ait! alei! ehei! hai! hăi! hei! ii! iha! măre! no! o! of! oi! tiu! u! uf! ui! vah! vai! valeu! Vur!*

        Alei! oameni buni, zise cucoana, înfiorându-se; păcat, sărmanul, să moară ca un câne, fără de lege! (Creangă, 1967: 290)

        Aoleo şi vai de mine, ce-o să mă fac făr de tine! (Teodorescu, 1885: 303)

j) unpleasant surprise: *a! ăra! hait! hodoronc-tronc! hop! na! vai!*

        - *Vai! vai!* se tânguia mama. (...) *Cum îndrăzneşti, răule, a vorbi astfel cu neneaca ta?* (Sadoveanu, 1977a: 145)

k) fear: *ai! aoleu! aolică! brr! carnaxi! hait! iu! îracan! lilii! mache! măi! o! tulai!*

        Zoe (tresărind): *Ai! Ghiţă! iar m-ai speriat* ...(Caragiale, 1973b: 204)

        - *Îracan de mine!* - *Te-ai speriat, Profiro?* (Teodoreanu, 1967: 145)

3.3 Interjections that express attitudes:

a) admiration: *a! bre! e! ehei! hai! halal! hei! i! măi! măre! ni! o! of! oi! pechi! phi-ha! piha! tfu! ti! turliu! uliuliu! ui! vah! Vai!*

        - *Măi, da mîndră ai fost nene! ... să te uiţi în razele soarelui şi la ea ba;* (Stăncescu, 1970: 199)

        Bre, bre! Da frumoasă mai eşti! (Teodoreanu, 1967: 93)

b) threat: *ai! ei! alelei! ghidi! tii!*

        Miţa (aparte): *Să fie Nae? A! ce răzbunare ar fi!* (Caragiale, 1973b: 239)

        ... *ghidi! ghidi! ghiduşi ce eşti! Aici mi-ai fost? Ia vină-ncoace la nănăşelul, să te pupe el!* (Creangă, 1967: 17)

c) approval: *aferim! amin! avalim! aleluia! bis! bravissimo! bravo! halal! helbet! işala! îi! Ura!*

        - *Aferim!* aplaudă Herr Direktor.(Teodoreanu, 1967: 141)

        - *Ura! Uraaa! Trăiască cuconu-Andrieş* ...(Sadoveanu, 1945: 69)

d) disapproval: *a! de! i! na! o! pfi! phi! tţ! ţ!*

        A! A! e foarte scump; nu iau nimic! exclamă greaca. (Filimon, 1978: 158)

e) contempt: *ama! eh! huo! peh! pfu! pfui! phea! ptiu! puc! zexe!*

        Ama cap şi la banul! Mai deunăzi nu voi să dea pe fie-să după postelnicul Andronache (...) şi acum o dă slugii acelui boier! (Filimon, 1978: 135)

        Pfuuu! izbucni Olguţa. (Teodoreanu, 1967: 10)

f) hesitation: *de! hă! hm! măi! măre! oho!*

        - *Hm?* consultă doamna Deleanu pe domnul Deleanu. (Teodoreanu, 1967: 128)

g) irritation: *a! da! e! hei! huo! iacă! mă! na! o! tţ! u!*

        - *Tţ! Spune ce ai de spus?* reîncepu doamna Deleanu, ... *Olguţa, nu mă scoate din sărite*...(Teodoreanu, 1967: 49)

h) doubt, mistrust: *ai! de! hă! hm! mache! măi! măre! măricică! oho!*

        Brînzovenescu (cu îndoială): *Să fie trădare la mijloc? ai?* (Caragiale, 1973d: 118)

        De, maică, cum să-l iei tu de bărbat p-ăla, că nimeni nu ştie cine e? (Stăncescu, 1970: 247)

i) indignation: *e! hei! hm! mache! măi! na! o! oi! pfi! tţ! ţ!*

        He! d-apoi pentru atâta mi-am lăsat eu actele şi scrisorile? Crezi c-aşa merge treaba? (Sadoveanu, 1975: 50)

j) resignation: *de! ei! of!*

- *Ei, măi băiete, când i-i dat omului să scape, scapă din toate ... Parcă dacă-i foc şi moarte*

acuma în ţară, ce putem face? (Sadoveanu, 1977b: 53)

3.4 Interjections that express acts of will

a) an order or command

    - to start an action *aba!* (attention); *ches!* (beheading a prisoner); *hai! haide!* (come here); *marş!* (departure of a military unit); *sabaia!* (to fall on somebody); *sictir! şchiava! tiva!* (leave); *maşir! paşol! stupai!* (leave); *cit! mucles! oxo! rui! pst! st! ş! şt! şut! tacota! ţist! ţuchi!* (silence); *meclez! mucles!* (keeping a secret/silence); *mola!* (start- on ship);

        Haid'! dă-te la o parte! adăogă şi se plecă spre buzdugan, ca să-l ridice. (Slavici, 1973: 212)

        Leonida (oprind-o): *St!* nu deschide o dată cu capul! (Caragiale, 1973a: 93)

    - to stop an action: *ho! holgoş!* (that's enough, stop it); *raşta!* (enough); *halt! holt! rut! stop! ture!* (stop);

    Ho-ho-ho! măi zănaticilor, zise el dându-se în lături niţel, *ce, toţi odată?* (Stăncescu, 1970: 113)

b) a warning: *aoleo!; bâia!* (fire!); *bibi! ţui!* (watch out); *pas!* (at card games); *stop! şest!* (watch out); *ţura!* (there's the wolf); *zexe!* (watch out, danger);

        - *Oleo!* ... Să nu mă facă, că-i vând şi cenuşa din vatră. (Zamfirescu, 1976: 107)

c) address

- addressing somebody directly: *alo! ia! iacă! ian! iată! inga! ioite! ni! no! pst! şuntai! ţura! pardon!*

        Farfuridi (lui Trahanache): *Iacă* trădarea! (Caragiale, 1973d: 160)

        - *Ia, ascultaţi, boieri!*(Filimon, 1978: 105)

        "*Pardon, domnule - zic - n-am de-a face cu dumneata ...*(Caragiale, 1973c: 31)

-congratulations: *aferim! avalim! bravissimo! bravo! halal! Işala!*

        - *Bravo, Ioane, aferim!* Ai răspuns tocmai dupe dorinţa mea. (Filimon, 1978: 31)

        Zoe: ... *Bravo, d-le Caţavencu,* eşti un om de bună-credinţă ... (Caragiale, 1973d: 210)

- swear words: *anasana (anasani)! avrad (avradini)! carnaxi!* (ciudă, necaz); *huideo! sictir!*

        "*Sînt liberă şi fac ce vreau! Hai sictir!*" (Preda, 1984: 231)

- thanks, gratitude: *bogdaproste! mersi! mulţam! mulţea!*

Dandanache (strîngîndu-i mâna): *Bine că te-am găsit, neicuşorule, mersi.* (Caragiale, 1973d: 196)

d) calling:

- a person directly: *bă!; bre!; ca!; cică!* (spoiling a boy); *cică!* (spoiling a girl); *elei!* (interpelation); *fă!; hăi!* (affectionately); *hăp! hâzdea! hep!* (among hunters); *hău!; hei!; hoi!; măi! măre! ţal!* (calling the waiter for the bill); *ohi!* (confirmation of command in foresters' language); *raită!* (acknowledgement among night guards);

        - *Măi Tanasă, măi!* vină şi ia calul boierului Costea, măi. (Sadoveanu, 1977b: 13)

        Nae: *Bre,* femeilor, veniţi-vă-n fire. (Caragiale, 1973b: 299)

- invocation : *alei!* (in folk poetry); *aleluia!* (Praise the Lord); *chiraleisa!* (God have mercy); *o! oi! osana!* (praise);

        O voi năluci pământeşti/ cu chipurile crăieşti,/ pe la noi ce căutaţi? (Teodorescu, 1885: 103)

        D'alei, moşule bătrân,/ moş bătrân cu suflet bun, (Teodorescu,

1885: 570)

- attracting attention: *aba!*; *abracadabra!* (in magic); *alivanta!*; *cinel!* (in riddles); *hăi!*

4. Conclusions

The semantic analysis of interjections emphasizes the fact that a great number of them, especially the so-called "primary" interjections are characterized by multifunctionality, their exact meaning being able to be delimited only in a given linguistic and extralinguistic context. Intonation, punctuation (in writing), facial expression as well as gestures may contribute to the delimitation of the exact meaning of an interjection. Sometimes, interjections are chosen for their polysemy, as they can express unclear and vague feelings - even for the speaker, thus having an indeterminate emotional value. Some interjections can have a more precise value: s*ervus!* (hi! hello!) *adio!* (good bye), *bravo!* (congratulations), etc.

On the one hand, the same interjection can express different states, moods and attitudes (polysemy), on the other hand the same state or mood can be expressed by different interjections (synonymy), an aspect explained by C. Dominte (1971) through the syncretism of sensations (cenesthesia) and impressions (synesthesia).

The most frequently used interjections are the primary ones, due to their polysemy. A good example would be the play *O scrisoare pierdută* by I. L. Caragiale, where the most frequently used interjections are *ei!* – in 65 cases, *a!* – in 48 cases and *bravo(s)!* – in 17 cases. The rest of the interjections, 19, appear less frequently: *ai!* – 8 times, *aide! iată!* - 7 times, *de! ia!* - 5 times, *zău!* - 3 times, *iaca! mersi!* -2 times, and one time: *aha! aoleu! oleu! ehei! ho! huideo! na! oo! pardon! parol! Pst!*.

Interjections together with onomatopoeias are extensively used in literary works and folk poetry as vehicles for the literary expression of strong feelings, emotions, attitudes and acts of will.

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PROCESSES OF ADJECTIVAL FORMATION IN DIMITRIE BOLINTINEANU'S WORK

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Abstract: *The paper aims to render as many as possible of the aspects regarding the formation of the adjective in Dimitrie Bolintineanu's work. Adjectives can be obtained either by derivation, by compounding or by conversion. Each of these grammatical proceedings presents different ways of the adjective formation. There are given examples of the main adjectival prefixes and suffixes, but also of the most frequently used patterns of compounding an adjective. The conversion of the various parts of speech into adjectives implies different forms of the verb, different types of pronouns as well as of numerals.*
Keywords: *adjective, derivation, compounding, conversion.*

The generation of the 1848s used a modern literary language. An important role in the language used by the writers of the forty-eighties plays Heliade Radulescu 's *Grammar* from 1828 which provided for the adoption of the phonetic principle in writing the Romanian language, simplifying the Cyrillic alphabet from 33 to 28 letters and then in 1835, to 27 letters. The introduction of neologisms of Roman origin aiming to replace the Turkish and Greek words and also the enrichment of the linguistic thesaurus, not only by borrowings from abroad, but also by derivation, using more and more neologistic suffixes and prefixes, were important aspects of the language, too.

The works of such writers as: Asachi, Negruzzi, Alecsandri, Kogălniceanu, Alexandrescu, Bolintineanu, Alecu Russo testify the development of the literary language and of its styles "the writers of those times were journalists, wrote reviews, reports, speeches, moral analyzes and they were sometimes concerned with science. From their works, the renewal of the vocabulary, the grammatical rule or the stylistic figures passed into publishing and could take root in the masses." (Bulgăr, 1971: 14).

In addition to fixing the main phonetic rules and enriching the vocabulary, the writers of the 1848s were also concerned with grammar, syntax and stylistic construction, aiming to both the folkloric model and to that of the French literature.

The French model is brought into the country by young people who were sent to study in France and who learnt French. Besides M. Kogălniceanu, V. Alecsandri, I. Ghica, Al Russo, there are also sent to Paris by the *Frăţia* society: C. Bolliac, N. Bălcescu, Dimitrie Bolintineanu: "Bolintineanu and Boliac are in the Romanian literature an almost exclusive product of the French civilization." (Haneş, 1904: 222).

Dimitrie Bolintineanu was one of the representatives of the forty-eighties who wrote after 1840, his first poem, *O fată tânără pe patul morţii*, being appreciated even since the beginning by Ion Heliade Radulescu himself, who published it in *Curierul de ambe sexe*.

Bolintineanu's poetry was a novelty for that era, impressing through a unique expressiveness, through the fluidity of lyrics and the rhetorical cadence, through the inner harmony and musicality.

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The continuous trend that dominated the period of 1830 - 1860 was that of the normalization of the Romanian literary language, a trend that was observed at all the levels of language: phonetic, morphological, syntactic, lexical and stylistic.

The morphology of the language used during the 19th century studies, in fact, the formation of modern literary Romanian language, but one must take into account the fact that at that time, there were morphological differences from one region to another, both in terms of the lexeme and of inflexion.

The morphological traits are not very numerous, but they have the role to set the main directions of development of the Romanian literary language.

Starting from 1780 until 1880, there were a number of linguistic changes which led to a process of improvement and enrichment of the Romanian literary language, transformations which involved the participation of the Romanian writers of that period.

Along with the nouns and the verbs, the adjective is the part of speech which is the most commonly found in Dimitrie Bolintineanu's work. The adjective, with its various types, is the primary determinant of the noun, it often being an essential element of the nominal group.

In Dimitrie Bolintineanu's work, adjectives can be obtained either by derivation, by compounding or by conversion. Each of these grammatical proceedings presents different ways of the adjective formation. There are given examples of the main adjectival prefixes and suffixes, but also of the most frequently used patterns of compounding an adjective. The conversion of the various parts of speech into adjectives implies different forms of the verb, different types of pronouns as well as of numerals.

1. Regarding the formation of the adjectival lexeme, there is to be noted the frequency of the phenomenon of derivation. In general, adjectives are formed with suffixes, but the derivation with prefixes doesn't miss either, although, because of the numerous adjectival suffixes, the derivation is more parasynthetic.

In recent studies, prefixes and suffixes have been considered to be derivative morphemes placed in front and at the end of the lexemes.

Adjectival prefixes, which mainly occur in D. Bolintineanu's work, are the same which, usually, have a high productivity in Romanian language: *ne-, i-, in-, im-, în-, îm-, de-, des-, dez-, anti-, re-*.

The prefix *ne-* appears both with a negative value or without a negative value: *nestins* (I[1]: 38), *ne-mpăcată* (I: 38), *ne-nsufleţit* (I: 75), *nebiruit* (I: 137), *necunoscută* (I: 146), *nemişcătoare* (V: 126), *nefericiţi* (V: 130), *neînvins* (V: 131), *nemăritate* (V: 132), *nesuferită* (V: 133), *nesimţită* (V: 146), *neputincios* (V: 150), *neînţeles* (V: 154), *nemulţumit* (V: 154), *nedestulă* (V: 159), *neferice* (V: 167), *nedrept* (V: 190), *neputincioase* (V: 195), *neruşinate* (V: 206), *neodihnită* (V: 211), *nemeritată* (V: 211), *nemişcat* (V: 212), *neschimbată* (V: 237), *neînsemnată* (V: 247), *nevoită* (V: 284), *neatârnat* (V: 286), *neconsolat* (V: 326).

The prefix *in-* with its contextual variants *i-, in-, im-* and *în-, îm-* can be used both with a negative value or without it: *înstelată* (I: 7), *îmbălsămit* (I: 9), *întristat* (I: 24), *înzeit* (I: 36), *înamorat* (I: 37), *împletit* (I: 43), *împăcată* (I: 51), *împlinită* (I: 51), *învăluită* (I: 72), *însmălţat* (I: 74), *îngenucheată* (I: 75), *înfocate* (I: 153), *înspăimântate* (I: 169), *ghearăle-ncleştate* (I: 185), *însetabile* (I: 188), *abia-nverziţi* (I: 196), *înflorit* (I:

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197), *înfocat* (V: 214), *înfiorător* (V: 337), *înţesat* (V: 355), *încântător* (V: 363), *îmblănit* (V: 364), *înfirat* (V: 364), *înspăimântător* (V: 368), *îndestulătoare* (V: 388), *învechit* (V: 457), *incapabil* (V: 462), *înnobilat* (V: 463), *înrâuritori* (V: 470).

Most of the adjectival derivatives with the prefix *in-* got into the Romanian language from French and Italian, some of them from Latin through French, while others were directly inherited from Latin: *incarnat* (I: 51), *indiscret* (V: 132), *injuste* (V: 302), *incomode* (V: 491).

Regarding the derivation with the prefix *in-* with a negative value, there is to be mentioned its connection with the suffix -*bil*: *incapabil*(V: 152).

The prefix *în-/ îm-/ in-* mostly occurs in the case of deverbal adjectives. In Bolintineanu's work the forms *în-, îm-* of the prefix are frequently found: *înavuţit* (V: 119), *încolăciţi* (V: 166), *înrăutăţite* (V: 166), *înmărmurit* (V: 249), *înnorate* (V: 250), *înflăcărate* (V: 251), *încoronaţi* (V: 353), *încununat* (V: 354), *înşirate* (V: 355), *împărţită* (V: 378), *împovărat* (V: 381), *întunecată* (V: 400), *învălmăşit* (V: 412), *înarmat* (V: 428), *înjosit* (V: 440), *însănătoşit* (V: 472).

The prefix *de-/ des-/ dez-* has been recorded in the Romanian language since the sixteenth century and it also appears in D. Bolintineanu's work: *despreţuit* (I: 174), *dezmierdător* (I: 90), *despreţuită* (V: 168), *dezonorată* (V: 281), *dezgustător* (V: 352), *dezlipite* (V: 363), *dezvelit* (V: 493).

The prefix *anti-* along with the old superlative prefixes: *arhi-, prea-, răz-, stră-* and with the new superlative prefixes: *extra-, hiper-, super-, ultra-* rarely occurs in Bolintineanu's texts. Examples may be: *strălucitor* (I: 70), *preastrălucite* (I: 105), *străbună* (I: 131), *strălucită* (I: 164) *antinaţională* (V: 341), *antinaţional* (V: 469).

The prefixes: *pro-* : *proscrise (*V: 130), *pre-*: *prescris* (V: 339), *sur-*: *surnumită* (V: 443), *semi-*: *semioficială* (V: 506) are also present.

It is well known that in the Romanian language there is a series of adjectival suffixes, a series which is well represented in Bolintineanu's work, too. The most common suffixes are:

-*al/ -ial/ -ual/ -* (*i*) *onal*: *virginale* (I: 180), *infernale* (I: 187), *original* (V: 136), *spirituale* (V: 167), *familială* (V: 219), *constituţional* (V: 222), *ministerială* (V: 237), *criminală* (V: 264);

-*an*: *moldovan* (I: 167), *momentanii* (V: 180), *italiane* (V: 185), *republicană* (V: 237), *european* (V: 200), *mahometan* (V: 356), *poporan* (V: 371), *scoţian* (V: 398), *egipţian* (V: 398);

-*ant*: *luminante* (I: 164), *intrigante* (V: 166), *ignorant* (V: 343), *arogantă* (V: 348), *degradante* (V: 399), *descordante* (V: 444);

-*ar*: *ordinară* (V: 305), *familiari* (V: 411);

-*aş*: *trufaş* (V: 163);

-*bil*: *culpabil* (V: 120), *favorabile* (V: 124), *pardonabilă* (V: 201); *mizerabil* (V: 213), *condemnabilă* (V: 270), *teribilă* (V: 344), *impresionabil* (V: 346), *serviabili* (V: 397), *proverbială* (V: 491);

-*ean*: *european* (V: 200), *ţaringrădean* (V: 357);

-*el*: *rumenel* (I: 198), *aurel* (I: 198);

-*esc /-icesc*: *fecioresc* (I: 59), *nebuneasca* (I: 83), *dumnezeiesc* (I: 94), *românească* (I: 112), *tătărască* (I: 112), *turcesc* (I: 123), *domneasca* (I: 132), *omenescul* (I: 157), *nemţească* (I: 161), *vitejească* (I: 166), *ostăşeşti* (I: 177), *părintească* (V: 119), *ungureşti* (V: 204), *ţărănească* (V: 241), *romanescă* (V: 311), *omenesc* (V: 314).

It should be noted that the suffix -*icesc* appeared round the 1800s as a result of the tendency of "including the neological adjectives in a morphological series usual at

the time." (Dicționarul, 1992: 43). Alongside the increasing influence of the Romance languages which involves borrowings that contained the suffix -*esc*, this one became the neological version of the suffix -*icesc*, which is more frequent in Bolintineanu's, too.

-*ic*: *fluturatica* (I: 78), *misterică* (I: 184), *lunatice* (I: 191), *melancolic* (V: 205), *osianice* (V: 219), *limfatice* (V: 247), *aristocratică* (V: 412), *patriotic* (V: 477), *galvanică* (V: 482), *ecleziastic* (V: 491);

-*inte*: *indiferinte* (V: 149), *inteliginte* (V: 177), *exigintă* (V: 196), *ignorinți* (V: 228), *inocintă* (V: 244);

-*or*: *precursoare* (I: 24), *gălbioară* (I: 85), *rotunzioru-i* (I: 164), *bălăior* (I: 199), *mândrioare* (I: 200), *grăscioare* (V: 356);

-*os*-: *umbroasă* (I: 23), *radioasă* (I: 38), *întunecos* (I: 39), *luxos* (I: 44), *noroasă* (I: 46), *apos* (I: 73), *fluturos* (I: 84), *azuros* (I: 91), *luminos* (I: 91), *păduroasă* (I: 101), *spumegos* (I: 101), *misterioşi* (I: 104), *undoşi* (I: 104), *sângeroasă* (I: 128), *prețioase* (I: 158), *văluroasă* (I: 164), *neguroasă* (I: 164), *viicioasă* (V: 123), *monstruos* (V: 124), *hazardoasă* (V: 134), *umbros* (V: 138), *scandaloasă* (V: 142), *voioasă* (V: 142), *fabuloase* (V: 236), *câştigoase* (V: 238), *superstițioasă* (V: 240), *bilioase* (V: 247), *noroioasă* (V: 290), *neguros* (V: 298), *scurpulos* (V: 304), *priincios* (V: 340);

-*tor*-: *râzătoare* (I: 9), *adormitor* (I: 12), *amăgitoare* (I: 24), *dezmierdător* (I: 90), *dănțuitori* (I: 126), *fugătorul* (I: 155), *dormitoare* (I: 155), *mugitoare* (I: 155), *scânteietor* (I: 198), *plângătoare* (I: 200), *întârzietoare* (V: 122), *trecător* (V: 167), *desfătătoare* (V: 203), *bănuitor* (V: 211), *crezătoare* (V: 359), *viețuitor* (V: 366), *degrădător* (V: 376), *observator* (V: 411), *târâtor* (V: 433), *linguşitor* (V: 433), *aşteptător* (V: 479), *compătimitor* (V: 480), *privighetor* (V: 485), *înfiorătoare* (V: 488), *degrădătoare* (V: 493).

2. The compounding of adjectives is based on different models. Of all these, the most common types are:

- *adjective + adjective*, a model which implies, particularly, the alignment with a hyphen, but not only. It also implies a coordination relationship or a subordination relationship between the two adjectives: *răuvoitoare* (I: 193), *răucrescut* (V: 117), *răufăcător* (V: 119), *ruso-maghiar* (V: 204), *anglo-saxonă* (V: 397);

- *adverb + adjective*, a model obtained both by joining the elements with a hyphen or by blending the adverb with the adjective: *bine-crescută* (V: 117), *binefăcătoare* (V: 124), *binecrescute* (V: 205), *binecuvântată* (V: 316), *înainte-mergătoare* (V: 423).

Rarely, there appear formations of the type: *voitor de bine* (I: 148).

There are also compound adjectives which are not based on an adjective, but on a noun. They are formed by blending or by means of prepositions such as *cu* and *fără de*: *un pilot cu minte* (I: 174), *fiastrii țării fără de ruşine* (I: 138) , adjectives which in the contemporary Romanian language are, most of the time, replaced by synonyms derived with suffixes and prefixes.

3. The phenomenon of conversion does not necessarily involve the change of the grammatical value of the adjective in other parts of speech, but, rather the reverse phenomenon, the transformation of verbs, pronouns, numerals, adverbs and nouns into adjectives, a type of conversion which implies the process of determining by agreement, excepting, of course, the adverb.

3.1. The most common type of conversion into adjective is the one of the verb which implies the transformation of three forms: past participle, present participle and

gerund. Adjectives coming from verbs in the past participle are common in Bolintineanu's work: *îngrădit* (I: 8), *sângerat* (I: 39), *rănite* (I: 79), *deşteptată* (I: 88), *adorate* (I: 92), *aruncată* (I: 119), *isprăvită* (I: 130), *rupt* (I: 134), *degradat* (I: 147), *turbate* (I: 155), *bătute* (I: 157), *scăpată* (I: 157), *doriţi* (I: 174), *logodită* (I: 178), *uniţi* (I: 179), *blestemate* (I: 183), *deşirate* (I: 185), *tăcute* (I: 198), *vestiţi* (I: 201) etc..

Another commonly used form in Bolintineanu's work is that of the adjective coming from the agreed gerund: *arzânde* (I: 42), *râzândă* (I: 44), *gemânda* (I: 47), *spumegânde* (I: 83), *îmbătândă* (I: 97), *tremurândă* (I: 166), *gălbenindă* (I: 191), *suferindă* (I: 191) etc..

Regarding the conversion of the pronoun into adjective, it is to be noted that only the determinative non-personal pronouns: the demonstrative, the interrogative, the relative, the indefinite, the negative and the personal determinative pronouns: the emphatic and the possessive can become adjectives.

The pronominal demonstrative adjectives have in Dimitrie Bolintineanu's poetry and prose both literary and popular forms, the determination being acquired either by postponement or they can be placed before the noun: *această frumuseţe* (I: 6), *ast fermec* (I: 6), *acea durere* (I: 6), *d-aceste dulci dureri* (I: 7), *din astă lume* (I: 9), *ast pământ* (I: 14), *aste triste rele* (I: 14), *aceşti plopi* (I: 22), *acele vise dulci* (I: 22), *astă perlă* (I: 23), *ast cântec* (I: 28), *aste lăcrimioare* (I: 31), *acel loc* (I: 48), *p-acest Bosfor* (I: 65), *seara aceea* (V: 163), *ţăranii aceia* (V: 209), *toată ziua aceea* (V: 231), *pe băiatul ăsta* (V: 485).

The interrogative and relative adjectives are put in front of the noun: *din a cărui undă* (I: 21), *a cărei dulce bază* (I: 90).

Indefinite pronouns become indefinite adjectives more when they are placed in front of the noun than in postponement: *un negru oarecare* (I: 8), *alt aur* (I: 11), *orişice lumină* (I: 22), *pe tot anul* (I: 22), *vro dorinţă* (I: 23), *un alt amor* (I: 23), *pentru noi toţi* (I: 30), *orice dimineaţă* (I: 77), *vrun adăpost* (I: 79), *orice an* (I: 79), *pe fiecare oară* (I: 93), *altui vas* (I: 138), *orice simpatie* (I: 151), *toate stelele* (I: 191), *fiecare om* (I: 257), *orice tânără zâmbire* (I: 291), *oricare prunc* (I: 298), *la o vârstă oarecare* (V: 354), *vreo ţeapă* (V: 400), *trepte multe* (V: 400), *nişte bănuieli oarecari* (V: 407), *nişte semne oarecari* (V: 407), *oriîncare parte* (V: 447), *de câteva zile* (V: 449), *oarecare datorie* (V: 456), *o conteninţă oarecare* (V: 458), *vreo mănăstire* (V: 478), *de oarecari lipsuri* (V: 502), *în fiece prânz* (V: 504), *oarecari păreri de rău* (V: 480), *oarecare însemnătate* (V: 491).

The pronominal negative adjective is usually put before the noun: *nicio umbră* (I: 95), *nicio frică* (I: 115), *nicio teamă* (I: 146), *niciun cap plecat* (I: 150), *niciun suflet mare* (I: 160), *nicio floare* (I: 160), *niciun cârmaci mintos* (I: 245), *nicio faţă râzătoare* (I: 246), *nicio grea mustrare* (I: 328), *niciun înţeles* (V: 473).

3.2. As in the case of the pronouns, not all the numerals can be converted into adjectives. However, most of them become adjectives.

Of the numerals that can become adjectives in Bolintineanu's work can be identified:

-cardinal numerals: *două vorbe* (I: 15), *cinci hadini* (I: 17), *cinci nopţi* (I: 31), *două cucuvele* (I: 32), *trei minute* (I: 67), *şease luni* (I: 69), *patru musulmani* (I: 85), *de şapte zile* (I: 199), *doi inşi* (I: 254), *trei oi şi un berbec* (I: 257), *două muri* (I: 261), *două roze pe doi crini* (I: 273), *două arcuri* (I: 285), *doi ascheri* (I: 327), *două primăveri* (I: 328), *cinci ani* (I: 330), *trei zile*(I:332);

- ordinal numerals: *pentru-ntâia oară* (I: 93), *întâia dată* (I: 94), *ca cele dintâi flori* (I: 146);

-collective numerals: *îmbele maluri* (I: 19), *ambele armate* (I: 168);

- distributive numerals: *câte-un suflet* (I: 147), *zece câte zece robii leşi* (I: 176).

3.3. The conversion of adverbs into adjectives involves, most of the time, their transformation into invariable adjectives: "the process of adverbialisation of the adjectives produced a reverse action: some adverbs became adjectives keeping both their grammatical values, while others can be used with an adjectival value, remaining invariable." (Mihai, 1963: 210).

Examples may be: *capul meu e rece* (V: 344), *un fior repede* (V: 373), *lucrul era grabnic* (V: 378), *o vindecare repede* (V: 393), *o mişcare repede* (V: 401), *un adăpost sigur* (V: 406), *făcuseră cerc aparte* (V: 411), *astfel de soartă* (V: 422), *pe acest coborâş repede* (V: 425).

3.4. The type of conversion the least used by Bolintineanu in his work is the passing of a noun into an adjective, a process that requires a semantic change: *pe buzi fecioare* (I: 32), *ca bradul copilaş* (I: 177).

4. Adjectival phrases along with the phraseologies represent another way of enriching the vocabulary present in D. Bolintineanu's work.

One of the basic features of the adjectival phrases is that "although they have a proper meaning, their constitutive elements keep largely their initial sense" (Găitănaru, 2002: 74).

In general, one can identify two types of adjectival phrases consisting of:

- preposition (*ca, de, cu, din, fără, în, la, pe...*) + noun: *de ajuns* (I: 6), *cu minte* (I: 12), *arii de teroare* (I: 81), *câmpuri fără flori* (I: 110), *drum de pace* (I: 124), *viitor de aur* (I: 125), *pe cai în spume* (I: 136), *cu buze de rubin* (I: 147), *domnul de Moldova* (I: 151), *sunt de ajuns* (V: 117), *om cu învăţătură, cu inteliginţă, cu voinţă foarte* (V: 118), *nu este de mirare* (V: 124), *o filozofie cu totul rece* (V: 125), *un om cu spirit* (V: 130), *fiii de arme* (V: 159), *o femeie fără inimă* (V: 181), *un om cu inimă* (V: 204);

- adjective + other parts of speech: *lucru de mirat* (I: 153).

In general, Dimitrie Bolintineanu's work has many of the defining features of the literary language of the nineteenth century, especially of the language used between 1830 - 1860, when there were largely put the bases of the literary Romanian language.

Referring to the adjectival formation by using different internal processes of enriching the vocabulary, one can notice that Dimitrie Bolintineanu is worth to be mentioned among the representative writers of the epoch because he followed, most of the time, the rules of the language in general, and he did not necessarily use a particular vocabulary or specific structures that could differentiate his work from the language that he himself used to speak.

Dimitrie Bolintineanu is the poet who, according to Ion Pillat, although he "has a poetic personality inferior to Eliade, Alexandrescu or Alecsandri, is perhaps more representative, because his lower personal factor does not oppose to the epoch and it easily filtered the literary trends of those times, rendering them unaltered." (Pillat, 1931: 152-153).

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ANIMAL IDIOMS. TYPES OF FORMAL CHANGES IN ROMANIAN NEWSPAPERS

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Abstract: *The article "Animal Idioms. Types of Formal Changes in Romanian Newspapers" aims to draw attention to the animal idioms whose standard form has been changed in the contemporary Romanian journalistic text. The most common changes in the media idioms are immutatio (substitution), adiectio (addition), followed by detractio (suppression) and transmutatio (permutation). Formal changes usually lead to semantic modifications based on intertextuality. The present article will present the first two types of changes, namely immutation and adiectio.*

Keywords: *animal idioms, adiectio, detraction, immutation.*

The article "Animal idioms. Types of formal changes in Romanian Newspapers" presents the dynamic form of animal idioms in the contemporary Romanian journalistic text. Some of the following animal idioms were analyzed in context: *(nu) umblă câinii cu covrigi (sau colaci) în coadă* – "life is not as easy or wealthy as one may think", *a face (sau a ajunge) din cal, măgar* – "to be in a more difficult situation than the initial one", *prins cu mâța-n sac* – "surprised trying to cheat, to lie", *a face din țânțar armăsar* – "to exaggerate", *a împăca și capra și varza* – "to try to make both of them contented"; *a visa (sau a vedea, a spune) cai verzi (pe pereți)* – "to imagine (or say) impossible, incredible things"; *a lua (sau a prinde) taurul de coarne* – "to face a difficulty"; *a se înțelege (iubi) ca șoarecele (câinele) și (cu) pisica* – "not to get along"; *a tăia frunze la câini* – "to be lazy; to be unemployed"; *a trage mâța de coadă* – "to be poor, to live a hard life", *a da oile în paza lupului* – "to leave somebody in danger, with the enemy", *a fi vacă (bună) de muls* – "to be the person (the situation) people take advantage of", or "insulting epithet to characterize a woman (who is too fat, lazy or stupid)", *s-a dus bou și a venit (sau s-a întors) vacă* – "it is said, ironically, about somebody who left to find out information or clarify a problem but came back even less informed".

The article will focus on the most common means of construction in the journalistic text such as immutatio and adiectio.

Regarding the corpus, the mechanisms of animal idiom formal change will be analysed in newspaper articles such as: "Adevărul", "Cotidianul", "Cuget Liber", "Evenimentul zilei", "Gândul", "Jurnalul Național", "Libertatea", "Prosport", "România Liberă", "Ziarul de Iași", ,"TmPress", "Wordpress" and "Academia Cațavencu" magazine.

1. Concepts

The article will further introduce the main concepts such as: phraseology, phraseological unit, expression, phrase and animal idiom.

1.1. Phraseology

The research object of phraseology is represented "by the constant combination of words or by the stable syntactic groups" (Hristea 1984:139).

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Phraseology studies "the word groups characterised by a preferential selection in the use of a linguistic community". The narrow definition comprises only the groups of words that almost have the functional value of the lexicon, for example "the phrases and the phraseological expressions that highly belong to the organisation of vocabulary" (Groza 2005: 48).

1.2. The phraseological unit

The terms that are synonymous to "phraseological unit" are "phraseological group", "syntagmatic unit", "stable phrase", phraseologism ("frazeologism"): "Especially in the recent decades, most researchers used to call them phraseological units or simply "phraseologisms" ("frazeologisme")" (Hristea 1984:139).

Phraseological units are stable combinations of two or more words with unitary meaning, already existing in language, and famous in use, felt as separate units that name a single object, only one process or phenomenon, one trait or action, etc., opposed to the "free syntactic groups of words" (Hristea 1984:139).

Liviu Groza gives a broad definition for phraseological units as a "complex linguistic sign, superordinate to words, likely to get one or more functional values in an utterance. The narrow definition refers to "a complex linguistic sign, being descriptive or logically accepted as such by the use of language, also accepted as part of a sentence, and thus as belonging to a lexical-grammatical category, semantically encoded or not, being the object of the organization of vocabulary as a whole or as a part of it" (Groza 2005:47 - 48).

As the clear delineation of the types of groups of words is sometimes difficult to make, Liviu Groza prefers the "phraseological unit" term and only in some cases those of "co-location", "terminological co-location", "phraseological phrase", "phraseological expression" to indicate that a group of words has a certain value (Groza 2005 : 49).

1.3. Expressions and phrases

Referring to expressions (idioms), Theodor Hristea considers that expressivity is essential: "the more expressive a group of words is (so the more it carries a more emotional value), the more we are entitled to consider it an expression or an idiom."

As structure, "expressions do not contain elements that cannot be analysed, fuzzy archaic forms whose meaning has become opaque to contemporary speakers, because it would endanger the expressive function" (Mărănduc, 2010: 23). The main feature of phrases ("locuţiuni") is their rather inflexible form. "However, when expressivity has completely disappeared (to a high degree or completely) and the phraseological group has become inflexible as well, then they are phrases" (Hristea, 1984:142).

Unlike phrases, the terms of expressions can be developed, thus getting new lexical variants. The components can change their order or form, thus new variants and new paraphrases can occur. Here are some expressions that have variants: *a bate şaua (ca) să (se) priceapă (sau sa înţeleagă) iapa (sau calul)*, *a împuşca (sau a prinde) doi iepuri deodată*, *a cauta (sau a se uita) în coarne(le) (cuiva)*, *calic (sau sarac) ca soarecele bisericii* (sau *din biserica, în biserica*).

More often than phrases, expressions are polysemantic: *a înnoda coada la câini (sau câinii în coadă)* - 1. "to be sly", 2. "to wander". 3."to do nothing"). Most phrases are monosemantic. The meaning of phrases is more frozen, often keeping archaic aspects.

The term "idiom", as it is already used in the English "animal idiom" term, will be used in this paper with the meaning of "expression".

The features of expressions mentioned above allow the journalist to creatively modify them in the press with a certain purpose.

In the journalistic text, animal idioms are expressive, they can be humorous and they can support an argument. They often draw attention to human defects or qualities, to the social, political and cultural problems.

1.4. Animal idioms

Animal idioms are those idioms which include terms that designate names of domestic or wild animals (*a umbla după/visa/vedea/ spune cai verzi pe pereţi* - "to imagine or say impossible, unbelievable things"*, a trăi ca mâţa pe rogojină* - "to have a hard life"*, când se vor împrieteni şoarecele şi pisica* - "never"*, a trage mâţa de coadă* - "to be very poor". Several terms have been used to define animal idioms, such as: "expressions referring to animals" ("expresii idiomatice referitoare la regnul animal"), expressions based on animal names", "animal phraseological expressions", "phraseological zoonimes", "zoomorphic metaphors", "animal idioms".

Cristinel Munteanu prefers the term "expressions referring to animals" ("expresii idiomatice referitoare la regnul animal"), together with "phraseological bestiary", Nicolae Selage prefers "phraseological zoonimes" or "zoomorphic metaphor", Andreea Varga and Astrid Groszler use "expressions based on animals" (Varga, Grozler, 2010). The general English term is "animal idioms" (like in "animal proverbs and sayings").

2.1. Phraseological change (dynamics)

The phraseological change, also named "deconstructing stereotypes" (Zafiu, 2001), "phraseological deviation" or "phraseological derailment", especially in the case of substitution or substitution (Stefanescu, 2003:634), represents an intended phenomenon, with impact on the semantic, syntactic, phonetic and pragmatic levels:

> "The level of haze (freezing) of the phraseological expression depends on the way in which its components can be substituted by synonyms or quasi-synonyms, turned into passive voice or dislocated [...] to word order changes, to syntactic dissociation by interposing other elements, to expansion by adding syntactic determiners, intercalation and flexional changes. Deviant phraseological units violate at least one of these conditions, so that, as compared to the initial phraseological unit, they are less figées" (Stefanescu, 2003:635).

Intertextuality plays an important role in the semantic reconstruction of animal idioms: "phraseological deviations are saved from non-sense or from too much ambiguity by intertextuality" (Ştefănescu 2003:634). In order to make a good interpretation, the receiver **must know the initial scenario in memoriam** the changed animal idiom in presentia refers to.

The degree of the message reconstruction depends on the party's ability to recover and reconstruct the animal idioms the context alludes to. By changing the standard form of a phraseological unit, "the speaker commits the speaker to refer to this through the spontaneous act of **recognizing the initial model**, but, at the same time, also to an extralinguistic situation the ad hoc version refers to better stylistically aspect expressively" (Groza, 2003).

When often used, the expressions tend to turn into clichés whose expressivity is blunted. Changes refresh form. By immutatio, adiectio, transmutatio and sometimes by inflexional changes or paraphrase, the journalist tries to get a new, more expressive form, for example: *a da oile în paza lupului* becomes "LUPUL PAZNIC LA OI. Gardian ia şpagă de la rudele deţinuţilor" (www.evz.ro, 12.04.2013), and "a face din

țânțar armăsar" becomes: "Adamescu, acest țânțar-armăsar al presei. Penal" (www.reportervirtual.ro, 12.04.2013).

2.2. Types of formal change

The main mechanisms of dismantling and restructuring animal expressions are substitution **(immutatio)** by exploiting synonymy and antonymy, polysemy, and **addition or extension (adiectio), suppression (detractio), permutation (transmutatio).** In the case of animal idioms, substitution and expansion are the most often exploited and these two changing means will be further exemplified.

In the press, more changes can be combined at the same time, for example both substitution (immutatio) and inflexional modification, addition and inflexional modification, transmutatio and detractio, or both contamination and detractio.

Not all the animal idioms can be changed in the press. Some of the most common changeable idioms are: *prins cu mâța-n sac, la Paştele caior, a face din țânțar armăsar, a împăca şi capra şi varza, a visa (sau a vedea, a spune) cai verzi (pe pereți), a da oile în paza lupului, (nu) umblă câinii cu covrigi (sau colaci) în coadă, când o zbura porcul*.

Animal idioms normally have a certain word order, a particular behaviour regarding number, case, articulation, some mood and tense selections. In "Ziarul de Iaşi", the phraseological unit "when pigs might fly" is used in the headline in the simple past (not in the future tense, like in the standard form), as if the action had been accomplished, had been possible, and it determines the noun "day" (with temporal deictic value): **"Ziua** când **a zburat** porcul. Romanica noastra, sa fie condusa de niste tineri specialisti, educati, cinstiti si inteligenti, care lupta pentru binele national. Dar asa ceva nu se va putea intimpla acum, fiindca ar insemna **sa zboare porcul**, ceea ce n-ar fi prea indicat cind mai e putin pina la Ignat." (ZI, 24.11.2012)

The context keeps the meaning of impossibility is still kept and that "that will not happen". The term "the pig" used the second time also has the proper meaning, of "animal" ("**the pig might fly"): "să zboare porcul**, ceea ce n-ar fi prea indicat când mai e puțin pâna la Ignat."). Both the standard idiom and its changed form lead to irony and appeal to reader's sense of humour.

2.2.1. Substitution (immutatio)

Substitution is a process which operates at paradigmatic level, consisting in "replacing an element, in a constant context" or an item of content with another item of content […]. One element is replaced by another, without causing functional changes. An example at lexical level is the class of synonymy - if they are perfect synonyms and if they can replace one another in the same context" (Bidu-Vrânceanu 2005:518).

A complex definition for substitution was given by Liviu Groza. It points out that the purpose of phraseological change is to refer appropriately to a new extralinguistic situation, to some aspects in reality (to referential details):

> "Substitution is the replacement of one or more terms of the phraseologic model with one word group of words perceived by speakers as having optimum possibilities to refer to a certain extralinguistic situation usually new or unusual. […] The phenomenon is related to the so-called synonymous substitution, except that the substituent term is not a proper synonym, present in a certain synonymic series provided by the organization of the lexicon at a certain moment, hypertext, a phraseological unit which is **more adequate to some aspects in reality** from a semantic, stylistic and expressive point of view. **In this sense, modifications can be recorded in the current newspapers** (Groza, 2003, 356)".

In the journalistic text, the intentional lexical substitution in animal idioms frequently occurs. The animal term is usually replaced by another one which is either an animal or a non-animal term.

As variety of formulas and implications, substitution and addition (adiectio) dominate quantitatively the other means of construction in the case of animal idioms. Some words replace others ("lexical derailment") to guide the reader to a different or enriched meaning which is updated and based on intertextuality (Dumistrăcel 2006:205).

The aimed effects can be irony, self-irony, irony, mockery, trivializing, derision, bantering, euphemisation or simply hilarity.

Lexical substitution

In the case of animal idioms, lexical substitution is the most common change. Two or more component terms can be replaced, as in the following example, in which the idiomatic expression "vrabia mălai visează" (wishful thinking) meaning "to desire something impossible or difficult to get" becomes in the journalistic text: "Vulpea găini visează! Oamenii spun ca în ultimele săptămâni sălbăticiunile au intrat în gospodării şi le-au mâncat oratăniile" (EVZ, 13.03.2013).

Lexical substitution is achieved by intentionally replacing one or more lexical elements in the original animal idiomatic expression, provided that it can be easily updated by the receiver based on intertextuality. Journalists change the expression, usually replacing a part of it with synonyms (or, in the following case, with the same part of speech): "Câinii cu cârnaţi în coadă [...]. S-a dus vremea când câinii umblau cu covrigi în coadă. Dar acum a venit vremea când câinii umblă cu cârnati în coadă" (WP, 11.01.2012).

Substitution in the expression "prins cu mâţa-n sac" ("caught red-handed") is well represented in the papers. According to the "Dictionary of idioms, phrases and expressions of the Romanian language" (Mărănduc, 2011), the phrase *a prinde cu mâţa-n sac* ("to catch somebody red-handed") means "to expose a liar", and *a umbla cu mâţa-n sac* means "to deceive". In the press, both the form of the expression adapts, integrates the text, it relies on intertextuality.

The expression is generally used in headlines and less in the body of the article, having predominantly the role of drawing reader's attention, to arouse curiosity and interest in the article both in the prototype form from the dictionary ("Patron de brutărie, prins cu mâţa-n sac" (EVZ,18.04.2012), and in the changed form (semantic, formal and pragmatic changes).

Numerous examples contain lexical substitution:

> "**Prins cu *gâsca*-n sac!** Politistii de frontiera tulceni au depistat sambata, intre localitatile Dunavatu de Sus si Murighiol, camuflat intr-un canal de irigatii, un barbat care vana fara a poseda documentele prevazute de legislatia in vigoare." (EVZ, 12.03.2012)
>
> "A fost prins **cu *mata*-n sac** sau altfel spus, **cu *pasarile*-n saci**" (EVZ, 12.032012)
>
> "**Prins cu *marihuana* in sac!** Un tanar risca 2 ani de inchisoare pentru trafic de stupefiante" (L, 12.03.2012)
>
> "**Prins cu *arma*-n sac!** Cazul unui bărbat ce şi-a achiziţionat o armă din Bulgaria a fost înregistrat la Punctul de Trecere a Frontiere Ostrov, unde poliţiştii de Frontieră au întocmit o lucrare penală pentru săvârşirea infracţiunii de nerespectare a regimului armelor şi muniţiilor" (Z, 12.03.2012)"

The form of the expression is often modified, replacing an element in the structure, usually the noun, to adapt **to the text and to the extralinguistic reality.** The structure of the expression integrates the name of the stolen object, referring to the proper meaning, not only to the figurative meaning. Thus, the idiom "prins cu mâţa-n

sac" becomes "prins cu mita / vulpea / melcii / gâsca / marihuana / tuia / florile / armele / vulpea / prada / găina în sac", for example: **"prins cu *cablurile* în sac"**, "**Prins cu *melcii* în sac"** (12.03.2012, www.presaonline.com) or:

> **"Prins cu *cablurile* în sac** Un bărbat de 34 de ani este cercetat penal pentru furt calificat, după ce a fost prins de poliţiştii Gărzii de Coastă după ce furase 23 de metri de cablu electric de înaltă tensiune de la o instalaţie de sortare nisip" (www.cugetliber.ro)
>
> **"Prins cu *tuia*-n sac** Bărbatul şi-a recunoscut vinovăţia şi a declarat că a venit în parc cu intenţia de a fura zece arbuşti tuia. Acesta a fost observat însă de poliţiştii locali după ce a scos din pământ primii şase arbuşti, pe care i-a şi adunat într-un sac" (www.adevarul.ro, 12.03.2012)
>
> **"Prins cu… *florile* în sac** Au cules flori din faţa blocurilor din Timişoara ca să le vândă în piaţă. […]. Hoţul de flori a fost dus la Secţia 4 Poliţie pentru continuarea cercetărilor sub aspectul săvârşirii infracţiunii de furt" (TMP, 17.03.2012)
>
> **"Prins cu *prada*-n sac"** (A, 17.03.2012).

Some examples of substitution might not be noticed because of the graphic resamblance between the words "mâţa" ("cat") and "mita" (bribe): "Şef dintr-un mare spital ieşean, **prins de CJAS cu "*mita* in sac**", *"Senatorul PSD Trifon Belacurencu*, **prins cu *mita*-n sac** de ANI " (ZI, 29.03.2012).

When the stolen object is not abstract, the idiom is more likely to have proper meaning. If the stolen object is an abstract one or if it is too big for a bag, the figurative meaning may occur, as in the examples: "Viceprimarul comunei Balaciu, **prins cu afacerile-n sac** de Agenţia de Integritate" (EVZ, 16.03.2012).

> "Daniel Buzdugan, regele farselor, **prins cu *farsa*-n sac** Daniel Buzdugan, "regele farselor", este acuzat de furt de catre Mihai Dobrovolschi. Acesta sustine, cu probe, ca Buzdugan a realizat o farsa pentru Radio ZU care seamana izbitor cu un material inregistrat in 2006, la Radio Guerrilla". (ZI, 16.03.2012)

Besides substitution, the statement can also be elyptical, shortened, especially in the title. Thus, "Şoferul primarului a fost prins cu alegerile în sac" becomes "Şoferul primarului, **prins cu alegerile-n sac luând mită**". The subject is designated by origin and function: "Viceprimarul comunei Balaciu, **prins cu afacerile-n sac** de Agenţia de Integritate" (EVZ, 16.03.2013)

The animal phraseological unit *a se uita ca viţelul la poarta nouă* has variants in which the agent is a "cat", "sheep", "cow", "ox", "turkey", and the substituted term becomes, depending on the agent: "new gate", "calendar", "wood", and in the press the changed forms contain the indirect objects: "barrier", "pipe", "border". There are variants such as: "se uită ca curca-n vreascuri", "în beţe", "în crengi", and the idiom gets another meaning besides the one of "puzzled", "amazed", " not understanding anything" ("embarassed") in the idiom *ca curca în lemne* (Zafiu, 2007). The total or partial phraseologic synonyms for *se uită (stă) ca viţelul (vaca, boul) la poarta nouă (la poartă)*, are *se uită ca mâţa-n calendar, se uită ca oaia lui Roman*, and diverse modern variants are used: *se uită ca broasca la bordură, se uită ca broasca la barieră, se uită ca boul în ţeavă* with humorous, expressive intention (Zafiu, 2007).

2.2.2. Addition, expansion, extending (Adiectio)

Addition is more common than shortening and it is opposed to it. It modifies the "standard form of the originary phraseological unit, placing it in a particular context. The effects of addition (adiectio) are hypercharacterization, explanation through analogy or contrast, sometimes the rhythm or euphony" (Dumistrăcel 2006:181-185).

From Liviu Groza's point of view, by addition the journalist changes the initial model (adiectio) creating a variant of the elements that emphasize, stress a significant,

expressive aspect. There is a tendency to complete the expressions with new units that refer to a new aspect in the extralinguistic reality. "The intended introduction, addition (adiectio) of a new element that refers to a certain situation in the contemporary life more suggestively. The expansion or renewal of the phraseological unit involves emphasizing a semantic aspect and, eventually, its sui-generis remotivation." (Groza, 2003:358)

There are various types of addition, but, in the case of animal idioms, lexical addition prevails: "New terms are added to the phraseological units, offering them new contextual meanings" (Zafiu, 2007: 76).

The noun is usually determined, "Când o zbura porcul" becomes in the newspaper: "**Când o zbura porcul cu aţa**" (Z, 15.12.2012), and *a împăca şi capra:* "Să împaci cu dibăcie **capra intelectuală şi varza comercială**, dacă se poate fără să-ţi iasă... varză (chiar şi cu carne); în fine, să încerci să intuieşti poftele spectatorilor […]" (Dilema veche, nr. 478, 11 aprilie 2013).

The syntagmatic groups "the Turkish goat" and "the German cabbage" in the following example present how the German Chancellor Merkel Agel attempted to attract sympathy votes of the Turkish citizens in Germany, although she strongly believes that the entry of Turkey into the EU would not favour Germany: "Turcii bat la Înalta poartă a UE. Cum **împacă Angela Merkel şi "capra turcească", şi "varza nemţească"** Într-un tur de forţă diplomatic, cancelarul german a vizitat în două zile Ankara, Istanbulul, [...] precum şi unităţile militare germane din NATO staţionate pe teritoriul turcesc, la circa 100 km de graniţa cu Siria • A fost un turneu al curtoaziei dedicat şi milioanelor de etnici turci din Germania care vor fi chemaţi să voteze la alegerile parlamentare din septembrie" (ZN, 14.04.2013).

The idiom "câine surd la vânătoare" meaning "inefficient, untrained" is common both in the standard form and meaning and in the form changed by addition. For example, when accusing President Traian Basescu of either mocking at "us all" with cynically or of political senility, Victor Ponta characterizes him as an incompetent ("câine surd la vânătoare") when it is getting ready to represent the country at the European Council: "Ponta il ataca dur pe Traian Basescu: **câine surd la vânătoare.** Co-presedintele USL, Victor Ponta, il ironizeaza pe seful statului, Traian Basescu, si il caracterizeaza drept "un caine surd", despre care nu isi da seama "daca isi bate joc cu cinism de noi toti sau chiar da semne de senilitate politica" (EVZ, 10.03.2012).

By addition at the end, the animal idiom gets a new meaning in contexts such as: "Victor Ponta: Romania – **câinele surd la vânătoarea europeană**" (surse.ro, 12.08.2012), "**pus cu BOTUL pe LABELE cu care LOVESTE COPIII**, MUSCĂ ca un TURBAT" (www.gandul.info, 12.03.2012). This procedure changes the syntactic (and semantic) unit of the idiom, which tends to turn from an inflexible construction into a free one (Ştefănescu, 2003: 638).

The idiom *când o zbura porcul (when pigs might fly)* becomes "când porcii vor avea aripi şi vor zbura" in the headline, to express the disagreement with an absurd and illogical situation: "Extraterestrii sunt demoni **când porcii vor avea aripi şi vor zbura**" (WP, 14.09.2012). At formal level, three new terms have been added inside the animal idiom and the tense called "viitorul popular" was replaced by the simple future.

In the example below, the disagreement of the journalist and the warning are showed by an expression of futility (see *wild goose chase*), whose meaning is strengthened and enriched within the animal idiom, through the coordination of a noun that corresponds to the contextual reality: **"Cai şi *avocate* verzi pe pereţi!"** Dar, medical vorbind, ce urmează după o cură de băutură, somn mult şi prost şi vorbit aiurea? Nebunie curată!

Cai şi avocate verzi pe pereţi! Elodii şi Ciumaci, OZN-uri şi masoni. O să ajungi membru de cinste al PPDD-ului, cu dungă violetă pe buletin. Şi după ce-ţi petreci timpul prin nebunia aia fără mănuşi, ce se alege de tine? O să miroşi a naftalină şi-o să ai sacoul peticit în coate, de zici că eşti ultimul mohican al PNŢCD-ului. Asta vrei să ajungi? Să intri în cercul ăsta vicios care te aduce pe marginea prăpastiei? Vezi bine, toate-s înlănţuite şi, odată intrat în horă, cu greu mai ieşi. (AC, 13.04.2013)

Conclusions

The current dynamic of phraseological units, illustrated by the above mentioned tendencies is determined by the ratio between the prototype model and the changed expression. The authors have been trying to tint and colour their speech. In order to get the effect, the change of the animal idiom requires reader's thinking and attention and they strengthen the expressive value of the text. Modified animal idioms can "sum up the attitude of the journalist towards a reality interpreted as positive or negative" (Drew 1988:416). The most common forms of change in the idioms in the newspapers are substitution and addition (adiectio), followed by detractio, then transmutatio (transmutatio). Formal changes usually lead to semantic changes based on intertextuality.

Although the changes brought to animal idioms are ephemeral and they cannot be recorded in dictionaries, they still represent real facts of language.

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Corpus

A, Adevărul, Bucureşti, www.adevarul.ro/news/bucuresti/

CL, Cuget Liber, www.cugetliber.ro

EVZ, Evenimentul zilei, Bucureşti, www.editorialul-evz

G, Gândul, www.gândul.info

JN, Jurnalul Naţional, Bucureşti, jurnalul.ro

RV, Reporter virtual, www.reportervirtual.ro

RL, România Liberă, www.romanialibera.ro

TMP, TmPress, www.tmpress.ro

W, Wordpress,www.wordpress.com

ZI, Ziarul de Iaşi, www.ziaruldeiasi.ro

Z, Ziua, www.ziua.ro

1."LUPUL PAZNIC LA OI. Gardian ia şpagă de la rudele deţinuţilor" (EVZ, 12.04.2013).

2."Adamescu, acest ţânţar-armăsar al presei. Penal" (RV, 12.04.2013).

3**. "Ziua** când **a zburat** porcul Romanica noastra, sa fie condusa de niste tineri specialisti, educati, cinstiti si inteligenti, care lupta pentru binele national. Dar asa ceva nu se va putea intimpla acum, fiindca ar insemna **sa zboare porcul**, ceea ce n-ar fi prea indicat cind mai e putin pina la Ignat." (ZI, 24.11.2012)

4. "**Vulpea găini visează!** Oamenii spun ca în ultimele săptămâni sălbăticiunile au intrat în gospodării şi le-au mâncat oratăniile." (EVZ, 13.03.2013)

5. "**Câinii cu *cârnaţi* în coadă** [...]. S-a dus vremea când câinii umblau cu covrigi în coadă. Dar acum a venit vremea când **câinii umblă cu *cârnati* în coadă**" (WP, 11.01.2012).

6. "*Patron de brutărie*, **prins cu mâţa-n sac"** (EVZ,18.04.2012)

7. "**Prins cu *gâsca*-n sac!** Politistii de frontiera tulceni au depistat sambata, intre localitatile Dunavatu de Sus si Murighiol, camuflat intr-un canal de irigatii, un barbat care vana fara a poseda documentele prevazute de legislatia in vigoare." (EVZ, 12.03.2012)

8. "A fost prins **cu *mata*-n sac** sau altfel spus, **cu *pasarile*-n saci**" (EVZ, 12.032012)

9. "**Prins cu *marihuana* in sac!** Un tanar risca 2 ani de inchisoare pentru trafic de stupefiante" (L, 12.03.2012)

10. **"Prins cu *arma*-n sac!** Cazul unui bărbat ce şi-a achiziţionat o armă din Bulgaria a fost înregistrat la Punctul de Trecere a Frontiere Ostrov, unde poliţiştii de Frontieră au întocmit o lucrare penală pentru săvârşirea infracţiunii de nerespectare a regimului armelor şi muniţiilor" (Z, 12.03.2012)"

11. **"prins cu *cablurile* în sac"**, "**Prins cu *melcii* în sac"** (PO, 12.03.2012)

12. **"Prins cu *cablurile* în sac** Un bărbat de 34 de ani este cercetat penal pentru furt calificat, după ce a fost prins de poliţiştii Gărzii de Coastă după ce furase 23 de metri de cablu electric de înaltă tensiune de la o instalaţie de sortare nisip" (CL, 12.03.2013)

13. **"Prins cu *tuia*-n sac** Bărbatul şi-a recunoscut vinovăţia şi a declarat că a venit în parc cu intenţia de a fura zece arbuşti tuia. Acesta a fost observat însă de poliţiştii locali după ce a scos din pământ primii şase arbuşti, pe care i-a şi adunat într-un sac" (A, 12.03.2012)

14. **"Prins cu…** *florile* **în sac** Au cules flori din faţa blocurilor din Timişoara ca să le vândă în piaţă. […]. Hoţul de flori a fost dus la Secţia 4 Poliţie pentru continuarea cercetărilor sub aspectul săvârşirii infracţiunii de furt" (TMP, 17.03.2012)

15. **Prins cu** *prada***-n sac** (A, 17.03.2012).

16. "Şef dintr-un mare spital ieşean, **prins** *de CJAS* **cu** *"mita* **in sac**", *"Senatorul PSD Trifon Belacurencu***, prins cu** *mita***-n sac** de ANI " (ziaruldeiasi.ro, 29.03.2012).

17. "Viceprimarul comunei Balaciu, **prins cu afacerile-n sac** de Agenţia de Integritate" (www.evz.ro, 16.03.2012).

18. **"**Daniel Buzdugan, "regele farselor", **prins cu** *farsa***-n sac**

Daniel Buzdugan, "regele farselor", este acuzat de furt de catre Mihai Dobrovolschi. Acesta sustine, cu probe, ca Buzdugan a realizat o farsa pentru Radio ZU care seamana izbitor cu un material inregistrat in 2006, la Radio Guerrilla". (ZI, 16.03.2012)

19. "Şoferul primarului, **prins cu alegerile-n sac luând mită"**

"Viceprimarul comunei Balaciu, **prins cu afacerile-n sac** de Agenţia de Integritate" (EVZ, 16.03.2013)

20. "**Când o zbura porcul cu aţa"** (Z, 15.12.2012),

"Să împaci cu dibăcie **capra intelectuală şi varza comercială**, dacă se poate fără să-ţi iasă... varză (chiar şi cu carne); în fine, să încerci să intuieşti poftele spectatorilor […]" (Dilema veche, nr. 478, 11 aprilie 2013).

21. "Turcii bat la Înalta poartă a UE. Cum **împacă Angela Merkel** şi **"capra turcească", şi "varza nemţească"** Într-un tur de forţă diplomatic, cancelarul german a vizitat în două zile Ankara, Istanbulul, [...] precum şi unităţile militare germane din NATO staţionate pe teritoriul turcesc, la circa 100 km de graniţa cu Siria • A fost un turneu al curtoaziei dedicat şi milioanelor de etnici turci din Germania care vor fi chemaţi să voteze la alegerile parlamentare din septembrie" (ZN, 14.04.2013).

22. "Ponta il ataca dur pe Traian Basescu: **câine surd la vânătoare**

Co-presedintele USL, Victor Ponta, il ironizeaza pe seful statului, Traian Basescu, si il caracterizeaza drept "un caine surd", despre care nu isi da seama "daca isi bate joc cu cinism de noi toti sau chiar da semne de senilitate politica" (EVZ, 10.03.2012,).

23. "Victor Ponta: Romania – **câinele surd la vânătoarea europeană"** (S, 12.08.2012)

24."**pus cu BOTUL pe LABELE cu care LOVESTE COPIII**, MUSCĂ ca un TURBAT" (G, 12.03.2012).

25. "Extraterestrii sunt demoni **când porcii vor avea aripi şi vor zbura"** (WP, 14.09.2012).

26. **"Cai şi** *avocate* **verzi pe pereţi!** Dar, medical vorbind, ce urmează după o cură de băutură, somn mult şi prost şi vorbit aiurea? Nebunie curată! Cai şi avocate verzi pe pereţi! Elodii şi Ciumaci, OZN-uri şi masoni. O să ajungi membru de cinste al PPDD-ului, cu dungă violetă pe buletin. Şi după ce-ţi petreci timpul prin nebunia aia fără mănuşi, ce se alege de tine? O să miroşi a naftalină şi-o să ai sacoul peticit în coate, de zici că eşti ultimul mohican al PNŢCD-ului. Asta vrei să ajungi? Să intri în cercul ăsta vicios care te aduce pe marginea prăpastiei? Vezi bine, toate-s înlănţuite şi, odată intrat în horă, cu greu mai ieşi. (www.AC, 13.04.2013)

THE ADVERB IN THE CONTEMPORARY ROMANIAN LANGUAGE. CURRENT ASPECTS AND TENDENCIES

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Abstract: The current work paper is an overview of the status of adverbs within the morphology of contemporary Romanian language. The adverb is characterized by well defined lexical meaning, fact that stresses its importance and distinction in the whole of inflexible parts of speech. Starting from this status, the adverb is defined by many morphological, lexical-grammatical features, by orthographic aspects (with a semantic and grammar approach, un-analyzable structures, exceptions) and specific stylistic and by the category of comparison analytically or periphrastically (distinct analogies and aspects reported to adjective - flexible part of speech). The paper also insists on the current tendencies of wrong use of certain adverbs, solved by correct situation contexts. Finally, there are shown several stylistic values displayed by some Romanian adverbs.

Keywords: morphological features, orthographic aspects, stylistics.

A. Status of the adverb within morphology

Yet from the times of Latin bookmen, the adverb has not constituted a distinct class. The Danish linguist Otto Jespersen considered it as taking part to a heterogeneous class, classifying it both in the *category of the parts of speech* and in the *category of particles.*

Situated in the context of the ten parts of speech (flexible and inflexible) that constitute the main object of study of morphology, *the adverb* is remarkable by distinct features that provide it a special place. Its special status is supported by the following features:

● from the *morphological* point of view, the adverb is *invariable,* which allows its falling within the category of un-flexible parts of speech, together with preposition, conjunction and interjection;

● it is an extremely numerous and un-homogenous *a lexical - grammar class.* This dominant feature eliminates the possibility of expressing a unitary definition for the whole inventory of adverbs and of a general overview lacking disputes or mudguards;

● the adverb has generally, *a non-analyzable structure.* Rarely, when it is analyzable, may be recognized in the structure of adverb a lexical suffix or a deictic particle, but never morphemes (suffix or terminations);

● despite the other parts of speech, the adverb knows *the category of comparison* (*periphrastic* or *analytically*), fact that get it closer to the adjective. The comparison degrees are not enough to include the adverb in the category of flexible parts of speech, because the adverb does not change its form depending on this grammar category. It is required the specification that not all the adverbs have comparison degrees;

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● compared to the other parts of speech, the adverb is featured by well defined lexical meaning, which stresses its importance and distinction in the whole of inflexible parts of speech..

B. Ortographic aspects

The adverb, as un-flexible part of speech, does not raise special problems from the orthography point of view. The adverbs and adverb phrases that have in their structure several parts of speech are written: *in one word*, *separately* or *with hyphen*.

1. *There are spelled in one word* the adverbs of which component items, due to the high welding degree, don't keep any more their semantic individuality, behaving as a single word. The following structures take part to this category:

- *a preposition + an adverb, substantive, numeral, pronoun*

home, hardly, seldom, patchy, rarely, above, than, for nothing, fast, below, anyhow, not at all, at the same time, certainly, far, tonight, early, before, outside, inside, hither, across, back, always, contrary, around, together, deliberately, behind, there, soon, maybe, as, second, around.

- *the prepositions in, of + another part of speech*:

enough, closely, available, generally, especially, tonight

- *pronouns or pronoun adjectives + other, the other*:

whilom, otherwise, aforetime, as a matter of fact, elsewhere, another time, the day before yesterday, the night before last night.

- *adverbs composed on an invariable element each-, -er, so, -ful-, any-, any-* : *when, how, where, when, how much, how, where, sometime, somehow, anyhow, wherever, anywhere, abroad, any time, anyhow, anywhere, sometime, some, where, somewhere, sometimes, often, rarely, other times.*

- *the adverb once* and its compounds: *short, sometime, never, at the same time, any time*. Exception is the adverbial phrase *all of a sudden*, made of the numeral *all*, opposed to *two times*.

- *the adverbs composed by -mite* : *yet, probably*
- *adverbs composed of heterogeneous elements*: *today, certainly, decent, just, instantly, like.*

The composed adverbs, graphically expressed by one word, must not be confounded to the free combinations or to the adverbial phrases made of the same terms that are separately written:

some other time = aforetime, a long time ago / *another time* [You will come *another time*.]

sure = certainly, obviously / *certain + ly* [The message of lines was *certain*.]

now and again = from time to time, sometimes / *now and again* [Each one answers *now and again*.]

aside = crabwise, isolated, islanded / *on the one side* [The planes are aligned *on the one side* of the street.]

soon = early, / *by age* [The old man seems to be forgotten *by age*.]

interminably = always, all the time/ *one of* [He came *one of* these days.]

anymore = never / *neither nor* [He *neither* said hello when he came *nor* when he left.]

anyway = not at all, anyhow / *neither nor* [It's *neither good* as you said, *nor* as you wrote.]

just = only, than / *any more* [I can't wait *any more.*]

the same = anyway/ *one, too* [He shows *one, too,* of his first work papers.]

2. *There are written with hyphen* the adverbs and adverbial phrases made of several words un-bound one to each other:

a. those where the first composition term is: *prepositions in* or *from* (which lost the vowel -*u* before a word that starts with a vowel): *from there, contrary, of both, once, in that, over there, truly, on purpose, idly, in, so, hidden, once.*

b. those made of the *preposition after* or of *the demonstrative adjective this* and *a substantive with temporal meaning*: *this afternoon, afternoon, after lunch, last winter, last night, light spring, this evening, last autumn, last summer, etc. (the adverb today makes an exception)*

c. those made by binding two substantives, of a substantive with an adverb, of two adverbs, of two interjections or of two rhymed items that are not independently used in the language:

this summer, last summer, this evening, this morning, dog-doggish, yesterday morning, last night, around, slowly, mincemeat, tomorrow night, out of the blue, too, all of a sudden, mixed, so-so, hardly, willy-nilly, the short and the long of the family, truly, at down*in the afternoon*, *afternoon, expressly, on purpose.*

♦ The writing with hyphen both marks the intermediary welding degree of certain compound adverbs: *last night, last evening,* , and phonetic phenomena (elision and contraction): *indeed, from there.*

♦ By hyphen, too, it is expressed the bind spelling of words in a more or less fast tempo: *enough, closely, from now on,* although, usually, they are separately written (see point 3).

3. *There are separately written* the adverbial phrases and the compound adverbs of which component elements keep their lexical and grammar independence:

of therefore, closely, also, usually, especially, last evening, beforehand; *-ly definitively, truly, outside, finally*; *at handy, minimum, aside*; *on next, on the one hand, by heart*; *by unduly, impulsively, meantime.* Likewise, there are written the adverbial phrases made by a *compound preposition of*:

head over heels, altogether, riding, across, downright, along, ready, "de-a poarca", touchwood, " de-a puia-gaia" , always, in - out, head over heels, for nothing, caper.

♦ The mode adverbs made of substantives or verbs with the suffixes –*iş / - âş* are written without -*i* in the end: *cross, by the beard, sly, side, rough*, despite the adverbs *again, any, however,* and the popular or archaic forms *"acuşi", "cumvaşi"* made of *again + and* -; *as + and, all + and* (adverb and conjunction).

♦ The correct form of time adverbs resulted by conversion from the feminine substantives with definite article for singular is: *Monday*, *Tuesday*, *Wednesday*, *Friday*; *exception* makes *Thursday.*

♦ It is correctly said and spelled *încontinuu (continuously)*, not incontinuu, because it is about an adverb created in Romanian language by: *preposition in + adverb continuous.*

♦ The adverb *both* appears with two different graphs, in different contexts: verb + *both*(*a*), *so*(*a*) + verb ; *so*(*a*) ... that; as ... *as*(*a*); *as*...as, *as* much (without the deictic particle -*a*).

♦ It is correct: as *far as* I know, *as* I found out.

C. Semantic and grammatical aspects

1. Approached *semantically*, the following adverbs have a special status:

a. *always* (adv.) - *forever* (prep.+ adverb) have the same meaning

b. adv. *only* (affirmative) is opposite to *than* (with a negative meaning): I have *only* one child. I don't have *but* two books.

c. *about – not* much: He is *about* used to difficulties. He is not *too* used to difficulties.

d. *and* (it is used in affirmative contexts) / *nor* (it is used in negative contexts):
He *also* speaks English and French. / He doesn't speak English, *nor* French.

e. some adverbs are synonym with adverbial phrases:
like = also, hardly = toilsomely, just = so;
all of a sudden = unexpectedly, fully = entirely, so = so that, parallel= parallel, before = in front of, differently = too, purposely = expressly, enough = sufficiently, hardly = barely, Romanian = Romanian (pop.), *else = or, soon = lately*.

f. some adverbs have a similar form, but the meaning is different:
often (frequently) / *often* (often)
even (just) / *just* (exactly)
once (earlier) / *once upon a time* (once more)
any (anyhow) / *originary* (originary)
aforetime (before) / *another time* (in another circumstance)
otherway (else) / *other way* (not the same way)

2. From the *grammatical* point of view, there are several adverbs that present a special status, depending on the context:

a. *meaning, namely* – with an explanatory meaning, are conjunctions that express a positive report in the sentence or in the phrase;

b. adv. *likewise* becomes preposition when the dative case is required;

c. *any,* in nominal context, is invariable and expresses the approximation (*few*);

d. *like, than, how much,* become prepositions in the structure of mode circumstantial complement because they are built with the accusative: *like* mother, *as high as* the mountain, *than* the colleague;

e. *probably* is semi-adverb (used in popular language), and in other contexts, it has the status of an incident word.

f. *dripping* is an adverb met in popular expressions: wet, look blue, splashed *dripping*.

g. *neither* is always semi-adverb in negative structures; semantically, it is opposed to *either (also)* of the affirmative constructions: Neither his friend entered. His friend *also* entered. Repeated, the semi-adverbs *too*, *nor* occur with a role of coordinator conjunctions: I received *both* a doll *and* a snow flake bouquet. / I don't have *either* sandals, *or* sabots.

h. At the level of a sentence, in a correlative context, *either - or* is no longer a relative adverb, it becomes a time adverb: He writes *either* with the stylo, *or* with the ballpoint.

i. *As*, repeated and used with a temporal meaning, becomes *subordinated conjunction* (= as soon as) or *time adverb* (= immediately) at the level of the sentence: *As* he enters the room, he asks about me.

j. *Where* with a temporal meaning (= all of a sudden) is no longer a relative adverb, becoming conjunction: *Where (as)* he started laughing[1]/ [2]/ *that* he couldn't stop anymore.[3]/

♦ The following adverbs have a complex grammatical status:

a. – *ready* - invariable adj.: The homework is *ready*. / The homeworks are *ready*.
adverb: *Finally*, I understood.
  - *made up* – adj. phrase: Made up man suit . / Made up clothes.
  - *for nothing* – adv. phrase: He received all *for nothing*.

b. - *certain* – invariable adj.: A *certain* word hurts./ A *certain* decision surprise us.
  - *as such* - adv. phrase with modal meaning: He talks *as such*.

- adverbial phrase with conclusive meaning: You are wrong, *so* you'll pay.
- adjective phrase – *such*: Such a gesture is not forgettable.

c. *otherway*, *this way* - adv. when it determines a verb: He thinks *otherway (differently)* than (from) her. He expressed himself *this way*.

- adj. when it determines a substantive or a pronoun (rarely).

d. *other than, such* are adjectival phrases:

He obtained *other kind of* results. I am abashed by *such* circumstances.

♦ *Grammatical homonymy* of adverbs is illustrated by the following lexical units shown by adequate contexts:

- *closely* (place adverb) - He walks *closely.*
- *almost* (proximity mode adverb) - He is *almost* licensed.
- *how much* (mode adverb with quantity meaning) - *How much* did he cash?
- *how* (semi-adverb with the meaning of *all*) - Tell me *all* about you!
- *rather* (comparative adverb) - You would *rather* tell me the truth!
- *instead* (semi-adverbial phrase = *before*) - He is worried *instead* of careless.
- *afore* (adverb at comparative) - The headquarters of the company is *afore*.
- *before* (adverbial phrase = *a long time ago, first*) : *Before,* the Dacian was living on these lands. I give you a cup of coffee *before*, then we will walk.

D. Use tendencies of adverbs

In the contemporary Romanian language, there are registered wrong tendencies in the use of certain adverbs or adverbial phrases.

1. Adjective composition of adverb in different contexts

a. *by confusion with the adjective*, sometimes, the form of adverb with a quantity meaning is provided in gender and number:

how many more [*as* many as], *enough* few [*quite* few], *heavy* to bring over [*hardly* to bring over] *so many* talented [*so* talented];

b. *at the adjectives composed with an adverb*:

noi (new)-born [*nou (new)*-born], *noi (new)*-employed [*nou (newly)*-employed], *bad*-tough [*evil*-doers] *free lancers* [*liber*lancers], *liberi (free)* thinkers [*free*-thinkers]

c. *when the adverb determines an adjective* :

firm convinced [*firmly* convinced], *fresh* married [*newly* married], *severe* ill [*severilly* ill], *total* know-nothing [*totally* know-nothing].

d. in *the lexical units* made of: *subst.+ adv.+ verb at supine*, the adverb is frequently adjusted, the structures this way obtained being non-literary: decisions *easy* to made [decisions *easily* to make], difficult ways to climb [ways *hardly* to climb] , *difficult* persons to bear [people *hardly* bearable], *complicated situations* to solve, [situations *hardly* to solve], routes *impossible* to follow [routes *impossibly* to follow].

♦ These constructions always have in their structure a probability adverb: *difficult, hard, easy, possible, impossible, and complicated.*

♦ The tendency of adjective making of the adverb is the result of its relation to the substantive of construction: *deep* human feelings, *good* pay people, *carrion* rich families. Correct: *deeply* human feelings, *good pay* persons, *ultra-rich* families.

♦ This tendency is the consequence of a hyper-correctness phenomenon (the speaker adjusts the adverb with the substantive as if it is an adjective).

2. Confusion between the adverb *as* and the pronoun *much*: I invited *as* more specialists. Correct: I invited *much more specialists*.

3. Redundant, un-justified use of certain adverbs: She says *nothing if only* you ask her. Correct: She doesn't say *but if* you ask her.

4. The omission of the repetition of adverbs *more* and *very* in front of each element of a listing: He is *more* careful and concerned in this project. She was *very* assiduous and talented.

Correct: He is *more* careful and *more* concerned in this project.
     She was *very* perseverant and *very* talented.

5. By analogy to *that*, formant of the relative superlative of adjective, it is mistakenly adjusted the article *that* of the structure of relative superlative of adverb: He is one of *those best* paid. Correct: He is one of *the best* paid.

6. Changes in the topics of certain semi-adverbs

     a. *about, more, too, all* are mistakenly placed before the group: *verb + atone pronoun (personal* or *reflexive) + verb*: I am no more playing.:

     Correct - I am not playing *any more*. / Probably he would try.

     Correct - He would probably try. Scarcely is it heard. *correct* It is scarcely heard.

     b. the preposition constructions are mistakenly dissociated by semi-adverbs:

He *almost* introduced her all the guests.   *Correct*   He introduced her *almost* all the guests.

I cooperate *only* with two persons.   *Correct*   I *only* cooperate with two persons.

I finished of *about* a week ago.   *Correct*   I finished *about* a week ago.

7. Confusions in the use of adverbs

     In the dialect expression, the adverbs *only* and *just* are used in the contexts where their presence does not correspond to the expressed grammatical norms:

- in Ardeal, *only* is used in negative contexts (old forms);
- in Muntenia, *just* sis mistakenly extended in *positive structures*;
- in a careful expression, *only* is frequently used instead of the adverb *just*;
- the nite adverb *ever,* in a construction with a verb at the negative form, is used instead of the negative adverb *never*, in a less careful expression;
- it is also registered the occurrence, in some contexts, of pleonastic binds: *concluding, therefore, consequently, so*.

8. Use of adverbs with a changed semantic status

- the adverb *so* loses its conclusive meaning by the incorrect use, becoming an expletive particle. By the frequency of use, (youth and un-educated people), this adverb became an annoying verbal tic;
- *somewhere* (with locative meaning) is used as cliché with modal value (*somehow, to some extent*);
- during the last time, it is spread, the same annoyingly, the use of *effectively*: *I don't effectively* like him; *He doesn't *effectively* care for himself; *He is *effectively* interested in your situation; *He is *effectively* bearable.
- *from now on* (which marks the initial time of an action) is more and more used instead of *already* (specialized in underlining the final time of action);
- *not only* occurs frequently in current expressions with the value of blunted formula: My colleagues and *not only* expressed their opinion.

9. Incorrect writing of certain compound adverbs with prepositions welded to the following term: correct: *hardly, therefore, often, the day before yesterday, once, above, before, strictly, anyway, somewhere, and sometime.*

     E. Stylistic values of adverbs

1. A special expressiveness is owned by *the derived adverbs with diminutive suffixes*: *quite well, quite easy, quite far, a bit,* absolute superlatives morphological synonyms with *very*.

2. The absolute superlative made of the affective synonyms of morpheme *very - great, terrible, extremely, extraordinary* is more expressive than the form imposed by norm: *great*, *terribly* fast, *extremely* bad, *formidably* close.

3. The interrogative adverbs contribute to the issuance of interrogations and of eloquential invocations: *How* could you say such things?

4. The correlative adverbs retake the idea expressed in the subordinated sentence, draw the attention on it, shorten the expression and remove the repetitions: *When* you are always learning, *then* you have results.

5. The predicative adverbs mostly express the subjective attitude of the speakers: *I am certainly* waiting for you gladly.

6. In a conversational language, the adverbs are used for the issuance of elliptic sentences: Do we have more to walk? *A little*.

7. The adverbial phrases are more expressive than their equivalent adverbs: *by hook or by crook* = necessarily, *for nothing* = ineffectively.

8. The modal adverbs resulted by substantives, adjectives or participle verbs, used alone or in relation with other words may be: *epithets, comparisons, hyperboles, metaphors*.

9. Some adverbs may enter in interrogative sentences, in classifications, in repetitions and in rhetorical invocations.

F. Conclusions

The evolution of adverbial system in Romanian language must be approached from the perspective of the following aspects:

- *inventory of adverbs* demonstrate that "the properly (direct) loans occupy - even in the current language - a modest place, both quantitatively and as frequency." (Ciompec, 1985: 284). A specific feature of adverb in Romanian language aims the enrichment way of lexicon, issued by *composition* (for the old language) and by *the conversion of adjectives* (for the contemporary stage of Romanian language);

- consolidation of innovations at the level of contemporary Romanian language was made under the indisputable influence of French language and of other modern languages. The Romanic neologisms "certify the integrity of development of Romanian adverb in this tendency of Romanic westernization." (*Ibidem*).

- "*functional - stylistic diversification* of adverbial forms and constructions." (*Ibidem*). The stylistic expression potential of adverbs is based upon the lexical, morphological and syntactic resources, specific to this inventory of words.

Concluding the above mentioned tendencies "confer the current adverbial system the character of *modernity* and configure [...] its further evolution" (*Ibidem*, p. 285).

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THE MOLDAVIAN CHRONICLES FROM THE 15th CENTURY AND THE MODEL OF ŞTEFAN CEL MARE

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Abstract: The Moldavian Chronicles from the 15th century were used as a diplomatic tool in order to make known the Moldovian royal court to the foreign courts. This aspect indicates an official nature of the chronicles. Moreover, a number of details present in the chronicle regarding trivial facts from the court or military events, show that the writer witnessed the events at court and war, with numerous examples from the weekday time mentioning, to the number and size of the cannons to be found on the battlefield. History was for the writer a different dimension of the life driven by the true faith and an attempt to better understand the divine will and to follow closely His ways. In this regard, many stereotype formulae are telling that all events are foreordained only by "the will of God."

Keywords: chronicle; model; translations.

1. The Byzantine Lesson

Intermediaries played an important part in spreading the Byzantine civilization in Eastern Europe. Their role became obvious in every cultural sphere, but their greatest contribution was in the literary field. The Greek influence which was in continual movement found its way towards the people in Eastern Europe under the cover represented by the Old Church Slavonic. The starting point of this tradition can be found in the translations made by Constantine-Cyril and his collaborators. "Its role as a cultural intermediary was assured by its peculiar relationship with medieval Greek on the one hand, and with the spoken language of the Slav peoples, on the other. It also owed much of its success to the skill of the early translators who developed it into a refined and supple instrument." (Obolensky, D. 2002: 322)

The advantage of having so many books translated from the Byzantine literature into Old Church Slavonic was that the language became richer and more complex. One instance is that of the neologisms that were introduced from Greek in order to express new notions for the Slavs. The translated writings had mostly an ecclesiastic character. Beside this aspect, if one adds the fact that the spread of Old Church Slavonic (through translations, which resulted in a decrease in the number of people willing to learn Greek) challenged the hegemony of Greek, then the result is a restriction of the access to the classical helenic literature. "This was undoubtedly a loss, and it must be recognized that Old Church Slavonic was responsible for restricting the range of Greek culture accessible to the Slavs. On the other hand, by providing them with a literary medium which was close to their spoken vernacular, it greatly increased the number of educated persons in Eastern Europe, capable of acquiring this culture albeit partially or indirectly. (Obolensky, D. 2002: 324)

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In the context of the political and cultural relations between the Romanian Principates and Byzatium and the neigbouring countries, the old Romanian culture was developed in close association with the Byzatine and the Slavic, in particular with the South Slavic culture, and later with the Eastern and Northern one, in Poland. A fundamental aspect of these relations is constituted by the appearance and the development of the old Romanian historiography following the contact with the Byzantine and Slavic historical writing. The Byzantine chronicles in Slavonic translation were widely spread in Romanian circles, together with almost every one of the original writings belonging to the Bulgarians and the Serbs (hagiographies, genealogies, chronicles). The beginnings are represented by *The Chronicle Since Moldavia Began*, *The Serbian-Moldavian Chronicle,* continuing with *The Short Chronicle of Moldavia*, *The Putna Chronicle I and II*, *The Moldavian-Polish Chronicle* and *The Moldavian-Russian Chronicle* and ending with the chronicles of bishops Macarie and Eftimie and that of the monk Azarie.

An extremely important aspect refers to the image associated with the Old Church Slavonic. It was considered a sacred idiom, a bridge between God and the human being and the only adequate means of expression for elite literature, inaccesible to the masses.

The Old Church Slavonic was used in Moravia, Bohemia, Croatia, Bulgaria and Russia, and the translation of writings from Greek to Slavonic represented an important part in the process of the dissemination of the Byzantine culture. The translation work, achieved by Cyril and Methodius for their mission in Moravia (subsequently continued by their disciples in Bulgaria) gave the Slavic Churches the whole corpus of Greek liturgical texts. In addition to the Bible, the liturgical books and patristic texts, The Lives of the Saints were quick to be assimilated. "These Vitae, which either circulated singly or were collected in menologia by months of the ecclesiastical year, extolled the virtues of Christian heroism, and often satisfied the craving of the medieval man for the wonderful and the miraculous." (Obolensky, D. 2002: 28). Thus Byzantine hagiography became a common source of inspiration for the peoples in Eastern Europe.

The lay writings were selected as well for their literary value. Examples abound, we can name a few: *History of the Jewish War* by Flavius Josephus (describing the revolt of the Jews against the Roman empire in 66-74 B.C as a personal experience), the *Romance of Alexander* by pseudo-Callisthenes (which is about Alexander the Great), *The Physiologus* (a book of Christian animal symbols, initially published in Alexandria, Egypt in the 2nd century A.D. and which throughout the Middle Ages was known as the *Bestiary*), the *Christian Topography* by Cosmas Indicopleustes (the manuscript of this book contains a diagram which explains the way sunrays fall on the ground) or *The Digenes Akrites*, an epic poem from the 10th century which described the battles of the Byzantines against the Arabs.

Among the lay works that exerted an important influence were the Byzantine chronicles, which can be divided in two groups: on the one hand those works that related events and attempted to imitate the style of the classical Greek historians (Herodotus or Thucidides), characterized by objectivity and causal explanations of events, and on the other hand chronicles and popular works which related more to Christianity than history. The latter were usually written by monks or priests, in a simpler and more accesible language for the less educated, and they were not interesed in causal exlanations, but in their succession, a testimony to the fact that the Byzantines, the people of the New Covenant, were those that had preserved the Orthodox faith.

"Their preference for the chronicles could be attributed more satisfactorily to the religious interpretation of history contained therein: to the belief, in particular, that human affairs are controlled by supernatural forces which manifest themselves in earthquakes, comets and eclipses; that the destiny of individuals and of nations is a stake in the never-ending struggle between God and Satan; and that the unfolding of the divine plan in history is furthered by the conversion of nations to the Christian faith. These ideas, which are expressed more forcibly and vividly in the chronicles than in the histories, could be put to practical use both by the Byzantine missionaries, and by those recently baptized Slavs who sought to understand the significance of what had happened to themselves and their countries. This conception of history had the added advantage of being incomplete: the Kingdom of Heaven and its earthly counterpart, the Christian Commonwealth, were ever capable of expansion; and the story left unfinished in the Byzantine chronicles could now be taken up and carried on by the Slavs, which, as we shall see, they were not slow to do." (Obolensky, D. 2002: 330)

The literature translated from Greek into the Old Church Slavonic underwent, according to the country that had adopted it, some changes determined by the association with its new cultural medium but also by the influence exerted by its original place (as the original birth place of the writings went through a process of renewal). "In the earlier period with which we are at present concerned, the translated works, by a process of adaptation, were apt to acquire fresh features and to develop local variants. This suggests an analogy between literary 'translation' and the botanical process of 'transplantation', in the light of which it may be said that the writings so 'transplanted' from Byzantium to Eastern Europe brought forth creative offshoots which continued to live and grow in their new soil. Transplantation was thus accompanied by changes in the borrowed product, and this process was indeed possible only because the society and the culture of the 'receiving' country were at that time in a state of rapid change. In this process the translated works not only acquired new traits, but also stimulated, by a kind of cultural osmosis, the growth of 'original' literature in different parts of the Slavonic world." (Obolensky, D. 2002: 331)

The history library which was traslated from Greek by the Southern Slavs, in particular the Bulgarians, comprises the great works of Byzantine historiography. The works of Menander (who imposed the new comedy based on the investigation of private life), Theophylactus Simocatta (who produced a history of the reign of Emporor Mauricius in 8 volumes), Leon the Deacon (he wrote a 10-volume history, where he presents the events from 959 to 976 which he had witnessed), Mihail Psellos (the author of a philosophical synthesis, defining phisosophy as "the search for truth"), Anna Comnena (the author of *Alexiades*) did not raise any interest. Of particular interest were the universal chronicles, those writings which narrated history from its beginnings (Genesis) until the moment of writing. The Bulgarians showed interest in these texts not because of their language and hermeneutical issues, but because of the "special character", often quite specialized, of the elevated history books and the excess of details they offered (among the 37 books of the *Roman History* belonging to Nicephoros Grogoras, the events from 1204 to 1320 occupy only seventeen books, while the rest is made up from what happened in the period 1321-1359, the time of the great polihistor), which did not interest anybody who would contemplate the Byzantine past "from the outside". (Mazilu, D.H. 2000: 5-6)

The Southern Slavic scholars turned their attention to the works that narrated the life of the world, the Byzantine influence being dominant in the area of writing. The patrimony taken over by the Southern Slavic scholars (whom Dan Horia Mazilu calls

"our intermediaries") from the Byzantine heritage reveals the existence of a certain category of texts. The Bulgarian scholars oriented themselves towards the patristic age, a much older period, ignoring the works of the contemporary Byzantine writers.

On the other hand, the preference for texts from John Chrysostom, Gregory Nyssis or Basil the Great, leading representatives of old Byzantine literature meant a considerable effort, as their texts were neither easy to comprehend, nor easy to translate. In addition to these texts translated into Slavic, the scholars attempted to enlarge their fields of interest, dwelling also on lay texts, on apocriphal literature. We should also mention historiographic contributions such as the chronographs of Zonaras, Malalas or Manasses. The chronicles of Ioannes Malalas (6th century), Gheorghios Synkellos (8-10th centuries) were translated, these being unknown in the Romanian book archives, as well as the *Universal Chronicle* of Symeon the Magister and the Logothete also called Metaphrastes, written in the second half of the 10th century.

The chronicle of Malalas goes from Genesis to the last years of Justinian's reign, providing the Slavs with the opportunity to acquaint themselves with ancient history as well as the Greek mythology. The Chronicles of Gheorghe the Monk (also known as Hamartolos, the sinner) from the 9th century used to be very popular, being translated twice, first in the 11th century and the second time in the 14th century in Bulgaria. In the 12th century the *Epitomê historiôn* (*the History Summary*) of the historiographer Joannes Zonaras and the *Universal Chronicle* of Constantine Manasses were translated. The latter, Born at the beginning of the 12th century, living for a long time around the Imperial court, became a bishop of Naupaktos in the last years of his life. His versified chronicle was translated into Latin by J. Leunklavius in 1573, being called *Chronike Synopsis* in Middle Bulgarian during the Reign of Tzar Ivan Alexandr, the son in law of Basarab I, the prince of the Romanian Principate. A copy of this translation was also made in Moldavia, probably in the 16th century and included in a codex that comprised the *The Chronicle since Moldavia Began, with God's Will*, the chronicle of Stephen the Great and Bogdan the 3rd. This is the first Moldavian chronicle. This literature translated south of Danube was spread north in our lands, becoming an important source of information.

"Byzatium after Byzantium"- this is the defintion given by Nicolae Iorga in a concise syntagm, which attempts to give a lapidary assessment of the old Romanian culture (or, at least, a significant part of it). (Mazilu, D.H. 1994: 33)

In addition to the Byzantine heritage, by means of Slavonic influence, the Romanian scholars were able to benefit from the Slavonic historiographic writing, in particular the Serbian ones, which had been produced under the Byzantine impetus. Such examples are the *Lives of Serbian Kings and Archbishops*, written by Archbishop Danilo the 2nd (1279-1337), the *Serbian Chronicles* which narrate the Serbian history from 1355 to 1490 and a Chronicle that narrates historical events up to 1512 which purpots to be „the first attempt at rallying the Romanian and the Balcanic history." (Mazilu, D.H. 2000: 9)

The Tetraevangelium written on parchment at the end of the 14th century is the oldest manuscript to be preserved in the Neamţ monastery. Other manuscripts copied and illuminated here are kept at the Romanian Academy Library or in other libraries and museums here and abroad. For example the Romanian Art Museum has the *Epitaph*, written in 1493 by Abbot Silvan.

Besides Neamţ, illuminating schools existed in Moldavia since Stephen the Great, at Putna and Dragomirna, where three Tetraevangelia, three Liturgy books and a Psalm book are preserved, all illuminated. The school founded at Dragomirna by its

great founder left an impressive number of works, over 25 known manuscripts from the period of Anastasie Crimca and which are mostly illuminated. The Romanian Academy Library keeps two copies of the *Apostle*; an *Apostle* is kept at the State Library in Vienna, written on parchment and illuminated by the Metropolitan himself in 1610; at the State Museum in Moscow there are five items, among which an illuminated *Psalm book*, at the Saltikov-Scedrin Library in St. Petersburg there is a *Psalm book*, a *Typikon* and the *Universal Chronicle* of Symeon the Magister and Logothete, while at Liov there are three items: an illuminated *Tetraevagelium*, the *Lives of the Saints* and Nicon's *Pandect*. Among the martyrs, only the mentioning of a few is impressive: deacon Dumitraşcu Belinschi, monk Teofil from Voroneţ, the painter Stephen from Suceava, the deacon Petru, the deacon Vasile, the monk Pahomie, father Manoil from Suceava.

The 15th century marks the emergence and the development of indigenous historiography for the history of Romanian culture. If the Southern Slavs translated chronicles rather than Byzantine histories, the translations that reached the Romanian space were multiplied and they represented the patrimony of a library.

In their writings the chroniclers aimed to write down the main events of the past and contemporaneity, underlying the political events which were related to the situation of the prince and the boyars, the relationships among them in their exercise of state power and the raports with the Church. The particular historical circumstances, the fight for independence and territorial integrity had to be mentioned, always in comparison with the political situation of the neighbouring states. In this context a new idea appears, that of ethnic and linguistic unity. The fight for independence was an extremely important objective, which could be achieved only on the basis of princely autocracy, that is of a form of government in which the whole power was concentrated in the hands of one person, who was outside the rule of law. Princely autocracy meant that the prince was the sole ruler of the centralized state and the boyars were subordinated to him, and also that the prince was the divine representative on earth.

The chroniclers of the 15th century and their followers in the ensuing centuries outline a definite role for Moldavia. A political orientation is strongly felt, the chroniclers having the task of sometimes over-evaluating the significance of this principality for the policy of neighbouring states. Relations with princes from Walachia and Transylvania and with Polish and Hungarian kings as well as Turkish Sultans or Tatar Khans are mentioned. One could not but appreciate this attempt to emphasize the role of Moldavia as well as that of the Romanian principalities in the general organization of Christianity and in preparing the resistance against the Ottoman Empire. This organization was supposed to contribute to enhancing the presence of the Romanian principalities on the political map of Europe, which, together with the great powers, offered to participate in any armed conflict which would have threatened Christianity. Achieving independence becomes a vital issue for the chroniclers, and their political thinking found expression in their engagement with history. The cult of history was turned into a special cultural value which conferred increased power to the writing in the service of the prince.

The historical literature in the medieval period takes the shape of chronicles, and authors remain loyal to the Byzantine medieval historiography. The chroniclers present important personalities and their illustrious achievements, which they sketch against a well justified and argued background. In this case, the chronicler is not content with just enumerating or emphasizing the features of such a personality, but he also highlights the events that justified the emergence of such a ruler, who in other circumstances would not have given the full measure of his worth. And then a whole

series of problems of the time appears, ranging from internal to external ones, from minor to life threatening. The battles against the invaders, the (often complicated) relations between the prince and the boyars, plots, personal interests which affect linear government or intrigues at the princely court are enumerated.

The origin of the divine right of the prince is unanimously accepted by chroniclers who are thus the partisans of the concept of divine determinism but also share the belief in the common origin of the Romanian people, each of these statements being decisively sustained with historical or linguistic arguments.

The historiographical works that describe the events associated with the activity of the prince have a common denominator, that of the divine right of the prince, who bases his whole activity on the will of God and through the protection and support of the Creator, these chronicles having an official courtly character: The Putna Chronicle (a short history of the rulers of Moldavia); The Bistriţa Chronicle (The Chronicle since Moldavia began, with God's will). Subsequently the title was changed to the Anonymous Chronicle (the change was made by P.P. Panaitescu in the edition of the Slavonic-Romanian Chronicles in the 15th-16th centuries, published by I. Bogdan in 1959 and included in the treaty The History of Romanian Literature in 1964). Others have taken the name after P.P. Panaitescu. Although the Putna Chronicle is anonymous as well, it kept the name given by Ioan Bogdan; The Moldavian-German Chronicle (The short chronicle of Stephen, with God's help the prince of Moldavia and Wallachia), written in German.

2. The Dinasty in the Period of Stephen the Great and the Extollment of Merits in the Chronicles
"Everyone must submit himself to the governing authorities, for there is no authority except that which God has established. The authorities that exist have been established by God. Consequently, he who rebels against the authority is rebelling against what God has instituted, and those who do so will bring judgement on themselves."
(Saint Paul's Epistle to the Romans, 13:1-2)

The dinastic ideea, as a family whose members succeed to the throne (as princes, kings or emperors) was closely associated with faith during Stephen the Great's period. Royal blood was the male descendancy (even illegitimate offspring). In older times this had nothing to do with faith. The 15th century is a century in which dinasty becomes a reality- in the following century the situation changes as the boyars begin to aim for higher positions and attempting to place their representatives on the throne. The best way to preserve the image of a dinasty was through Stephen's particular interest for the restoration of his ancestors' graves. A wooden church from Volovăţ, where the grave of Dragoş the first prince of Moldavia was situated, was translated to Putna. By bringing Dragoş's grave close to his future resting place and building an inscription, Stephen emphasizes the idea of the blood ties of a family which is mindful of traditions and eternally reigning.

The politics of Stephen overcome the country borders, as he was an European prince, with good knowledge of the world and a good understanding of foreign politics. The results of Stephen's diplomacy are outstanding: from 1462 to 1465 he fights the Wallachians and is at peace with the Turks, Hungarians and Poles; in 1467 he fights the Hungarians, while the Poles come to his help at Buda; from 1475 to 1476 he fights the Turks, while the Poles and the Hungarians send him help; from 1477 to 1480 he fights

again the Wallachians, and the Hungarians, the Turks and the Russians stand on his side.

In addition to a real knowledge of the external political situation, Stephen possesses a remarkable ability to take advantage of the circumstances, of the rivalries or the envy of his neighbours, proving himself to be a political genius. Only this can explain how the ruler of such a small country could defeat the Wallachians, the Poles, the Hungarians, the Tatars or the Turks.

Stephen's literary talent is witnessed by the wealth of military detail which he employs in the description of the Vaslui battle, in the letter to the Christian princes, on the 25th of January 1475.

The struggle against "the enemies of Christendom", as it is mentioned at the end of the letter is a leitmotif which will occur again and again, in various syntagms in Stephen's correspondence and his envoys: "the foes of Christendom (...), the infidel Turks"; "these (the Turks) are getting stronger against Christendom"; "from every side the pagan Tatars and Turks are getting stronger against Christendom." In 1477, in front of the Senate of Venice Ioan Ţamblac uttered words written by the ruler of Moldavia, reconstituting the battle at Valea Alba with all its tragedy.

Analyzing the inscriptions on the tombstones at Rădăuţi and Putna as well as the oldest Moldavian chronicle, I.C. Chiţimia reached the conclusion that "Stephen the Great initiated a sober and concise historiography style." His style is unique, difficult to imitate, and the rotives in the church porches stand testimony to the fact that the prince considered his military feats exemplary and worthy to be known by his descendents. These are the impressive deeds of a prince who still believed in *Respublica Christiana*, although he had had the repeated unpleasant experience of waiting for the promised help that never came. Yet the purpose of this *Respublica Christiana* was the mutual help in the defense of Christianity.

The chronicles written at the court of Stephen represent a different type of writing, a particular and sober manner of extolling Stephen's merits.

3. Conclusions

Moldavia's cultural achievements during the reign of Stephen the Great, the church paintings with valuable local elements, the stone sculptures, the fine embroidery, the crafty metalwork, the church music, the beautiful books and illuminations written in the monasteries at his wish are the expression of the divine protection he felt on himself and his country. The attachment of Stephen the Great's towards the Church can be deduced from these chronicles of the age, especially from the supposed Bistrita chronicles, where it is shown that after each war, the prince ordered „his metropolitans and bishops and all the priests to thank God." We also have to bear in mind the fact that under Stephen's reign the written Moldavian culture becomes more extensive, not only by the increased reproduction of old manuscript prototypes, but also by the diversifying of the fields approached in their contents.

The chronicles write down important historical moments of the age: the consolidation of centralized power and the struggle of the Moldavian prince against the Turks, to liberate the country and defend the faith. The chronicle shows that Stephen the Prince is the elected by God, strong, brave and pious. For the anonymous chronicler all Christian countries form one unit: the Christianity. And what is of major interest is that this Slavonic chronicles, mirroring the opinion of the age calls Prince Stephen „a holy victor in the name of faith", as it was the formula for the great defenders of the faith.

There is a certain ritual in every chronicle, some formulas which need to be inserted, from the actions undertaken by the main character to the discourses spoken in certain situations. And then, the literary discourse of the author had to become subordinated to this ritual, because that way the human role models needed by medieval texts were generated. "The will to subordinate literary discourse to etiquette, to the reconstruction based on cannonical principles, by endlessly remaking the cannon could also explain the translation- so frequent in old literature- of some sequences (descriptions, discourses, endings) from one text to the other. Of course that by practising this unevolved "intertextuality" (...) the medieval writer had no intention of mystifying the reader, of presenting what had been taken from another text as a real fact (a historical one, let's say). The "real" and the "necessary" are mixed and confused. And from this mélange, over which the writer presides, *exemplarity* is born (so valued by old writing), the *ideal character, the human role model* (Stephen the Great in this case), a "birth" in which etiquette plays an important part." (Mazilu, D.H. 1994: 82)

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DES NOYAUX DE L'IMAGINAIRE MEDICAL

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Abstract: This paper proposes a vision by discovering the red lines of the medical imaginary in some Romanian texts, following three majors themes: the social illness, the immortality of the corps, the cancer of the soul. This is a synthetic presentation in order to identify the main issues of this subject by approaching novels and theater from Romanian Literature.
Keywords: imaginary, medical, literature.

L'imaginaire médical construit, par les symptômes qu'il insère dans le texte soit au niveau de personnages, soit au niveau de la société, ou au niveau du langage intertextuel une autre approche qu'on peut étudier en relation à la littérature.

A partir de la moitié du XXème siècle et début du siècle de XXIème siècle des découvertes importantes dans le domaine médical se sont développées, par la tabulation de nouvelles techniques médicales de la modification, de l'amélioration des performances de l'humanoïde. De cette façon une nouvelle conception sur l'être humain, produit par la médecine améliorative aussi bien que l'anthropotechnie (la fabrication de l'homme par l'homme). Ce bouleversement technologique détermine une révision de la manière dans laquelle le corps humain est traité, les maladies qui le frappent, mais aussi un retour inévitable vers la médecine parallèle, aux dimensions mythiques et symboliques vers laquelle se dirige homo techniques, épuisé par son monde dans une tentative désespéré de se retrouver lui-même. Le corps, comme, "facteur d'individuation" (Durkheim), mais aussi une structure sociale, c'est le lien entre médicine et littérature, objet *pharmakon* (Derrida), pour l'articulation de l'imaginaire médical étudié dans le corpus des textes proposés. La problématique est complexe, surtout de la perspective des multiples rapproches transdisciplinaires qu'elle suppose. Les références se dirigent vers des champs disciplinaires comme la littérature, la philosophie, l'anthropologie, la psychologie, l'histoire. Le projet se propose de montrer la manière dans laquelle le discours de l'imaginaire médical est construit, en partant des ces fentes épistémologiques, dans le corpus des textes littéraires choisies.

A partir de 1969, l'an de la publication du livre de Gilbert Durand, *Les structures anthropologiques de l'imaginaire,* l'imaginaire est devenu un domaine très riche et matrice pour les études littéraires. Jean Jacques Wunenburger, dans son récente livre *Imaginaires et rationalité des médecines alternatives* construit un spectre authentique de découverte des ressorts imagistiques médicales. D'autres études comme *Les malades et l'histoire* de F. Cartwright et M.Biddiss propose une mise à jour des perspectives culturelles de l'imaginaire médical.

L'imaginaire médical dans les textes étudiés deviendra un point d'appui pour des recherches ultérieures, pas seulement littéraires, mais aussi anthropologiques, sociologiques, psychologies. Ainsi, pour la recherche de l'imaginaire médicale, le point de départ est donné par les deux grands groupes de méthodes utilisées dans l'articulation de l'imaginaire: a) les outils utilisés par Bachelard et Gilbert Durand, qui ont mis l'accent sur les dimensions mythiques, anthropologie, imaginaires et symboliques herméneutique b) le deuxième se rapporte aux méthodes qualitatives qui mettent l'accent sur la recherche appliquée intéressé plutôt aux images et la manière à laquelle se reflète dans la société.

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La littérature roumaine offre un spectre très large pour l'étude de cette thématique. Il s'agit, en effet, d'une esquisse d'un paysage littéraire étendu. De ce point de vue, la première discussion est ouverte par l'étude des maladies collectives, ensuite les spectres et la hantise, et des porteurs imaginaires de germes.

Les maladies collectives

Les maladies collectives sont presque toujours des prétextes pour des analyses plus approfondies sur l'imaginaire social, sur les tares de la société. De ce point de vue, le texte d'Eugène Ionesco, *Rhinocéros,* construit l'image terrifiante de la rhinocérite qui détermine une crise non seulement de la communauté, mais aussi de l'individu. La maladie contagieuse qui contamine les âmes des gens en les transformant dans des parties uniformes de même mécanisme sont retrouvé dans la vie extérieure qui palpite:

DUDARD: Nous resterons tous les mêmes, bien sur. Alors pourquoi vous inquiétez-vous pour quelques cas de rhinocérite? Cela peut-être aussi une maladie. BÉRENGER: Justement, j'ai peur de la contagion. DUDARD: Oh, n'y pensez plus. Vraiment, vous attachez trop d'importance à la chose. L'exemple de Jean n'est pas symptomatique, n'est pas représentatif, vous avez dit vous-même que Jean était orgueilleux. […] BÉRENGER: […] Eh bien, voilà, vous venez de me donner une explication plausible. Oui, pour s'être mis dans cet état, il a certainement du avoir une crise, un accès de folie… Et pourtant il avait des arguments, il semblait avoir réfléchir la question, muri sa décision… Mais Bsuf, Bsuf, était-il fou lui aussi ?... et les autres, les autres? (Ionesco, 1991 : 603)

Le théâtre de l'absurde propose une vision dynamique sur les phénomènes sociaux. Même si la rhinocérite a à faire avec la politique et le régime totalitaire qu'Ionescu même a vécu, il est très intéressant à observer la manière dont l'épidémie ne contrôle pas seulement les corps, mais aussi les esprits.

DUDARD: Il reste l'hypothèse de l'épidémie. C'est comme la grippe. Ça c'est déjà vu des épidémies. […]BÉRENGER: Je me demande si je suis bien immunisé. DUDARD: De toute façon, ce n'est pas mortel. Il y a des maladies qui sont saines. Je suis convaincu qu'on en guérit si on veut. Ça leur passera, allez. […] BÉRENGER: Mais si on ne veut vraiment pas, n'est-ce pas, attraper ce mal, si on ne veut vraiment pas attraper ce mal, qui est un mal nerveux, on ne l'attrape pas, on ne l'attrape pas! (Ionesco, 1991 : 608-609)

Les maladies des personnages deviennent des possibles instruments pour le contrôle des individus. La ressemblance de rhinocérite à la grippe est due à la facilité avec laquelle celle ci s'infiltre parmi les gens, tel les doctrines politiques qui parfois s'avèrent périlleuses et aussi endommageant. La voix qui soutient la santé des certaines maladies et qui appartient au Dudard détermine un sursaut vers le prochain niveau de compréhension: l'intellectuel qui prend les choses à la légère et qui ne veut pas analyser la profondeur du phénomène qui menace l'existence même. Seul Bérenger est capable de retenir la substance de l'humanité et sa guerre est contre tout le monde:

BÉRENGER: (Il a un brusque sursaut.) Eh bien tant pis! Je me défendrai contre tout le monde. Ma carabine, ma carabine! (Il se retourne face au mur du fond ou sont fixées les tètes de rhinocéros, tout en criant:) Contre tout le monde, je me défendrai, contre tout le monde je me défendrai! Je suis le dernier homme, je le resterai jusqu'au bout! Je ne capitule pas! (Ionesco, 1991 : 638)

Dans un roman publié en 1968, nommé *La chasse royale*, Dumitru Radu Popescu esquisse le portrait d'une autre maladie, toujours sociale, car les personnages parlent dans des termes de la philosophie jungienne sur la source spirituelle du mal. Le

roman construit en centre l'imaginaire médical, la contagion, l'épidémie, l'hystérie en masse. Nicanor, le personnage principal, assiste à des scènes de démence collective: en Patarlagele, l'épidémie c'est la rage. Il s'agit en effet d'une forme symbolique qui renvoie à un phénomène social très grave, de même que le comportement des individus dans de telles circonstances. La rage – réelle ou imaginaire – des chiens de Patarlagele devient une maladie plus terrible, la rage de la peur qui s'installe au cœur des individus:

J'habite entre les incertitudes. C'est une forme d'existence cette incertitude, au moins en ce qui me concerne. Je suis paresseux, j'écoute et je vois non seulement les merveilles du monde, mais aussi ses désastres et j'apprends depuis toujours ce que tout le monde sache, qu'au delà de bonheur se trouve son reverse. (Popescu, 2011 : 120)

Le personnage devient un porte parole des émotions qui dirigent le mental individuel, mais collectif aussi. L'existence devient en elle-même problématique, sous le signe inabordable de l'inconnu, sans des énergies reconstructives. « Si on voit un homme mourant, et on voit aussi la résurrection d'un mort, il n'y a plus rien à voir dans ce monde. D'autres merveilles il n'y a plus....» (Popescu, D. R., *op.cit.,* : 129)Le monde décrit par l'écrivain est tragique et soumis aux lois inopérables du destin. Les évènements s'accumulent et créent une tension fortement ressentie par l'individu de la société qui opprime la pensée libre. Toujours, la menace flotte dans l'air, son présence étant bousculé à tous moments dans des faits ordinaires, mais qui transforme le village dans un noyau de tensions grotesques. A tout moment, n'importe qui peut devenir une proie: être hanté, chassé, même tué. Le symbole qui se cache derrière cette lutte continué à la vérité constitue en effet la parabole: c'est une chasse des hommes par des hommes, une recherche très dure et acharné de la vérité. L'acte de justice devient un prétexte pour les chercheurs de vérité, pour ceux qui chassent la lumière. Le plus important c'est de découvrir la manière intérieure dont celui qui a tué a actionné. Il s'agit en réalité de la liaison qu'on peut établir à la société et au fait que les individus sont ses produits.

On ne sait exactement ni si celui qui est venu pour chasser et nous a dit qu'il est le roi c'était vraiment le roi ou quelqu'un d'autre…Personne n'a pas vu le roi ni avant, ni après. C'est-à-dire, le roi est venu seulement une fois et depuis, chaque année, les gens vont chasser dans ce jour même. [1] (Popescu, 2011 : 199)

D.R.Popescu observe les symptômes de la maladie sociale et construit un échafaudage par lequel la construction romanesque devient plus forte, une sorte d'épopée qui amasse des personnages de toutes les catégories, des faits communs mais aussi extraordinaire qui configure un certain sens de l'absolu, de peinture magnifique de la réalité.

Le corps et l'immortalité

L'univers fictionnel de Mircea Eliade est peuplé des docteurs, des malades, des guérisons miraculeuses qui retracent les liaisons entre la science et la religion. Le docteur William et le docteur Martin sont deux hypostases de la médicine. L'un représente le concret, la science sans valeur de doute, l'autre, qui sera reconnu par Dumitru aussi dans le prisonnier Dugay, transmet l'idée du miracle et de la croyance qui peut guérir l'être malade. D'autres part sont les êtres lucides, les profanes qui se méfient, qui cherchent la réalité. Le réel est représenté par la maladie, qui attaque le corps humain, le matériel. L'idée qui est soutenue dans le texte de Mircea Eliade renvoie à une guérison à l'aide de mental, du spirituel. Dans le texte *Les trois Grâces*, le personnage in absentia, le docteur Tataru, est le lien entre la différente partie du texte.

La découverte qui semblait révolutionner la médicine était le traitement du cancer. [1] Les discussions médicales construisent seulement la toile de l'araignée qui soutient quand même le discours mythique.

Les expériences du docteur Tataru qui nous a fasciné il y a douze treize ans, c'étaient d'une autre catégorie; elles présupposaient une méthodologie révolutionnaire, qui n'avait rien à faire avec tout ce qu'on avait essayé jusqu'à ce moment dans le traitement scientifique du cancer.[2] (Eliade, 1992 : 12)

La science échoue, dans la vision du texte, par le simple fait que le traitement appliqué, de l'eau saline, devient un palliatif ayant un effet placébo. L'idée de la jeunesse acquise par l'intermédiaire d'une méthode alternative résous seulement partiellement la maladie du siècle. La réponse de la science n'est pas suffisante, et si celui-ci manque, l'être humain doit trouver en soi même les ressources de guérison. Finalement, en suivant les idées de Eugen Simion, „l'homme biblique a été emprisonné en Babilon, sans perdre l'espoir: la souffrance avait un sens. L'homme moderne a perdu le sens, et la création doit le redonner, en le mettant en contact avec les mythes." (Simion, 1995 : 314). L'idée du docteur Tătaru[3] (Eliade, 1992 : 49) contient une solution à toutes les maladies du corps humain. Il s'agit de retrouver l'état primaire de conscience, la capacité de se régénérer par son propre pouvoir.

Le cancer est provoqué par une prolifération excessive et anarchique des cellules d'un tissu ou un organe. Le processus physiologique est paradoxal, même contradictoire. Parce que le phénomène de multiplication vertigineuse des cellules indique une pulsion positive, c'est-à-dire la régénération du tissu ou de l'organe. En soi, l'apparition d'un néoplasme, la prolifération massive des cellules, devrait conduire à la régénération totale du tissu et, finalement, à la régénération, c'est à dire, la jeunesse du corps entier. Mais cette pulsion organique positive est annulé par le rythme démentiel de la prolifération cellulaire et du caractère anarchique, chaotique, des constructions micro et macro cellulaire, on dirait qu'il s'agit d'une tendance de création devenue brusquement amnésique, un processus „atéologique" amputé par l'intentionnalité, et qui

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[1] „Nicoleanu îşi freca încurcat mîinile. — Voiam să ştiu dacă erai la curent cu cercetările lui, mai precis, cu descoperirile lui de acum vreo zece ani, cînd mulţi dintre noi, cei care ne specializam în biologia medicală, credeam că doctorul Tătaru descoperise, sau era pe cale de a descoperi, tratamentul cancerului. (…)Aurelian mi-a mărturisit o dată că, dacă nu va fi împiedicat de împrejurări, în cel mult doi, trei ani, mortalitatea provocată de cancer va fi inferioară celei provocate de tuberculoză sau de sifilis.

- Da, e adevărat. Asta se ştia de mult; se ştia că într-o zi problema cancerului va fi rezolvată, aşa cum a fost rezolvată, bunăoară, problema ciumei şi a turbării. Dar nu ştiu dacă doctorul Tătaru a intrat în amănunte.".

[2] „Experienţele doctorului Tătaru, care ne fascinaseră pe noi acum doisprezece-trei-sprezece ani, erau de un alt ordin; presupuneau o metodologie revoluţionară, care nu avea nimic de-a face cu tot ce se încercase pînă atunci în tratamentul ştiinţific al cancerului."

[3] Pe scurt, ideea doctorului era aceasta: cancerul este provocat de o proliferare excesivă şi anarhică a celulelor unui ţesut sau ale unui organ. Procesul fiziologic e paradoxal, chiar contradictoriu. Pentru că fenomenul de multiplicare vertiginoasă a celulelor indică o pulsiune pozitivă, şi anume regenerarea ţesutului sau organului respectiv. În sine, apariţia unui neoplasm, proliferarea masivă a celulelor, ar trebui să conducă la regenerarea totală a ţesutului şi, în cele din urmă, la regenerarea, adică la întinerirea, corpului întreg. Dar această pulsiune organică pozitivă este anulată de ritmul demenţial al proliferării celulelor şi de caracterul anarhic, haotic, al construcţiilor micro şi macrocelulare, s-ar spune că avem de-a face cu o tendinţă de creaţie devenită brusc amnezică, un proces fiziologic „ateologic", amputat de intenţionalitate, şi care „creează" în neştire şi la întâmplare, fără scop, fără plan, fără structură.

„crée" sans fin et par hasard, sans but, sans plan, sans structure. (Eliade, *Les Trois Grâces* : 18)

L'imaginaire anarchique propose une vision étrange, une déstructuration du monde qui intervient et qui change la vie d'un être humain.

Les maladies des personnages de Mircea Eliade deviennent des portes ouvertes vers la découverte de mythe. Seulement les êtres humains atteints par une maladie à accès à ce processus de guérison ou mieux dit métamorphose temporaire, par la régénération cellulaire et donc un nouvel âge, une jeunesse primordiale.

Pour le docteur Tataru, les maladies constituaient notre unique chance de récupérer ce que nos premiers parents, Adam et Eva ont perdu, c'est à dire la jeunesse sans vieillesse et une vie sans limites. C'est pourquoi, il voulait savoir ce que les apocrifes de Vieux Testament disent sur l'origine et la signification des maladies. Mais il me confiait qu'il ne réussissait pas à comprendre la théologie impliquée par le sens découvert par lui: pourquoi, il me demandait tout le temps, pourquoi, très proche, tous les malades de cancer seront pas seulement guéris, mais régénères et jeunes tandis que il foudrait beaucoup de temps jusqu'à la biologie médicale réussira de découvrir le processus de régénération périodique et jeunesse applicable aux hommes sans problème de santé [1](Eliade, 1991 : 34)

Chez Mircea Eliade, les maladies ont une origine liée au péché originaire, au profane, et il trouve une explication très différente qui renvoie à l'idée de jeunesse sans vieillesse. Le corps est le destinataire de la force divine, mais aussi le produit de sa force intérieure. La réponse que le narrateur donne à la maladie de siècle n'est pas comme chez Petru Popescu, vivre la vie telle qu'elle est, mais l'une qui trouve sa source primaire dans le mythe, dans la nostalgie des origines. La maladie physique devient une maladie de l'esprit, et le corps malade est le correspondant d'une âme malade. Chercher la solution de la vie saine dans la santé de l'esprit devient une expérience limite pour l'homme qui a perdu la sacralité.

Le cancer de l'âme

Dans le roman de 1969, intitulé *Attrapé*, Petru Popescu concentre l'action autour d'un noyau de l'imaginaire médical: la maladie la plus connue et la plus redoutable qui est le cancer. La souffrance de l'ingénieur, le personnage principal du roman, est soumise au même processus organique: la croissance autonome d'une cellule qui se divise et qui dégénère. La maladie devient le substitut de la mort, le personnage devenant malade de mort. «Est-ce qu'il était possible qu'il soit vraiment malade, justement malade de cette maladie qui signifie mort? » Au delà de la première confrontation à l'idée de la mort intervient la passivité et l'ennui envers la fin de l'existence physique.

L'idée de la mort m'ennuyait. C'était peut être parce que j'y réfléchissais beaucoup. Mais surtout parce qu'il est, je ne sais pas comment, aujourd'hui un vrai

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[1] Pentru doctorul Tătaru, bolile constituiau singura noastră șansă de a recupera ce au pierdut părinţiii noştri dintâi, Adam şi Eva, adică tinereţea fără de bătrîneţe şi o viaţă fără limită. De aceea, voia să afle de la mine ce spun apocrifele Vechiului Testament despre originea şi semnificaţia bolilor. Îmi mărturisea însă că nu izbuteşte să înţeleagă teologia pe care o implică sensul descoperit de el: de ce, mă întreba mereu, de ce, foarte curând toţi bolnavii de cancer vor fi nu numai vindecaţi, ci regeneraţi şi întineriţi, în timp ce vor trece foarte mulţi ani până când biologia medicală va reuşi să descopere procesul de regenerare periodică şi întinerire aplicabil oamenilor sănătoşi?

refrain. Partout les gens meurent ; surtout dans des conditions tragiques [...] C'est comme les choses ne seraient pas pareilles depuis des centaines d'années. [1] (Popescu, 2009 : 120)

Cette perspective sur la mort détermine une nouvelle réaction, l'être humain qui se trouve devant l'éternité tout nu, dépuré par les accessoires de l'humanité et conscient de son corps malade. Rien de mélodramatique, rien de la pitié, seulement l'enregistrement vital d'un être humain qui ressent la maladie partout. Le sauvetage provient s'enfile auprès de l'amitié et de l'amour. L'imaginaire médical de Petru Popescu se constitue de plusieurs fragments qui renvoient aux connaissances médicales. Il s'agit en effet d'une mise en scène d'une situation apparemment banale : un ingénieur apprend qu'il souffre d'une maladie incurable, maladie qui ne sera jamais explicitement nommée, mais seulement suggérée. Le cancer du personnage devient le prétexte pour un balayage parmi les situations de la vie, une lutte acharnée avec la vie et la mort en même temps. Une grande partie du texte est dédiée aux descriptions du corps malade qui se situe dans un autre temps, sur d'autres coordonnées :

Il m'arrive parfois de m'écartelé par mes propres mains, de pousser le mal par mes doigts, de l'amasser de moi, de l'arracher dehors, de le regarder. Absurde. C'est comme si je n'étais pas malade, et d'autant plus de quelque chose incurable. Ou est le mal, ou se cache-t-il dans le corps, comment pourrais-je m'ouvrir et le jeter dehors? Ma maladie ressemble encore à la santé et c'est justement maintenant que je pense à quel point la santé est trompeuse, trompeuse tel que la vie et tout les deux pleines de mort[2] (Popescu, 2009 : 203)

La construction narrative détermine une vraie analyse de la vie humaine, dans son organicité, la raison pour laquelle l'imaginaire médical influence la littérature en la métamorphosant dans une question sur la pensée humaine et aussi sur le corps. L'analyse des noyaux de l'imaginaire médical dans quelques textes de la littérature roumaine constitue seulement le point de départ pour une future recherche dans ce domaine. Quoi que assez vaste, le domaine est peu connu et ce texte a essayé d'esquisser de possibles directions vers la découverte de raccrochage à la tendance européenne de retour au réalisme du texte et à l'être humain, dans sa corporalité.

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[1] Ideea morţii mă plictisea. Poate pentru că mă gândeam prea mult la ea. Dar mai ales pentru că e, nu ştiu cum, azi, un adevărat refren. Peste tot mor oameni, mereu în condiţii tragice, şi cum de mai sunt posibile asemenea condiţii, dar cum de mai e posibilă moarte însăşi, în orice condiţii, moartea bună chiar, mereu şi mereu, în cărţi, în ziare, la cinema, peste tot? Ca şi cum toate lucrurile n-ar sta aşa de sute de ani.
[2] Imi vine uneori să mă sfâşii cu mâinile mele, să scormonesc răul cu degetele mele, să-l adun din mine, să-l smulg afară, să-l privesc. Aberaţie. E ca şi cum n-aş fi bolnav, şi încă de un morb incurabil. Unde e răul, unde sălăşluieşte el în corp, cum să mă deschid şi să-l arunc afară? Boala mea seamană încă a sănătate şi abia acum mă gândesc ce înşelătoare e sănătatea, înşelătoare ca viaţa şi amândouă pline de moarte..

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YOUTH WITHOUT YOUTH OR THE REDISCOVERY OF THE INNER STRENGTH OF MAN

Lavinia-Magdalena BĂNICĂ[∗]

Abstract: Starting from the following motto: "The decisive question for man is: Is he related to something infinite or not? That is the telling question of his life"(Carl Gustav Jung), the present article tries to decipher the symbols, the parables and the fantastic nuances in the short story "Youth without Youth" by Mircea Eliade.
Keywords: unconscious, regeneration, spiritual dimension.

On the Easter night, Dominic arrives to Bucharest with the intent to commit suicide. However, something happens and he can no longer go on with his plan. Somewhere, close to Metropolitan Church, under the threat of a strong storm and waiting at a traffic light, he is struck by a lightning.

The short story begins with the shocking moment which triggers a radical change in Dominic's state of mind. We can thus understand the lightning given certain features similar with those of a trauma: violent shock and its consequences on the entire body. The lightning moment is experienced by Dominic somehow similarly with the "birth trauma". He is taken to the hospital and we begin to understand the consequences of it. Dominic becomes a human being who totally depends on the others, he is like a baby in a state of disorder. He is helpless, cannot move or react, being able to hear only. At the same time, dreams alternate with the conscious state of mind.

The trauma and his condition after the lightning bring back to him memories of a certain period in his youth, dialogues between him and Laura. On the one hand, the topic of the dialogues allows us to understand how fond Dominic is of various branches of science and, on the other hand, his failure in the attempt to know everything. The failure comes from human limitation, as well as from his limited capacity to memorize as opposed to a "Mandarin memory", what Dominic wants for himself.

In dream, the regression is selective in what concerns the content, at a given moment. Dreams act as a scene in which Laura, the feminine figure, plays the part of a substitute for the maternal image. Dreams determine a detachment from the outside world, but some external factors, external sensorial stimuli, influence the dream phenomenon. The discussions with Laura could be a repetition of the primary relation with his mother and with primary narcissism. This state of autism in which the sense of reality is semi-absent can offer us the clue of a total regression, a total delirium.

Simultaneously with the state of the primary narcissism, a feeling of omnipotence arises. It is a state of experienced regression as if Dominic wanted to comprise from science part of the world and be one with it. He tells Laura that from an early age he wanted to study sciences: Mathematics, Chinese, Sanskrit, Tibetan, Japanese, History, Archeology, etc. It is a state which S. Ferenczi calls "baby king".

His self-esteem is directly dependent on the feeling of omnipotence. The only element that calibrates it and gives a narcissistic meaning to his merits is the consciousness of his own abilities associated with the consciousness of his own

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limitations. Dominic, however, seems to live with the illusion of his fancied value through the desire to have a thorough knowledge of all sciences.

There are more proofs of regression at that time. One of the encounters between Dominic and professor Stănciulescu, the person in charge with his case, an encounter initiated in order to communicate, is carried out by the professor who cautiously introduces his finger under Dominic's fingers gathered in fist. It is known that this is the first reflex gesture of a child in the early stage of his/her life.

The relation with the outside world, in regression, is marked by ambivalence. Dominic is not sure whether one of the nurses is kind and feels pity for him or whether she considers the possibility to remove the seringe out of his vein. Ambivalence offers the clue for the beginning of a relationship with the other, when the fears are of a persecutory nature and the object is labelled as good or bad and where the difference is between what's inside and what's outside. The fears are characteristic to a psychotic functioning, a delirium determined by the regression to a primary stage.

Despite the fact that the others don't give him any chance, Dominic begins to recover. His first words, a riposte, "I'm not mute", is accompanied by the falling of his teeth. Later on, his teeth start to regenerate. The opening of his eyes comes next and it confirms the fact that he is out of danger. The news of his rapid recovery quickly spreads and all sort of theories concerning the existence of the character start to emerge. Here we see the beginning of the paranoid delirium with regression to the stage in which the object is only partially separated and leads to double functioning. The double is a person whom he listens talking, especially while sleeping, and with whom he friendly or contradictorily discusses.

Dominic returns to an archaic and primitive manner of loving, the world being perceived as a source of either satisfaction or danger, and the instinctive desires transform the perception of reality. He fancies, lives with the illusion of the omnipotence of thought. It's enough to think and his desires come true. It is as if he tried to compensate something, to avoid something through a fake feeling of control and domination. A reason for this avoidance is the imminence of death.

In the state Dominic is in there is no separation between Ego and non Ego; it's what Freud called "oceanic feeling" which resembles the religious feeling. This signifies the denial of death, inseparability, extraordinary beatitude that triggers a mechanism for the removal of everything that's bad. At the narrative level, the Gestapo starts to hunt him and doctor Rudolf, the enigmatic and ambiguous character, appears and carries on electrocution experiments.

Little by little, Dominic's psychological and physical features are stressed: the regeneration of his skin and teeth comes first, then hypermnesia with its side effects, as the Professor calls it. That is the depiction of a past memory that comes with olfactory hallucinations: "Here I am with Laura in Tivoli. When I see the photo I begin to feel the heat of that morning and the smell of the oleander flowers, but also the heavy stench of hot fuel oil and I remember that 10 meters away from the place we were being photographed there were two buckets of fuel oil." (Mircea Eliade, 2004: 84).

The perception of reality is strongly affected by the instinctual desires, which function according to an archaic model. He finds it quite difficult to make the difference between external and internal, between dream experiences and the real ones. He cannot tell whether he really had a sexual experience with the young lady at number 6, whether he dreamt about it or had a somnambulism episode.

The scene at the sanatorium ends with professor Stănciulescu's death. The stateliness and omnipotence delirium gain bigger and bigger nuances and the mere

desire to read a text makes its assimilation an instant one through a concentration exercise. He reaches at a new theory about mankind and places himself at the very centre of evolution as a psychomental being who anticipates the existence of the post historic man.

At the same time, the paranoid raving elements do not disappear. Monroe, the head of the gerontology department seems to have discovered his new identity. After leaving the sanatorium he is sent to Geneva where his appearance, name and profession are changed.

The meeting with Veronica is like an attempt to reinvest the object. The circumstances favoring the meeting, by storm and lightning, are similar with the shock-accident at the beginning of the story. The consequences of the accident make Veronica regress, her soul transmigrates in time to Rupini, the Buddhist recluse. Given his knowledge and his extraordinary capacity to memorize, Dominic can communicate with her in Sanskrit. Helped by Rupini's transmigration, Dominic can go back in time and gather information, learn archaic languages and reach the absolute knowledge. But this knowledge means a complete lack of frustration, of tension; it means death.

Dominic lives with the nostalgia of an archaic period and with the confusion regarding the distance between him and an object. He is either living under the danger of a total fusion, that is death, or under the danger of absence, autism.

There is no wonder that once he is close to the absolute truth time accelerates, Veronica gets old and Dominic, fearing sentimental involvement, gives up the relationship.

All characters in the short story have the same destiny. We could see them as internal objects annihilated by destructive impulses. The good and idealized object is in search of an unlimited and immediate recompense. The events that succeed each other in the novel could be understood as a permanent struggle, the struggle between the tendency to invest the object (the relation with the characters) and the tendency to annihilate it.

I shall end this bird's-eye view of one of Mircea Eliade's less commented short stories (but if we are to consider the modern cinema reviews, one of the most important texts about the crisis of modern man), with the writer's own words: "The history of religions reaches down and makes contact with that which is essentially human: the relationship of man with the sacred. The history of religions can play an extremely important role in the crisis we are living through. The crises of modern man are to a large extent religious ones, insofar as they are an awakening of his awareness to an absence of meaning".

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OSSIANISME : UNE DIMENSION SIGNIFICATIVE DE LA POÉSIE DE MIHAI EMINESCU

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Abstract: Ossianisme is a significant feature of Eminescu's plutonic type of poems. In 1763, James Macpherson published the volume Ossian's Poems*, which was preceeded, in 1760, by another one entitled* Fragments of old poetry*, collected in* Scotlands' Highlands *and translated into Gaelic. The ossianic artistic manner, quickly spread in Europe, attracted especially the attention of our poets from that period (Gheorghe Assachi, G. Cretzianu, V. Cârlova, Constantin Stamati, I. Heliade Rădulescu, Grigore Alexandrescu, Cezar Bolliac, Alecu Russo...), who were introduced to James Macpherson's poems, but in the English translation or through French sources. The Ossianism, that is "the bard type" creation, involves the glorification of the past times, mythicization of the heroes'deeds, humanization of the nature and of the geographical elements, the sacrifice for a common cause, and respectiveley, the double position of the bard: as a warrier who is not afraid of death and a poet-singer.*

Nature itself – whose characteristics are the greatness, the solitude, the melancholy, the grey aspects, wild, fierce, phantom appearances, the mysterious – takes part, next to heroes, to the conflicts with the history. The great romantic poet, Mihai Eminescu, took over the "Ossianic fashion" of the local poetry of his predecessors, raising to a higher poetic value.

Keywords: Ossian, bard, nature, myth.

En 1763, James Macpherson a publié le volume *Poemele lui Ossian* qui a été précédé, en 1760, par un autre intitulé *Fragmente de poezie veche culese în munţii Scoţiei şi traduse în limba galică sau ersă.*

On ne sait pas si James Macpherson n'était que l'auteur ou le traducteur de ces poèmes caractérisés par une atmosphère brumeuse, nordique, sombre, nébuleuse.

« En niant sa paternité - dit Elena Răutu-Coler - et en prétendant être seulement le traducteur des poèmes, croié ou non, Macpherson lance une mode de grande amplitude et du succès, en auréolant son propre visage avec un halo mystérieux et intéressant, qui a résisté au temps et à ceux qui ont fait preuve d'une inauthenticité folkloriques de ces poèmes.

Négation de la paternité n'est pas uniquement dans le titre, mais le travail en soi: la Voix auctorial-critiques alterne légèrement à celle créative (J.M. comme Ossian) par divers commentaires d'experts sur « l'imperfection de l'originale » J.M. crée en réalité un culte de la personnalité de facture romantique-morbide (pas étrangère à Poe, dans l'œuvre duquel apparaissent des citations de fausses auteurs, présentées comme authentiques ou Borges, aujourd'hui, qui ne nie pas mais prend comme les siennes des œuvres entières, des auteurs réaux). Mais l'attitude perpétue et les tendances maniéristes du XVIIIe siècle (impliquant évidemment) la négligence de l'originalité, car J.M., considéré comme le véritable auteur des poèmes d'Ossian, écrit dans le style (présumé) d'Ossian. Ce qui va au sens contraire à l'orientation générale du siècle dans ce domaine est que le modèle imité cesse d'être Pindare et Virgile, et l'artisanat artistique ne peut être jugé par les canons habituels. Cependant l'obscur Ossian est aussi préoccupé par le respect des conventions comme ses confrères grecs, latins ou anglais, mais ils sont inhabituels ou oubliés ». (Răutu-Colea, 1978: 75).

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La représentation d'intermédiaire (traducteur) de James Macpherson c'est une forme subtile d'expression, d'un côté de la modestie, et d'autre part, de son orgueil. Sous ces deux aspects, dans le cas de James Macpherson, son but était d'attirer l'attention sur sa création « de type bardique ».

Les poèmes d'Ossian en traduction anglaise ou française ont attiré une attention particulière aux poètes de notre littérature **pré-Eminescu**. Gheorghe Assachi, G. Cretzianu, Vasile Cârlova, Constantin Stamati, I. HeliadeRadulescu, Grigore Alexandrescu, Cesar Bolliac, A. Russo, « ils ont trouvé dans le visage du bard l'incarnation même de ce que le poète doit être dans la société. Ils le voient comme un exposant épique-lirique d'une communauté, un chanteur de monde héroïque, une source de la tradition orale, une figure historique et aussi fabuleux. Il est chanteur, mais aussi guerrier. Il préserve et transmis les faits à ces prédécesseurs et ses contemporains, sa poésie ayant un rôle éducatif, de propagande, militants »(Răutu-Colea, *op.cit* :74).

Les poètes dès le début de notre littérature moderne ont utilisé donc des éléments ossianiques, en les orientant vers la propagande et l'éducatif.

Durant cette période, Ossian a été, a peu près dans toute l'Europe, la plus haute incarnation **du bard.** Le sens et la fonction de la poésie bardique correspondent, dans les poèmes d'Ossian, à ceux de la poésie dans les sociétés anciennes, quand elle « était liée aux activités fondamentales de la communauté, en les donnant un rythme et en les accompagnant. Le sujet des poèmes ossianiques est limité, donc, à ce qui peut être utile à forme d'organisation humaine où il active. Elle contribue à l'éducation de l'homme dont elle a besoin, de guerrier fort, résistant courageux, généreux, honnête, fidèle. » (*Ibidem* : 77)

L'ossianisme implique la glorification du passée, la mythification des fait commis des héros, l'humanisation de la nature et du relief, le sacrifice pour le bien commun et, respectivement, le double rôle du bard: **le guerrier** qui n'a pas peur de la mort et celle de **poète-chanteur.**Le passé est opposé à présent, mais à son tour, cela peut soulever à la dignité du passé et la Nature participe, avec des héros, aux conflits avec l'histoire.

Même aux poètes roumains, (Grigore Alexandrescu – „Umbra lui Mircea la Cozia", „Ruinele", „La Mănăstirea Dealului", Vasile Cârlova – „Ruinele Târgoviştei", I. Heliade-Rădulescu – „O noapte pe ruinele Târgoviştei") l'histoire fusionne avec la nature.

En dépit de son caractère méchante et sombre, la Nature prend la fontion du poète et parle par le soupir de la feuille, par le gémissement et le murmure du vent: « Témoin éternel de l'histoire, la nature prend la fonction du poète et parle dans un code à que le sentiment (patriotique) peut le déchiffrer spontanément, le nom de guerrier par le soupir de la feuille, par le gémissement et le murmure du vent dans les arcades et les ruines de Târgovişte (Heliade).

La colline, l'Olt, le Danube se disent, ils se répondent « repetează» le nom du courageux Mircea (Alexandrescu). C'est Zephyr qui apporte à Nirvana, la fille de Duceval, les nouvelles de la mort du bard Armin. L'amour survit à la désintégration physique des aimées et les cordes de la harpe résonnent dans le vent et le berceau les arbres éternisent l'histoire, comme chez Ossian » (*Ibidem* :79).

En ce qui concerne le succès des poèmes d'Ossian dans notre littérature sont éloquents les texte où Ossian était glorifié. Par exemple, dans la revue *Convorbiri literare* (numéro 111, à la page 72 de 1869) a publié le junimist N. Schelitti publie une ode ayant le titre *Dedicaţiune lui Ossian* où le poète écossais était mythifié, aveugle comme Homère, prophète comme David et fils de Fingal, le roi de Morven : « *Glas*

puternic ce vuieşte pe-a strǎbunilor morminturi/Ossian! Suspin eroic unui suflet întristat/Vocea ta strǎbate stânca, glasul tǎu purtat de vânturi/iPânǎ-n ceruri s-a înǎlțat! ..../Cânge furtuna prin munți urlǎ şi natura în resculare,/Pare cǎ deplânge eroii care-n lupte au pierit,/Tu te plângi cu a ta lirǎ, împletind a ta cântare/Cu a naturii glas uimit//».(Apud Tacciu, *Ossian*,1982: 353).

Dans *Poesia* (1846), Bolliac saluait Ossian, l'un des « bardes celtes », et Pantazi Ghica utilisait dans son roman (Un boem român) « des parenthèses essais, en rapportant « les chants et les légendes populaires des Roumains » aux poésies du Nord », c'est à dire à « la caractère sombre et mélancolique des inspirations d'Ossian ». (Tacciu, *op. cit.:* 353).

Ion Heliade-Rǎdulescu a traduit des fragments des poèmes ossianiques dans la version française de La Tourneur de 1777. Aussi dans *Cântarea României*, par Alecu Russo, les batailles daces-romaines et, puis celles anti Ottomans reposent sur l'antithèse ossianique de la gloire d'un autre fois et le présent pourri. Même Bolintineanu a donné « importance au frisson cosmique d'Ossian » quand, dans la poésie *Codrii Cosminului* décrit la confrontation de Ştefan cel Mare avec les divisions de l'armée polonaise. Comme les héros d'Ossian le prince méprise la mort au nom d'un idéal qui implique le sacrifice suprême : « *Soarele dispare...ceru-ngǎlbeni/Munții nalți, vechi scutur coama lor virginǎ,/Arborii se mişcǎ, se n-vârtesc, se-nclinǎ./Cerul şi pǎmântul parcǎ se lovesc;/Parcǎ se confundǎşi se nimicesc/ /»* (*Codrul Cosminului,* apud Tacciu, *op. cit* : 360).

Nature conserve même dans l'ossianisme roumain beaucoup de ses caractéristiques spécifiques, dont on rappelle la grandeur, la solitude, la mélancolie et les aspects désolés, sauvages, fantomatiques, les antinomies entre l'éternel et l'éphémère, les vagues rugissant, triste lumière de la lune.

Dans la poésie *Rǎsǎritul lunei la Tismana,* par Grigore Alexandrescu, la monastère « obsolète » semblait « „unul din acele ossianice palate »: ... « *Adânci prǎpǎstii, mǎnǎstire învechitǎ,//Feodalǎ cetǎțuie, ce de turnuri ocolitǎ/Ca de lunǎ coloratǎ şi privitǎ de departe/**Pǎrea unul din acele ossianice palate/Unde geniuri, fantome cu urgie se izbesc/ /**»* (s.n.).

Gh. Assachi, dans la nouvelle historique « Dragoş » utilise des descriptions qui se réfèrent à l'ossianique modèle littéraire: les roches ont des formes bizarres, ont été regroupées par les tremblements de terre, ont eu des éclairs et elle continue l'existence dans un « silence sinistre ».

Le poète modeste C.D. Aricescu publie en 1858 un livre intitulé *Lyra* qui contient ces lignes (dans le poème «„*Între bîscï*"):„**Aşa Ossian bardul, pǎşind din stâncǎ-n stâncǎ***,/Încungiurat adesea de nouri nebuloşi,/Cu Lyra-i numai singur scotea misonuri încǎ,/Cântând heroii țǎrii, toți bravi şi virtuoşi//* ». (apud Tacciu, idem: 364).

Le plus important étude sur l'ossianisme roumain est celui de Adrian Marino (« Ossianismul românesc; schițǎ introductivǎ»), où sont examinés les éléments ossianiques présent dans notre lyrisme quarante-huitard, respectivement, dans la poésie de Mihai Eminescu. De son point de vue, la plus importante figure mythologique d'origine ossianique est le barde, et sa figure attire naturellement deux raisons poéique aux valences ossianiques : la raison de la harpe et celui de l'inspiration sacrée. (Marino:1978).

En tant que représentant d'une société patriarcale le barde est un « un chanteur d'un monde héroïque et archaïque, un personnage en même temps fabuleux et historique, dépositaire de toute une tradition orale nationale » (Mario, 1978 :171).

Dans le poème d'Eminescu, Andrei Mureşanu (version 1869), incarne le modèle ossianique du barde qui arraché des cordes de la harpe, « într-un delir adânc », « un cântec de o senină sublimă disperare ». La raison du barde apparaît aussi dans le poème *Odin şi poetul* où le barde, banni de ce monde déchu, devient le sol de la contemporanéité , en utilisant un langage dur et vieux, avec » sunete adânci şi nemaiauzite ». Même la Vierge Valkyrie, dont Ondin l'avait lui montrée, a, les cheveux d'or et les yeux bleus grands ouverts une apparence ossianique. Le Barde, déçu de l'époque dans laquelle il vit, il veut ouvrir la mer et descendre en ses profondeurs, pour « zeii vechi şi mândri ai Valhalei ».

Accueilli par Odin, le barde lui dit que son âme est pleine de chanson, une vieille chanson, et que des cordes de la harpe peuvent sortir des sons pareils à la voix voix «rugir» de l'hiver : « *De cântec este sufletul meu plin/De vrei s-auzi al iernii glas vuind/Şi lunecând prin strunele-mi de fier,/De vrei s-auzi cum viscoleşte-n afara-mi/Un cânt bătrân şi răscolind din fundu-i/Sunete-adânci şi nemaiauzite,/Ordonă numai – sau de vrei ca fluviul/De foc al gândurilor mele mari/Să curgă-n volbură de aur pe picioare/De stânci bătrâne, într-o limbă aspră/Şi veche – însă clară şi înaltă/Ca bolţile cerului tău, o Odin,/Spune-mi atunci, să-nstrun ale ei coarde/Ca să-mi câştig cununa mea de laur / /»* (« Odin şi poetul »)

Même I. Heliade-Rădulescu est perçu par Eminescu dans une perspective ossianique, en chantant « d'une harpe » en cuivre et éveillant en âmes avec ses sons en colère et dure, un sentiment de l'homme : « *O arfă de aramă cu coarda temerară/Trezi-n sufletul nostru simţire de bărbat,/Ca glasul Providenţei din stinsele decade/,Astfel s-auzi glasu-ţi, bătrâne Eliade!/O, limba lui! Imi pare c-aud cum că răsună/În aspra ei mînie, zidind nor peste nor,/Din ştearsa, neînţeleasa a istoriei rună/A descifrat al ginţii puternic viitor // ».* (« La moartea lui Eliade »*).

Le prototype de la typologie ossianique du barde, c'est dans la poésie d'Eminescu, le personnage mythologique nommé Orphée. Sa voix avait ressuscité le rocher, et la harpe, quoiqu'elle le jette dans le chaos, serait suivie par le monde entier, les peuples des étoiles et les soleils caravanes des soleils : « *Iar pe piatra prăvălită – lângă marea întunecată/Stă Orfeu – cotul în razimi pe-a lui arfă sfărâmată../.[...]//De-ar fi aruncat în chaos arfa-i de cântări îmflată/Toată lumea după dânsa, de-al ei sunet atârnată,/Ar fi curs în văi eterne, lin şi-ncet ar fi căzut.../Caravane de sori regii, cârduri lungi de blonde lune/Şi popoarele de stele, universu-n rugăciune,/În migraţie eternă de demult s-ar fi pierdut. / /»* (*Memento mori*, vers 319 - 330).

L'ossianisme est une marque significative de la **description de nature,** significatif, précisant que au lieu du macabre ossianique, Eminescu préfère l'aspect lunaire et mystérieux des paysages projetées en fabuleux ou avoir des sens merveilleux : « *... Insule sfinte/Se-nalţă în el ca scorburi de tămâie./Cu flori de aur, de smarald, cu stânce/De smirnă risipită şi sfărâmată/În bulgări mari/Pe mândrele cărări/Ce trec prin verzile şi mândrele plaiuri,/E pulbere de argint. Pe drumuri/Cireşi în floare scutură zăpada/Trandafirie a înfloririi lor //»* (*Miradoniz)*

Les mêmes effets sont obtenus dans les descriptions du le poème *Memento mori* dans la séquence mythique dédiées à mythique Dacie : « *Sunt păduri de flori, căci mari-s sunt florile ca stânci pletoase./Tufele cele de roze sunt dumbrave-ntunecoase,/Presărate ca cu lune, înfoiete ce s-aprind;/Viorelele-s castele vinete de dimineaţă,/Ale rozelor lumine împle stânca cu roşeaţă,/Ale crinilor potire sunt ca urne de argint / / ».*

Dans « Memento Mori », l'ossianisme culmine dans la dernière séquence où sont décrites, **d'une manière d'épopée**, les batailles entre Daces et Romains, combats où prennent part la Nature et les divinités – daces, romaines, même le nordique Odin: « *Și atunci furtuna mândră dezrădăcinat-a marea/.Ea zvârlea frunți de talazuri către stele-arzătoare,/Ridică sloiuri de gheață, le arunc-n șanț de nori,/Vrând să spargă cu ei cerul./[...]/ – Într-un colț de cer e vară/Și pe scările de-ivoriu unii dintre zei coboară-/Strălucea-n noaptea bătrână fețele cu palizi sori.//Pin a valurilor vaiet, pin a norilor strigare,/Deschidea portale-albastre mândra și bătrâna mare./Desfăcu apele-n două dumnezeilor călări/Și la țărm cu stânce rupte de a undelor bătaie/S-adun toți. Aurul din plete lucea-n luna cea bălaie,/Coifuri străluceau albastre ca lumina sfintei mări.//Și pornesc. Odin ș-arunc sulița prin nori de-aramă,/ Care trece – un arc de aur într-a cerului maramă,Arătând pe neaua drumul l-al Italiei pământ/Ei se duc, se duc prin câmpii așternuți cu albă-ninsoare/Strălucea albastru-oțelul de pe membrele barbare,/Pletele le-îmfla furtuna, bărbile sclipeau în vânt / /* ». (Memento mori)

Dans les dernières strophes de cette séquence, Mihai Eminescu lui-même assume la position ossianique du **barde** qui boit aussi du verre « de la poésie ardente » que de l'eau du lac à eau vive: « *din aghiazma din lacul, ce te-nchină nemuririi* ». La goutte d'eau bénite du vin de la poésie et de la pensée les assure (à la poésie et à la pensée) une vie, cependant, plus longue que les autres choses périssables du monde: « *În zădar le scrii în piatră și le crezi eternizate/Căci eternă-i numai moartea ce-i viață-i trecător/Și de aceea beau paharul poeziei înfocate./Nu-mi mai chinui cugetarea cu-ntrebări nedezlegate/Să citesc în cartea lumii semne, ce mai nu le-am scris./La nimic reducem moartea cifra vieții cea obscură/În zădar o măsurăm cu a gândirilor măsură,/**Căci gândirile-s fantome când viața este vis**. //*" (*Memento mori*, vers1295-1302)

Alors, l'atmosphère fantomatique de facture ossianique s'élargit, à la vision d'Eminescu, **sur la pensée elle-même**, dans un monde où la vie est seulement un rêve.

Sous le signe d'ossianisme sont aussi d'autres poèmes de facture plutonique (*Mureșanu, Memento mori, Miradoniz, Demonism, Povestea magului călător in stele, Gemenii, Diamantul Nordului, Odin și poetul*), où est utilisée **la perspective mythologique** sur le monde et l'existence (Negoițescu, 1980). Dans ces poèmes, les figures mythologiques et même la nature sont conçus dans le soi-disant temps originaire (temps équinoxiale), ce qui est radicalement différent du temps historique (temps solsticiale) dont le germe et le principe moteur c'est « le mal » : « *Si-astăzi punctul de solstițiu a sosit în omenire* ».*(Memento mori)*

Le temps équinoxiale « c'est un moment que nous pourrions appeler, métaphoriquement, équinoxiale, de la balance dans équilibre éternel, un temps qui ne connaît pas les drames de la rupture, de l'arrêt, du déclin, un temps sphérique, que l'imagination lui assimile à la calotte sphérique du univers platonicien, dont tous les points sont équidistants de son centre, celui où les Grecs ont vu l'image mobile de l'éternité, celui qui Eminescu le voit mesurés dans la profondeur des forêts éternelles, de chant monotone des cigales, des horloges cosmiques (« *pe când greieri ca orlogii, răgușit în iarbă sună* » - *Memento mori*) […]. Les grandes crises historiques de l'humanité (vues comme des crépuscules des dieux) sont entrés par Eminescu dans *Memento Mori'* sous le signe *du point de solstice*, compris comme une rupture tragique par rapport à la continuité du temps équinoxiale. » (Petrescu, 2005: 61).

Le thème du temps originaire, fabuleux, précédée par le chaos précosmogonique est exploité dans la séquence du mythique Dacie du poème en question. Dans le temps mythique de la Dacie, le pays autochtone était une royaume des

dieux, ou autrement dit un paradis terrestre : « *Ăsta-i raiul Daciei veche, -a zeilor împărăţie:/Într-un loc e zi eternă – sara-n altu-n vecinicie,/Iar în altul, zori eterne cu– aer răcoros de mai. //*»

Dans ce poème, le poète retourne « roue de l'histoire», en passant par **les points de solstice** de chaque civilisation, vers **le temps équinoxiale**, où il a pensé ses dieux et il a construit ses mythes ». (Petrescu, *op cit* .:113)

L'ossianique vue mythique sur le monde est effectuée soit dans le règime **solaire**, comme dans la séquence de Dacia mythique de « Memento Mori », soit dans un règime **nocturne.** Sous le signe **du** nocturne sont aussi les poèmes Strigoii şi Povestea magului călător în stele.

Arald, « al nopţii palid domn », lui demande au Mage de resusciter son amante, Marie. A côté de l'esprit de Marie, Arald jouit jusqu'à l'aube quand on entend un coq qui chante. A cette époque, «l'ombre» de Marie disparaît résorbé dans la mort.

Dans le monde terrestre a augmenté « un immens royaume » avec un Mage vieil et d'une vigueur archaïque : « *Şi mâna lui zbîrcită, uscată, însă tare,/A ţărilor lungi frîuri puternic le ţinea./Şi ţările-nflorite şi-ntunecata mare/In glasul lui puternic gigantic se mişca. »*(Povestea Magului călător în stele) Quand le Mage, rompant le charme d'atemporalité quitte son trône « *ca regele pustiei din stînca de granit* », le cassage de la pierre et du «pustiu »de la passée signifie la rupture de la fixité de l'éternelle, de la vie devenue partie de la nature, règne minéral.

A minuit, l'heures pleines d'obscurité mystique, les anges dans « Povestea Magului călător în stele », tombent en amour des êtres de la terre et leur amour se manifeste par une « alchimie gingaşă, de transparenţe senzuale »: « *Cînd sună-n viaţa lumii a mieze-nopţii oră/ Atunci prin ceruri umblă zîmbind amorul orb./ De îngeri suflete-albe văzîndu-l se coloră/Şi ochii lor albaştri privirea lui o sorb;/Plecînd spre pământ ochii ei timizi se-namoră/ În pămînteşti fiinţe cu fragedul lor corp/Şi prin a lumii vamă cobor bolnavi de-amor/în corpurile de-oameni ce-aştept venirea lor//* ».

Et l'autre Mage, celui de « Strigoii », qui rêve, pétrifié des siécles, la vegetation couvrant son corps, détache avec difficulté ses jambes du rocher : « *Bătrânu- şi pleacă geana şi iar rămâne orb/, Picioarele lui vechie cu piatra se-mpreună,/ El numără în gându-i şi anii îi adună,/ Ca o poveste-uitată Arald în minte-i sună,/ Şi peste capu-i zboară un alb ş-un negru corb./Pe jilţul lui de piatră înţepeneşte drept/Cu cârja lui cea veche preotul cel păgân,/ Şi veacuri înainte el şede-uitat, bătrân,/În plete-i creşte muşchiul şi muşchi pe a lui sân,/Barba-n pământ i-ajunge şi genele în piept* ».

Sous le signe **du nocturne** se dévoile aussi le conflit entre Sarmis et Brigbelu dont l'apparence est *démoniaque*: un demonism angélique dans le cas de Sarmis et un démonisme sui generis dans le cas de Brigbelu. Même la malédiction de Sarmis s'est circonscrit, par la négativité du message, au nocturne.

Même les deux « faces » le Titan et le Démon dont les deux grands thèmes d'Eminescu dépendent, le titanisme et le démonisme, appartiennent, par leur nature, aux manifestations nocturnes de l'imaginaire. Les titans étaient des divinités d'origine pré-hellénique, fils d'Ouranos (le Ciel) et de Gea (la Terre). Initialement, dans la période pré-hellénique, les Titans étaient des divinités totales (thonico-solaire), le mot titan signifie brillant, lumineux.

Le titan descends du mythe dans l'histoire et agit au nom de l'humanité contre la divinité Suprême. Sa chute, défait par la divinité suprême, a, dans la modernité et, respectivement, dans le poème, « Demonism » une signification spéciale particulière de facture spirituelle. En d'autres termes, « dans la défait du titan on reconnaît la tristesse

des gens (« viermi născuţi din trupul titanului mort ») que le mal a le pouvoir de gagner » (Todoran, 1972: 229). En tant qu'expression de l'homme non soumis à la destinée, sa défaite acquiert **une grandeur tragique** et l'association avec l'humanité contre la Divinité injuste illustre la positive manifestation de l'énergie de Titan.

Philosophiquement, le daïmonique, manifestation de l'irrationnel, n'est pas sans un côté positif.

Inconsciente et, dans une grande mesure, l'énergie du daïmon «dont la substance garde comme dans une cave souterraine, des monstres de toutes mauvaises impulsions» (Blaga, 1930: 27) diffèrent toujours de celles négatives du *diabolique*. Grâce à son élément positif, le démoniaque diffère de satanique qui est toujours destructive, antidivin.

Certainement pas le concept de **titan** qui, depuis la Renaissance, représente la force de la rébellion, l'action sociale au nom de l'humanité, injuste par le Créateur du monde est circonscrit à l'ossianisme, mais « la mystique titanique » dans son côté démonique-nocturne et mythologique. Ce qui tient d'ossianisme, dans le poème, « Demonism » c'est la vision mythique de la métamorphose du Titan vaincu.

Après sa chute, ses cheveux sont devenus, comme dans « les mythes d'origine » des forêts, sa profondeur en granit, son front en rochers, ses pensées en rubis, diamants et émeraudes, le sang en or, et des muscles en argent et fer, et la viande pourrie en vers (les gens!) : « Titan bătrân, cu aspru păr de codri/(...)/, A lui gândiri încremenirã reci/În fruntea sa de stânci şi devenirã:/Rozele dulci, rubine; foile,/ Smaralde, iarã crinii/Diamante. Sângele său/Se prefãcu în aur, iarã muşchii/Se prefãcurã in argint şi fier./Din carnea-i putrezitã, din noroi/S-au născut viermii negrului cadavru:/ Oamenii */ /*» (vers 137 – 151).

Un autre thème ossianique est celui de l'amour thanatique présente dans le poème « Strigoii » et, de manière séquentielle, d'autres poèmes. En principe, l'amour thanatique circonscrit la vision romantique de « l'amour plus fort que la mort ».

La poésie d'Eminescu est naturellement l'expression suprême du romantisme roumain.

Il a utilisé l'expérience poétique de ses prédécesseurs et, implicite, la mode ossianique de la poésie depuis le début de notre littérature moderne.

L'ossianisme d'Eminescu dispose d'une conception plus élevée de la poésie et, dans le même temps, de sa génialité manifestée à la fois dans la profondeur et la grandeur des visions poétiques, comme dans l'expressivité poétique.

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MECHANISMS OF KNOWLEDGE IN N. STEINHARDT`S THEOLOGICAL ESSAYS

Florentina BUCUROIU*

Abstract: Our inquiry into N. Steinhardt's theological essay („Cuvinte de credinţă") is mainly motivated by the desire to provide a more consistent picture of the analytical and interpretative approach developed by their author. First of all, we may say that this is the domain that completely defines his conception of life, theology and criticism. These genuine theological essays are eloquent proof that the Sacrament of Baptism has left its mark under the "image of the invisible glory" in N. Steinhardt`s being, and this way it got resurrected "into freedom, joy and calm." The Christianity preached by N. Steinhardt is the one he himself used to practice: maverick, happy and enthusiastic. His essays shall constitute a sort of "mobile guide" of Christendom. N. Steinhardt pleads for a sermon that should be devoid of "word schematization", a symptom that may indicate a "deserted heart". An expressive volcano erupts out of his heart's overflow, and its consequences become uncontrollable and incandescent. His sermon (homily) was not a dull part of a common theological speech in which information flows only one direction and in an authoritative manner. Authority lies in the mixture of styles, approaches, and in the diligence with which he toils in the faith's field completely touched by the psalmist who says "They that sow in tears will reap with songs of joy" (Ps.126: 5).
Keywords: essay, Christianity, style.

N. Steinhardt was, undoubtedly, "an over-learned one"; all those who got to know him acknowledged this, while both his writings and his sermons uttered in the church of the monastery Rohia testify his endowment. Beyond knowledge he was also gifted with a special courage to live and to wholly take the living of freedom under all its aspects and circumstances.

The most remarkable quality with the scholar-theologian was not just the irrepressible cultural "bulimia" but also a kind of total surrender, of "living" in and through the text. He cannot be considered as a mere living scholar, but to him, the phrase is enriched with other meanings, and completely defines him just by reversing the two terms. His interest is never unidirectional, confined to a narrow field, selective: "His intelligentsia is a form of love, for it generously and zealously embraces all the areas of its creative understanding." (N. Steinhardt, 2008: 19)

N. Steinhardt`s scholarly approach is a fully immersive and original mosaic of information, ideologies, philosophies, emotions, experiences of knowledge. His books` reading require clear mind, strong will, sharp attention and vigilance of the heart; not separately, all at once! Imagination plays a significant role; you cannot follow the "restless septuagenarian" to the highest peaks his essays` ideation aims at, without winging yourself with "goodwill" and imagination.

Essays shall constitute a sort of "mobile guide" of Christendom. N. Steinhardt pleads for a sermon devoid of "verbal patterns", a fact that may indicate the symptom of a "dryness of heart". An expressive volcano of an uncontrollable and incandescent force erupts from the Father Nicholas heart`s overflow. The sermon was not a dull part of those speeches in which information flows unidirectional and authoritarian. Authority lies in the mixture of styles, approaches, and in the diligence with which he works in the

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field of faith deeply impressed with and aware of the meaning of the psalmist`s saying: "They that sow in tears will reap with songs of joy" (Psalm 126: 5).

In some places, the style has a strong oral character, it is direct and seems totally untrained, while some "words of wisdom" seem uncontrollably released during the frantic public speech. On closer analysis we find, however, passages that come in manifest contradiction to that first impression. The complexity of reasoning and the high level of difficulty (and novelty) of the expression, focusing strictly on scientific arguments in some of the essays makes us understand the elaborate character and, why not, the fact that the manuscript was not meant to be presented to the ordinary people in the congregation. One cannot say precisely how many of the 51 sermons were delivered in the church and how many have been reserved for printing. There is the possibility that the oral form (composed on the spot, based on some drawings) has been added afterwards in order to be published. There are, for example, a large number of verses and passages from de Bible that N. Steinhardt "mobilizes" as argumentative support for every "inconsistency" of Christ (we will see below, the case of some biblical parables interpreted by Father Nicholas). Such detailed structure and the precision of the speech indicates, in these situations, a thorough documentation and drafting (a fact that definitely lies them into the theological essay category).

Time of figs comprises a tense moment from the earthly life of the Savior. Prior to "revealing" the truth contained and transmitted by the biblical parable, N. Steinhardt plays to "judge" and does not hesitate to bring the Master into the box of the ignorant; he splits hairs and "brings to light" Lord`s «injustice» (stemming from a "clenched and sudden" state of mind); effervescence increases, the curse of God falls ruthlessly from an "outburst of anger" that "we cannot deny or disguise." (N. Steinhardt, 2008: 63)

"What can you show more unjust, more ruthless, and more outrageous than punishing and drying a poor tree that is completely innocent? Not guilty, by no means guilty, given that the text itself acknowledges that «it was not the time of the figs». If time was not the right season, why should the fig tree have been condemned? the simple and clean mind of the man of common sense reasons, whether faithful or unfaithful. (*Ibidem*) "After the flood of invectives, the syllogism leads to another meaning, this time" at the level of the allegorical spiritual propositions: "the man (the fig in this encoded language) must be always ready, always available for Christ." (N. Steinhardt, *op. cit.:* 65)

His characteristic nonconformity is not that easy to be overlooked this time. The field to which it is applied is a too sensitive one for the "uninhibited" analysis and "staging" modalities of the preacher. Father Nicholas uses all the available means to bring to light an event, to "justify" the reactions of those involved, to persuade and, even more, to "implant" Christ in the hearts of the listeners. Language, with all its arsenal of possibilities for storage and playback, science, art, practical experience, all together work in Steinhardt sermon`s text in the most unusual way possible.

"Surprises" that such an "open and blunt" speech has in store for us are not few, nor well behaved. The oral character of the sermons invites not only to sincerity, intimacy and familiarity, but also to worrying deviations from dogma, to a larger freedom of valuing the expression in point of the intentionality of suggestion. The evangelical characters are (as we saw) "dragged" in front of the audience, questioned and "judged" in the parishioners` court in a variegated language, where the slang terms and the popular ones coexist with scientific neologisms.

No matter if you listen or browse the preaching with wide-open eyes (of delight or amazement), suddenly, you find yourself trapped in the evangelical parable

universe, filled with a science of life and death that you have not perceived as possible before. Sermons are the embodiment of one of the N. Steinhardt`s favourite psaltic verses: "You got my right hand. Your counsel leaded me and your glory covered me." (*Ibidem*: 51) Father Nicholas takes our hand, sometimes gently, sometimes passionately, opens new, unimagined and unexpected horizons until we reach the top of that savior "general sense of peace" (*Ibidem*) "Happiness remains the target, which is due to be achieved beyond evil things, troubles and trials. The essence of the Christian teaching is the knowledge of happiness acquirement." (N. Steinhardt, *op. cit*.: 50)

His intentions are among the most noble, deriving from a high fidelity and a happy availability of offering himself. His "declaration" of fidelity is the culmination of a complete, ecstatic experience: "if they indubitably proved me on my deathbed that Christ is not the truth, and the truth is different - if the demonstration were unquestionable and overwhelming - I would not hesitate at all: I would choose to stay with Christ and not with the truth." (*Ibidem*: 46)

Game-of-language, definitely frisky and equally dangerous is but a bet by sliding to irreverent and even to blasphemy-like structures. We`ll watch how the demon of adventure "dwelling inside or hovering about him" deceives him by the temptation of the uncensored speech. The essayist-preacher gives satisfaction to it on several occasions.

The woman of Canaan, "desperately unhappy" (*Ibidem:* 53) begs the mercy of Christ. And He subjects her to a "terrible exam", a reasoning process that is arithmetically structured and followed by the essayist:

"*The first* [step]: disregarding, ignoring". Lord "rejects" her, said N. Steinhardt, He even "mocks" her ("for what offense is more terrible than talking to someone and getting no response ...?") (*Ibidem*)

"*Second*: The rejection of His beloved disciples` interference" (an opportunity for the preacher to throw in front of Him the promises He violates: "They pray, and the Lord does not listen, although once He had said with His own mouth: «The one who comes to Me I will certainly not cast out». The elders of Israel`s intervention in support of the Roman centurion is taken into account, but that of the disciples for the woman of Canaan is not") (N. Steinhardt, *op. cit*: 54)

"*Third*: declination of jurisdiction («the only case throughout the Gospels where the Lord appeared as a procedurist. Himself, Who put the spirit over the letter, He Who proclaimed the weakness of forms and defamed them with power, Who rebuked the Pharisees particularly for having granted precedence to the outside in relation to the inside (...), He - this time - opposes a strictly procedural and formal exception to the woman of Canaan: your case is not part of my job. As if to say: take the petitioner to another counter, she has nothing to do here»)." (*Ibidem*: 55)

"*Fourth*: insult, offense, reproach (...) He Who stated that whoever is angry with his brother will be worthy of condemnation and whoever says to his brother «raca» [gr. stupid, dumb, bonehead]" will be worthy of the Sanhedrin court (...) He apostrophizes the woman of Canaan and flings her the saying with the bread which is inappropriate to be given to dogs, in other words, making the applicant and her companions dogs – and, consequent to the most elementary logic – He calls her a bitch." (*Ibidem*: 55-56)

After outlining the biblical episode as "totally contrasting with the evangelical spirit", the essayist "saves" the situation by putting everything on any exam`s tribulations: Lord is not the "Lord of mercy," but "the celebrant of the testing

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experience of a faith and of a character." (*Ibidem*) This duality is necessary; it is a "holy «game» of the Lord."

It is also interesting the reference to the intelligence of the language in the answer of the woman; this "must have delighted the Lord - Who is fond of brainy speech." (*Ibidem*: 58) And as she "passes the exam with honors and gets a mark better than the maximum qualification, she takes - as it were - ten plus", the woman of Canaan is rewarded "shaken and stocky, abundantly and plentifully, noble like, royally." (*Ibidem*: 59)

The qualities that ensure the woman`s acquirement of "the crown" are systematized in the same objective spirit of mathematics: "a). By faith b). By unselfishness c). By courage d). By perseverance e). By decency f). By humility." Mathematics and physics are called to support the preacher when he has to "clarify" the issue of "monastic vocation". "The most accurate definition of monasticism" may cause contradictory reactions: from revolt to hilarity, from astonishment to resigned acceptance: " the world of non-A, of the non-Euclidean geometry and antimatter; briefly said: that world which is opposite to the ordinary one, the contrary and contradictory world - if it is permitted me to express myself like this – the world of John Wrongheaded." (N. Steinhardt, *op. cit*: 58)

The language is also the main landmark used by N. Steinhardt to explain the honoring St. Archdeacon Stephen benefits from God. He quotes, in this regard, from *Acts*: "He saw the glory of God and Jesus standing at the right side of God" (*Ibidem*: 350) and focuses on the verb "to stay" (vertical, standing), whom he distinguishes from "to stay" (to sit). Therefore, the preacher interprets it, Jesus did not greet the martyr Stephen in heaven while *sitting* but *standing* as a sign of "great honor." And the conclusion is "unquestionable": Christ loves the brave, the testifiers of the faith and these ones He receives in heaven in *standing* position and with open arms.

What does Father Nicholas do? we wonder. Does he blaspheme? Is he unconsciously wandering among the evidences without considering the plan of divine knowledge? We`d say not. Language is the only one that takes unbeaten and bold paths. The man is aware of the levels of perception of reality and when he feels helpless with facing the "absurd paradoxes", the mathematics of infinity and other such unexpected solutions come to be of help.

To the rhetoric and lay "What could the fig tree have practically done? Should it have burnt with grief and shame or should it have thrown itself resentful and excited into the sea ..." an answer is offered a few lines below: "Don`t let Christ leave our place while he`s being hungry, thirsty, empty-hearted, and with a contrite soul." (*Ibidem*: 70)

The essayist "goes down" from the height of the pulpit and creeps among the faithful by proposing them for the beginning the contact with the plan of immediate knowledge: simple, talkative, curious. He moots the question, looks all around, collects the expression on the listeners` faces and gets worried; this is the very moment when he turns to the biblical grounds. His intervention is meant to be "a good word" just as that one which saved in a moment the thief crucified at the right side of the Savior ("Today you shall be with me in paradise").

Father Nicholas cannot appease the data of the human condition, but he can offer the faithful who have ears to hear, a word of consolation, encouragement, a "kerchief" for them to wipe the darkness covering their mind's eyes. The warmth of addressing and the meekness («prayer + tears + "outcry"») bring him closer to his

listeners, and make him more accessible: "May all that I expounded and recounted - maybe in a too personal and loose style – be useful to all of us." (*Ibidem*: 392)

Jean Paul Sartre, Blaise Pascal, Anton Dumitriu, Eugene Ionesco, Jean Gerardoux, St. Philip Nerri, F. Kafka, Paul Claudel and many others rush to his aid when it comes to explaining the confession that the ill child`s father makes when faced with the reproof received from the Lord: "I do believe, Lord! Help my unbelief." (*Evanghelia după Marcu*: 9, 24) It's much elaborate work, much inquiry in the explanatory approach of N. Steinhardt, and both of them come from a maximal responsibility that he assumed willingly and happily. Nothing comes by chance. The script is always well done, the director's "puppet master" - no one moves without his will. On a gesture of command the stage becomes vivid and colorful! And no piece resembles any other. The perspective is always different because the attitude of the director-preacher *creates* characters and worlds.

There are sermons that start all at once. Their author abandons any introduction, does not establish any hypothesis, no reasoning but he goes directly to the "conclusion". We only find out the past that hides a whole evolutionary process: "Zacchaeus was a villain."

The "praises" that he indirectly brings the Savior in the sermon on the *Stooping woman* pericope are totally unexpected. *Lord of Saturday* chooses to "work" on Saturday; and not elsewhere but in the synagogue, in the very "enemy strength", where the Pharisees are gathered grinning- teethed. How does He tackle this? In a soldier-like manner!

This is the world of N. Steinhardt`s essays: it soaks with the essence of knowledge, it is categorical, courageous, enthusiastic, surprising, formative, liberated from prejudices, tireless, endless.

The biblical realities that Father Nicholas preaches are not convenient things in the category "Here are your goods. Now pay for them!" There is great seriousness behind each word, the text of the evangelical parables is not always "devised in kind, comforting and shy words" (N. Steinhardt, *op. cit*: 191), so that the interpretation given by N. Steinhardt cannot be but "open and straightforward" (*Ibidem*), made "with vigilant spirit." (*Ibidem*: 173)

All the mechanisms of knowledge come together in his analyzing "methodology". No path is left untried, no pebble unshaken from its place. N. Steinhardt wanted to be a "full time" missionary: both in writing and verbally! And he succeeded. He has endeavored to form and shape both the ordinary Christians attending the Divine Liturgy as well as the sophisticated intellectual who would like to meet more elevated spiritual quests. Discernment is, for all the categories implied, the way through which we prove every time that we are truly Christians.

Father Nicholas is a Christian who has chosen the path while being mature, fully conscious, aware of the fact that "he [knows] nothing", that he has no tangible proof, "no argument and no justification." (*Ibidem*: 492) And, although Judgment then is expected to frighten everyone, he feels no need to run elsewhere. He remains a Christian and he happily expects "to get mercy" and to be "defeated" by the "hunter" Jesus Christ`s endless love:

"I am grateful to the powers of heaven that I was counted worthy of believing, that I was given this incomparable honor and from the bottom of my soul I cry and say as Marcus: «Good Lord, I do believe! Help my unbelief»."

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THE HEAVEN OF IMAGINATION. MEMORY AND FICTION IN *RADU TUDORAN'S* ACEA FATĂ FRUMOASĂ

Jeanina Simona CACUCI[*]

Abstract: The subject of Radu Tudoran's book Acea fată frumoasă *(subtitled novel, despite being an account of a journey around Europe) stands at a very ambiguous border between reality and imagination. Fiction continually overlaps reality, the narrator's confession leads to fiction, developing a fantastic story set against the background of Europe in the early 70s. The travel thus becomes a handle for a spiritual voyage: a journey enriched by love (through the couple Dominique – Vicht) that envelops the journey towards the self. The writer once said that it is the lack of notable events that makes an account transform into literature; concordantly with Mario Vargas Llosa's idea saying that escaping the objective reality through imagination is man's most specific pursuit, the narrating character appears as a lonely traveller, never alone on account of imagination, who, through his two travelling companions, substitutes the absences from his own life. The mysterious Dominique (and her gold earring) is ingeminated in fantastic figures (a young woman "licensed" in magic spells at Loreley Cliff - Germany, a little girl in St. James' Park - London, an enigmatic woman on Calle de Alcala - Spain, an old witch, an actress, etc.), as many reifications of death seen as a beautiful woman. Thus humanized, it becomes less gruesome, more easily accepted. Finally, why not, imagination itself might be "that beautiful girl", the catalyzer of all human ventures.*

Keywords: imagination, journey, death .

The novels that Radu Tudoran published until the year 1975 come under what Roxana Sorescu named an "essentially-aesthetic" formula applied through "the relating, in distinct variants, of the romantic gesture of departing for the unknown, of the adventurous journey over which the shadow of an unfulfilled love ever skims" (Sorescu, 1976: 46). Starting with the book *Acea fată frumoasă*, Radu Tudoran's work acquires unexpected valences in the context of the already established formula, through refining the old obsessions – the journey and love – in a solid and ingenious novelistic construction. Subtitled "novel", the volume is prevailingly an account of a (real) journey through Europe. The dissonance is the result of a blatant juggle with two plans, both equally well defined: the real and the fantastic. The explanation for inserting fictional elements in the travelling memoirs is given by the author himself[1]: accounting or transcribing reality transforms into literature and more precisely fiction as a result of a conflict between the writer and himself in moments lacking notable events, a conflict which, by deviating into fiction, creates another type of epic.

Acea fată frumoasă stands at a very ambiguous border between reality and imagination. Although most of the novel contains travelling notes – impressions, critiques, accounts – the first sentence calls forth a fantastic atemporality: "One night, on Rin Valley, I met a fantastic being" (Tudoran, 1975: 5). The world becomes a labyrinth and the journey covers first of all a spiritual geography. Spatially, the narrating character crosses a series of European countries (France, Spain, England, Germany, Switzerland), each sojourn being a handle for new reflections on local culture or life in general. History is more than once criticized, urban myths or clichés are

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[1] According to the writer's statement in an interview given to Ileana Corbea, reproduced in Ileana Corbea, Nicolae Florescu, *Biografii posibile*, Eminescu, Bucureşti, 1975, p. 246-252

deconstructed. Radu Tudoran marks almost topographically his entire trip, be it pedestrian or by car. The journey itself is hard to follow as the notations do not have a chronological order, so that each destination becomes part of a puzzle that eventually embeds a story told not only though words, but through images as well.

Although as a travelling book the volume is notable, what individualizes and gives substance to the whole is the fictional element. A traveller who runs away from the memory of death, the narrating character sets off on a voyage that, through love or imagination, will end precisely as an initiation in death.

Mario Vargas Llosa considers that evading in fiction is man's most specific pursuit, a defining tendency of the human nature:

> Coming out of one's self and of life as it is, with the help of a few throbs of imagination, in order to live, for a few minutes, something else than the objective reality, the one that we don't choose, which is fatally imposed through birth and circumstances, a life that we perceive, sooner or later, as a drudgery and a prison that we would like to escape. (Vargas Llosa, 2012: 11)

Concordantly with this idea, the narrating character appears as a lonely traveller, never alone on account of imagination and the real trip becomes a handle for a spiritual voyage: a journey towards love through the couple Dominique – Vicht, that actually translates as a journey towards the self.

The love between the young couple is governed by fatality and predestination. Their story is gradually unveiled and most of the time verges on the fantastic, even though at first sight it doesn't come out of the ordinary (except for some sensational elements): a sick young man falls in love with a perfume seller who is in a strange (to say the least) relationship with an older composer. After an almost devouring relationship, Dominique leaves Vicht, gets engaged to her former lover and eventually dies.

The rythm of the story is lively, full of dynamic images and accounts, but everything breathes an air of prifound loneliness and it is exactly this what generates the escape in an alternative reality. Vicht and Dominique are essentially projections of the psyche intended for subrogating certain absences. The mysterious girl with the gold earring appears for the first time in Spain, on Calle de Alcala, in a moment of vulnerability when the narrator confesses his need to believe in the existence of someone close; the gesture of buying two tickets for a bullfight that he intended to go to alone foreshadows the coalescence of the two plans (the real and the imaginary one): "I had nobody to go to the bullfight with and I wasn't thinking of inviting anyone, randomly, however, I bought two tickets, because no one in front of me had taken only one and maybe that night I wanted to believe in the existence of a close being" (Tudoran, *op. cit.*: 17). Thus, the female figures become a spiritual haven, annealed by the love relationship between Vicht and Dominique. The love for the journey can only be exceeded by the love for love: "What I saw then annihilated for the moment both the landscape and the distances, the thousands of kilometres that I had covered until I met them. It seemed then the most precious moment of my entire trip" (*Ibidem*: 34). The two spiritual components of the character can be best coordinated through the fictionalized memory. Time and space (represented in the novel by the calendar and the map) are abolished through alternating reality and imagination. The initiation in love determines a gateway out of the material so that the character's voyage is not measured in days and kilometres, but in images or experiences.

Imagination gets beyond the senses and becomes superior because of the liberty it allows; while the senses are limited to the immediate reality, imagination

shapes the conscience or the externalized thoughts of the narrating character. Fiction continually overlaps reality and experience is replaced with imagination.

The female figures are embodiments of the subconscious - the narrator himself gives hints in this way: "She resembled an imaginary creature that is born in the most attenuate distance of the thought and from there it sometimes projects into reality" (Tudoran, *op. cit.*: 16). Thus, the character reaches self-cognition though the other, here a re-shaped extrospection: when the Other is actually a reflection or a reproduction of the self, cognition becomes a journey from the outside to the inside.

As a matter of fact, everything is embedded in the idea of departing, of distance. Even faith is subordinated to a gnoseological journey. At a certain moment the narrating character confesses:

> I am a Christian atheist lost in my own disbelief. I aim at denying, explicable after a lifetime of uncertainty and after much suffering, and I find myself exalted with what I rejected a moment before. But I didn't reject London […] and now, free on the sun-heated streets, I feel like praying like in a newly-discovered church, held by a new faith. (*Ibidem*: 138)

Under these circumstances, deprived of the possibility of understanding death from a religious perspective, the only way to fathom the inexplicable remains retreating in imagination; in order to sense death (more than to accept or understand it) the narrating character projects himself into another – Vicht – who lives under its omen: not just through illness, but also through Dominique, a "prefiguration of nothingness" (Popa, 1980: 17), in Constantin M. Popa's opinion, who "frames ritually what we may call the temptations of death" (*Ibidem*). More than Dominique, Vicht is the narrating character's double, an alter ego capable of an understanding that is initially inaccessible to the other. Death thus becomes a supra-character with multiple explanations: point of departure, terminus point, determination, cognition, initiation.

Dominique and her gold earring is ingeminated in multiple fantastic hypostases: a young woman "licensed" in magic spells at Loreley Cliff, Germany, a little girl in St. James' Park, England, an enigmatic woman on Calle de Alcala, Spain, an old witch, an actress etc. The narrating character's trip is reconfigured through the emotional valences of each meeting with "that beautiful girl". And all the more so as Dominique and her multiple incarnations make possible the access to a world in which the mystery needs to be deepened in order to certify its existence. Testing the veracity and confronting fantasy with reality causes the inhibition of imagination: "Then she disappeared. I don't know how; I found myself facing nothing. Neither the cutlery, nor the glass had remained" (Tudoran, *op. cit.*: 74). Dominique is a guide to the sacred, accessible only through the accepted and acknowledged imagination.

Tudoran's novel is also a book about creation. The work of art (be it literature, music, painting or architecture) is a process that needs an absolute commitment and, before anything, a "religion" of imagination. The creator becomes a presence that defies space and time: "Here happened most of Spain's history and, without remembering it, I consider that I witnessed it. In order to reach such a conclusion, you don't need as much imagination as you need a faith that you can multiply" (*Ibidem*: 379). Gaudi, more than an architect was a "mad child who transformed into a Cyclops overnight and with his sole, gigantic eye discovered the unseen face of Spain" (*Ibidem*: 483); creation thus becomes vision, which allows re-creating the self and re-creating the world through imagination or words, the primordial Word in its purest shape, without the earthly colour. Beyond a way of transmitting and emotion, art transforms into a projection of the self into the world.

Dominique's existence and that of the other female hypostases (essentially one fantastic being) is presented in a natural manner, despite the extra-mundane connotations. Radu Tudoran, through the intrusion of the symbolic and the fantastic into reality to such an extent that the two levels cannot be separated, might be compared to the South-American writers who advanced the formula of the magic-realism. Nothing is explained, on the contrary, everything is accepted with a striking simplicity; only a tint of unsolved mystery persists. The apparitions of the girl with the gold earring only on night with a new moon marks the character's psychological inflexions, translated at a symbolical level through the image of death as a beautiful girl, in its numerous embodiments. Death, once accepted, becomes a presence whose echoes reverberate outside the initial border; the letters that announce the full moon in different parts of the world continue to come even after the character returns home. The spiritual journey does not end together with the geographical trip, it transcends space and transforms into life – life as an imaginary journey.

The initiation in death or in love is eventually an imagination exercise; materialized in the shape of a woman and thus humanized it becomes less gruesome, more easily accepted. Finally - why not? - imagination itself might be "that beautiful girl", the catalyzer of all human ventures.

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L'IMAGE DE L'ÉTERNEL FEMININ DANS LA CONCEPTION D'ADRIAN MANIU

Elena Laura CEPĂREANU⃰

Abstract: Starting with the 19th-century literature, the feminine archetype reveals two aspects, represented on one side by the benign womanhood, and on the other side by the malignant womanhood. Within the traditon of several nations, the feminine principle is associated with the devilish aspect, in the sense that the woman, by her nature, has the tendency to subjugate on an occult plan. The hero, victim of her charms, feels and desires the fascination of completion, of beauty and of the aspiration towards perfection (The Beauty from the Depth). Some other times, the woman becomes victim of the fabulous forces, of the magic to which she submits (The Mill with Demons, Nude, The Daughter of the Watch). The obssessions and the disturbances of all kinds form the nature of the fantastic. The more troubling, more intense and more incomprehensible the interior moods are, the more lucid and original the fantastic art is. An exceptional part of this epic arrngement in Maniu is Alba, a madame Bovary in the Romanian literary manner. The images in the fiction of Adrian Maniu have combined the opposites, providing a modern approach to the traditonal themes, through expressionist and symbolistic highlights (Wild Spring). At the composition level, the poet uses halucinating passages, a mysterious setting and an overwhelming atmosphere by accumulating heterogeneous elements, synaesthaesis and artificial characters (Dorela). The ironical manner of treating any subject and the rhythmical, yet surprising, ending represent elements of identifying originality and give the guarantee of the fantastic dimension within his work.

Keywords: the feminine archetype, the fantastic, the magic.

Pour définir le fantastique, concept assez disputé et complexe, les chercheurs ont reconsidéré à plusieurs reprises le débat sur l'essence de l'art, y compris sur le terme de littéralité, ayant comme prémisse La Poétique d'Aristote, et ses propositions sur la différence entre le récit et la poésie.

Tenant compte du fait que la littérature ne se limite pas à présenter des faits passés, mais des faits qui peuvent se passer, nous devons affirmer que sa signification implique l'imagination et la force créatrice de l'artiste. L'Imaginaire devient ainsi « le statut, la condition de la littérature » (Ghidirmic, Ovidiu, 2005 : 5). La dimension esthétique dépasse donc les limites du vrai et du nécessaire.

Au début, le fantastique (lat. *phantasticus*, gr. *phantastikos*) désignait le créé, l'image issue du fantasme, qui ne peut pas trouver ses racines dans la réalité, et qui porte sur l'illusoire ou le chimérique. C'est pour cela que nous avons mis en discussion l'acception du terme grec *« phantasein »* qui englobe plusieurs acceptions (« voir en apparence », « apparaître », « donner l'illusion de » et encore d'autres).

Après l'apparition du romantisme et de l'esthétique idéaliste allemande, on est devenus de plus en plus conscients de l'écart entre la fantaisie et l'imagination. Des théoriciens comme Schlegel ou J. P. Richter, ont conçu la fantaisie comme force créative supérieure à l'imagination tandis que pendant le romantisme anglais, Samuel Taylor Coleridge présente la dichotomie entre l'imagination et la fantaisie comme dualité entre la faculté principale du génie et l'imagination créatrice[1].

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[1] Le XVII-ème siècle proposait le concept de *l'homme fantastique* pour désigner une personne desorientée, déréglée du point de vue psychique.

Les modalités d'existence du fantastique présupposent l'effraction et la transgression de la réalité, du raisonnement, de la signification et de la temporalité par l'introduction d'un nouvel équilibre, de nouveaux rapports entre les facettes de la réalité en détruisant en même temps l'ordre pré-existant. Nous acceptons de la sorte que ce concept représente en effet une attitude par rapport à soi-même et au réel, une façon d'évasion au quotidien et aux vicissitudes du donné et de l'histoire.

„Pentru ca fantasticul să-şi impună regimul este nevoie de o adevărată fisură a ordinii existente, de o irupţie directă, brutală şi invincibilă a « misterului » în cadrul mecanismelor şi previziunilor cotidiene ale vieţii; invazia sacrului în interiorul ordinii laice, profane; a supranaturalului în mijlocul naturalului; a faptului inadmisibil, absurd, imposibil, monstruos în plin determinism comod şi previzibil" (Marino, Adrian, 1973: 664).

Sur le même concept de rupture se fonde la théorie de Roger Caillois (*În inima fantasticului, Au coeur du fantastique*), oeuvre qui offre une définition ample au fantastique littéraire[1] (Caillois, Roger, 1971: 66).

Ayant comme point de départ l'esthétique de la réception - la relation entre l'émetteur et le récepteur -, Tzvetan Todorov considère l'hésitation comme la plus importante caractéristique du fantastique, acception qui repose sur le manque de connaissances des lois naturelles devant un évènement apparemment surnaturel (*apud.* Todorov, Tzvetan, 1973: 42).

Une histoire fantastique est conçue par la transgression des lois quotidiennes, par l'intrusion des éléments surnaturels dont l'explication reste imprécise et provoque le doute du lecteur. De plus, l'histoire est peuplée par apparitions étranges, des objets animés qui puissent provoquer l'angoisse.

Todorov se réfère donc à deux catégories de thèmes specifiques au fantastique prenant en considération le rapport « homme – monde », « je – univers » en distinguant deux grands types: *la sexualité et la mort*. Le désir sexuel est assimilé au Diable (comme symbol du désir sexuel tabu) et aussi à la femme – diabolique, comme objet du désir qui éveille l'appétit sexuel. Le désir sexuel atteint, de cette manière, l'anomalie et la perversion ; la sexualité correspond directement à la mort. „Necrofilia, dragostea pentru o femeie moartă (femeia – vampir) poate fi consecinţa unei pedepse, ca urmare a dorinţei excesive. [...] *Eros* şi *Thanatos* sunt cei doi poli ai ecuaţiei" (Ghidirmic, Ovidiu, *op. cit.*:31).

Dans l'espace de notre littérature c'est Adrian Maniu qui introduit ce nouvel idéal de femme-aimée, d'être qui domine le monde sous tous ses aspects: le sacre, l'irréel, le lascive, le grotesque, le tragique et l'impudique.

La femme des aspirations du poète ne représente plus l'être capable de provoquer des passions contemplatives ou platoniques, ni la femme épouse. La femme des rêves est représentée par la femme brune, opposée à la femme blonde – angélique qui déchaîne des passions charnelles. C'est un melange entre la femme vampire, la sensualité hipnotique, la fluidité et la grâce.

Gouvernées par ce signe de l'image insolite féminine se trouvent les proses *La Belle des profondeurs* (*Frumoasa din adânc*), considérée comme écriture du dérisoire (*apud.*, Iordache, Mihail, 1979 : 202), et *Le moulin aux diables* (*Moara cu draci*).

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[1]„Atât de adevărat e că fantasticul înseamnă o întrerupere a ordinii recunoscute, o năvală a inadmisibilului în sânul inalterabilei legalităţi cotidiene şi nu substituirea totală a universului exclusiv miraculos".

Ce sont des créations du grand puzzle fantastique dans un univers gouverné par le magique et le mythique à la fois. Son œuvre épique relève de l'approchement des créations d'un Gala Galaction ou Vasile Voiculescu dans la lignée des pratiques occultes, du fabuleux folklorique et du mirage de la mythologie autochtone.

Un jeune nageur (*La Belle des profondeurs*) trouve, parmi les ruines d'un temple englouti par les eaux, le cadavre d'une femme bien conservé par le milieu salin de la mer. Le sujet dépasse les bords de la réalité et Maniu réussit à donner un tournant étrange et fantasmatique aux faits, en déhors de toute frontière du possible.

La partie événementielle acquiert des proportions réduites, l'intrusion dans l'univers fictionnel se manifeste, du point de vue temporel, graduellement, image marquée par le symbole du mouvement des vagues. „Fără să încerce locul s-a scufundat, *şi clipele au început să crească* lungi, nesfârşit. *Valuri veneau după valuri ....*"[1] (Maniu, Adrian, 1975: 117). L'espace et le temps sont envahis d'un flux lent qui crée l'impression de nouvelle sphère gouvernée par des lois inconnues, comme dans le territoire du rêve. C'est une réalité renversée, trouvée par le jeu du hasard ou de la destinée.

Le discours est imprégné d'ornements stylistiques qui préparent le glissement vers un autre monde, dominé par l'eau et par les profondeurs ténébreuses des créatures fantomatiques.

La rupture[2] (Caillois, Roger, 1966: 8) de cohérence qui assurait l'équilibre universel se produit au moment de l'intrusion du personnage dans cet univers par l'intermédiaire du plongement dans l'eau. L'auteur fait appel à une autre source du fantastique, -l'hallucination involontaire-, induite par la force du soleil. L'état de confusion et l'impression d'irréel sont soulignés par le motif du « soleil noir » qui provoque la déformation sombre de la réalité et annonce la mort du personnage. A son tour, le personnage ne peut pas décider si ce qu'il voit appartient à la réalité ou à la vision d'un monde confus.

Cet état illusoire, provoque des fantasmes des profondeurs marines où la créature qui le séduit est capable de lui rendre le bonheur immortel.

Le héros sent la fascination absolue de la beauté idéale qui ne peut pas s'accomplir que dans la mort. La vie et la mort apparaissent ici unies par l'amour : „-Am întâlnit sub templu *o fiinţă dumnezeiască* – înota între ape ca *un delfin* – nu era o statuie răsturnată de pe altarul străvechi!

Ochii mei au întâlnit în ochii ei lumina stelelor.

Minunea adâncului are mărgăritare mari în plete şi mâinile ei au încleştat mâinile mele.

Era atât de frumoasă cum nu pot fi zânele." (*Ibidem*: 118)

Dépourvu de force et volonté, le jeune disparaît dans les profondeurs de l'eau, victime implacable de la fascination. Il est attiré par cet autre monde auquel il accède au prix de sa vie. La beauté de l'illusion marine produit un bouleversement extrême sur le personnage et sous le signe du regard le charme démonique est éveillé.[3] (*apud.*, Georgescu, Corina, 2005: 323) .

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[1] « Sans essayer l'endroit il s'est plongé, et les secondes ont commencé s'accroître longues, infiniment. Des vagues après des vagues .... » (n.t.)

[2] « Dans le fantastique, le surnaturel apparaît comme *une rupture* de la cohérence universelle ».

[3] La mentalité du roman du XIX-ème siècle considérait deux types d'émotions produits par *le regard*. Ainsi, on distingue des sentiments positifs et négatifs qui correspond aux regards d'un ange ou d'un démon.

L'attraction et l'érotisme émanés par la femme-poisson enveloppent l'esprit du jeune nageur. Comme Mărgărita de V.Voiculescu (*Iubire magică*, *Amour magique*) la présence féminine subjugue par le dualité de son esprit (sorcière et vampire). Le jeune homme est empreint sur la poitrine par le signe saignant de la rencontre merveilleuse: „Pe pieptul înotătorului se desluşea un semn roşu ca o gură – din pielea nezdrelită roura sânge. El a întâlnit privirile [celorlalţi] şi, zâmbind, a lămurit: - Sărutarea ei." (Maniu, Adrian, *op. cit.*: 118).

Le signe du baiser représente le gage, la garantie que l'évènement passé tient vraisemblable imaginé du jeune.

Même si l'histoire tient du fantasmagorique elle commence à recevoir des contours communs, comme les faits divers et l'explication consisterait dans le fait que le lecteur est « abandonné » dans son propre univers imaginatif dominé par l'omniprésence de l'inattendu.

L'impression de fait divers est renforcée par la tournure prévisible, les soldats pêchent des vagues le corps d'une femme „alb, neputrezit şi parcă plin de viaţă, desigur frumoasa pe care el o văzuse în adânc"[1] (*Ibidem*: 119). Dans la lumière du soleil, le corps de la femme commence se défaire „într-o plăsmuire greu mirositoare din care rânjeau dinţii" (*Ibidem*).

La fin de la narration est loin de dévoiler la logique de l'action. L'hésitation est subtilement minée et en même temps amplifiée, avec le risque de neutraliser le spécifique fantastique de l'évènement et de le transformer dans un fait divers, procédé très cher et usité à maintes reprises par le poète.

Bien que le lendemain les journaux écrivent sur la trouvaille du cadavre d'une inconnue...enveloppée dans un haillon rouge, avec un seul soulier en or noirci[2], on n'apprend rien sur le jeune nageur « dont on n'a pas appris le nom ». L'incertitude et l'effet de la construction à double message fait de cette histoire un texte original fantastique.

Maniu réussit à éveiller l'intérêt pour le mystérieux en valorisant le fantastique folklorique de la littérature roumaine. Pour cela, sa technique de réalisation au niveau textuel présuppose trois étapes distinctes : l'étape de la composition et de la perception du monde réel, l'étape de le « déréalisation » et l'étape de la saisie du fantastique comme réalité textuelle[3] (*apud.*, Bessière, Irène, 1973: 11).

Dans *Le moulin aux diables* (*Moara cu draci*) le début du texte place l'histoire quelque part entre la légende et le conte, ayant comme centre l'image du *village* gouverné par les conceptions périmées, l'archaïque et l'ancienneté. Le fil narratif semble tenir toujours du fait divers: une fille inconnue est trouvée morte, déshabillée et vidée de sang dans un moulin abandonné. A partir de cet évènement affreux, tout le village raconte que la jeune fille est la victime des pouvoirs maléfiques de l'enfer. Un vieux juge, venu pour enquêter le cas, ne donne pas d'importance à de telles bizarreries, surtout qu'il découvre sur le cou de la fille les traces d'un étranglement.

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[1] « blanc, qui n'était pas pourri, et comme plein de vie, sûrement la belle qu'il avait vue dans les profondeurs » (n.t.)

[2] „cadavrul vechi al unei necunoscute..... înfăşurate într-o treanţă roşie, cu un singur pantof de aur înnegrit"

[3] Article disponible sur:
http://e-tidsskrifter.dk/ojs/index.php/revue_romane/article/viewFile/11433/21707

L'intervention du juge, comme représentant de la raison et de l'équilibre, dissipe tout le surnaturel de l'évènement. Mais, la fin nous joue un mauvais tour : les paysans trouvent le fourgon en éprouvant que la femme, qui ne faisait pas partie de la communauté rurale (comme elle ne participait pas à la vie et aux traditions), avait été enjôlée par des vampires.

Adrian Maniu révolutionne et renouvelle l'image du fantastique traditionnel aussi par l'intermédiaire de la dimension intertextuelle et métatextuelle, en devenant le détenteur de la création d'un genre originel. Grace à ses techniques, la matérialisation des superstitions devient possible. Dans ce labyrinthe mystique, l'homme se perd, il rompt le fil du prosaique quotidien et il ne revient jamais entre les bords du réel.

Dans la prose *La fille du veilleur*[1], Maniu accentue la dimension psychologique du personnage à travers la folie déclenchée par la peur et le manque du contrôle sur la magie noire. La prose *La Blanche* (*Alba*), a été considérée le chef d'œuvre de son épique.

L'incipit place l'action dans un cadre de conte moyenâgeux : „Turnurile castelului se ridicau brune înspre albastrul cerului"[2] (Maniu, Adrian, 1975: 52). Le château représente la clé de l'histoire, l'axis mundi d'un espace isolé et de la claustration. Ce lieu devient symbole pour un monde qui se refait et se régénère par soi-même. (Burgos, Jean, 1988: 194). Ce qui se trouve dedans, entre les murs, acquiert la dimension du lointain, du transcendantal, dominés par les forces du mystère. De plus, le château, symbole du masculin par excellence, c'est l'endroit peuplé par des princesses enfermées en attente de leur destinée. L'idée d'inaccessible rend les murs intangibles et mystérieux mais souligne aussi le pouvoir du désir et « du subconscient » (*Ibidem* : 31).

Dès le début l'accent tombe sur le portrait de la fille, réalisé en manière romantique, picturale, par une agglomération de comparaisons et d'antithèses : „Avea obrazul de culoarea luminoasă a fagurelui de albine, ochii – violeţi stropi de scrobeală, două safire nesfârşit de viorii. Iar pe obrazul *supranatural* luminat, surâsul buzelor, ironic, *rece – voluptuos*, ca la statuile vechimii, pe care, atunci când le dezgroapă sapa, se grăbesc ţăranii să le sfărâme, speriaţi de întruchipări. Era frumoasă Alba, cum nu se poate arăta nici desluşi, însă, ce e sigur, frumuseţea ei era rece ca a statuilor de dumnezeiţă păgână, de lângă care oamenii de azi se depărtează cu respingerea celor ce s-ar vedea pe pragul de a se îndrăgosti de o stană, şi nicidecum de o fiinţă vie". (Maniu, Adrian, *op.cit*.: 53)

L'imagination produit une fusion entre la beauté et le mystère. La Blanche est créée d'après les modèles de la féminité duale- ange et démon rencontrés dans l'univers poétique d'un Eminescu ; elle représente l'hypostase de la femme possédée par les forces invisibles de l'occulte.

La Blanche emprunte les traits de son milieu de vie en devenant une beauté froide, en marbre, qui languit après l'amour. Plusieurs prétendants franchissent le seuil du château, mais ils s'enfuissent „cu credinţa că Alba e foarte frumoasă, într-adevăr foarte frumoasă, dar rece ca o statuie din penumbra gangurilor subpământene...". (*Ibidem*)

Isolée, comme une tache de lumière dans un milieu monotone et accablant, La Blanche, la femme au nom de pureté et d'aspiration, souffre de solitude. « Le héros

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[1] La poésie *La fille du veilleur* (*Fata pândarului*) apparaît dans le volume *Chansons d'amour et de mort* (*Cântece de dragoste şi moarte)*, Adrian Maniu, *Cântece tăcute*, Editura pentru Literatură, Bucureşti, 1965.
[2] « Les tours du château s'élévaient brunes vers le bleu du ciel » (n.t.)

fantastique, en particulier, est *seul*; solitude sociale, afective et intelectuelle qu'il révendique, le plus souvent avec force » (Malrieu, Joël, 1992: 56).

Ainsi, elle devient une ombre, un statue muette, dépourvue de vie et d'espoir. Son dialogue est réduit au monologue interieur qui renforce sa beauté de déesse, puisque „la fel cum îngerul decăzut ridica în vâlvătăi un foc subteran, tot astfel melancolia dă strălucire, la suprafaţă, unei lumini ce rivalizează în disperare cu bucuria zilei" (Starobinski, Jean, 1993: 7).

En fin de compte, le dernier cercle dans l'évolution d'un personnage fantastique est représenté par la folie ou la perte d'identité ainsi comme la dernière experience de la solitude est représentée par la mort. Le destin devient tragique pour La Blanche aussi. Un jour d'hiver elle sort du château. Vêtue de manteau d'ours, pour patiner. Dans l'étable des bêtes où la fille caressait « un chevreau noir », La Blanche voit un esclave tzigane pris dans le jeu de l'amour avec une jeune: „*un tremur aprig o cuprinse când Alba adânci ochii în ochii lui, şi nu mai putea desface privirile agăţate, întocmai unui cerb cu coarnele încâlcite între tufişuri*" (Maniu, Adrian, *op.cit.*: 55). Fière, La Blanche demande à son domestique de lui attacher les lacets de ses patins, en lui laissant les pieds baissés. Elle croyait que le jeune homme était amoureux d'elle tandis que, le tzigane lui demande la permission de se marier avec la jeune femme. Furieuse et vexée, La Blanche lui griffe les joues avec les ongles et s'éloigne sur les patins, en se laissant engloutie pour toujours par le désert glacé. „*Lunecarea ei zigzagă fantastic. Dintr-o dată pieri*". (*Ibidem*)

Au niveau lexical et chromatique, Maniu parsème le tissu textuel par l'infusion de la couleur « blanc », par un vocabulaire divers qui comprend des termes comme : « hiver, neige, glacière, larme, blanc, argent, transparent, étincelle » dans des expressions qui renvoient à l'univers poétique de Mallarmé. „*Iarna cobora, norii apropiaţi păreau lebede din care picură încet, nesfârşit, fulguirea, pe când soarele scoborâtor e însăşi rana care le-a ucis*".

Le coucher du soleil acquiert des dimensions cosmiques en se constituant en même temps en fin tragique du personnage : „*De atunci pădurea era mai tristă, nuferii miroseau nesuferit, galeriile înfipte în pământ începură să se afunde şi să se închidă cu dărâmături şi buruieni de rând. Semănând privirilor neînţelese din altă lume, fluturi mici, violete ca picăturile de scrobeală, zburau peste valuri şi mai departe*" (*Ibidem*). Et la mort de la jeune fille imprime un état de déuil[1] (Beuchat, Robin, 2004 : 483-494) sur toute la nature.

De façon générale, la prose de Maniu entrecroise et mêle les contraires à l'aide d'accents qui tiennent à la poétique symboliste ou expressionniste. Il crée un paradis perdu, un monde alterné entre la réalité accablante, l'espace de l'idylle maladive où tout se passe en silence[2], silence qui pèse et qui ne laisse pas de traces visibles.

Au niveau des thèmes privilégiés nous avons remarqué la fréquence des éléments rattachés aux coutumes populaires, plus précisément aux superstitions. La source de cet univers fantastique est constitué par le magique ou la magie noire. De cette manière, ses poèmes sont caractérisés par la variété, en partant du macabre et du démonique et en arrivant aux pratiques magiques et à l'occultisme. Dans certaines créations, le macabre gouverne et les êtres se constituent comme projections immatérielles de ces univers d'au-delà. L'atmosphère fantastique est sombre et dense,

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[1]Disponible sur : http://www.cairn.info/revue-poetique-2004-4-page-483.htm
[2] On cite pour démontrer cette idée les proses *Primăvară sălbatică* (*Printemps sauvage*) et *Dorela.*

l'épique est presqu'absent, vidé de symboles ou significations. Le poète se sert de ce qu'on peut appeler « le fantastique de type scientifique », en rejetant toute signification magique ou du mythe et en mettant l'accent sur les disponibilités esthétiques et sur le potentiel philosophique. Dans la lignée de l'idée que toute histoire fantastique présuppose un chemin initiatique, ce genre „închide în sine un revelator coeficient de spiritualitate matricială diferenţiată, care îşi impune pecetea inconfundabilă; el îşi relevă vitalitatea în măsura în care refuză a fi interpretat şi aplicat în practică doar cu o simplă formulă" (Ciobanu, Nicolae, 1987: 9).

Le poète ne se contente pas de construire un fantastique pur, sa prose représentant plutôt le point d'interférence entre le fabuleux, le merveilleux, la magie, et la superstition empirique. Ainsi, les pistes du symbolique, du mythique, du fantastique et du féerique sont exploitées au maximum à travers, surtout, sa propre imagination et force créatrice.

Avant tout, la prose de Maniu s'appuie sur le conflit entre deux mentalités bien différentes. Le but démythifiant de l'auteur reste le même quoique le macabre démesuré s'associe à l'insolite et à l'inattendu comme dans *La Belle des profondeurs* et *Le moulin aux diables*. Ce sont des créations du grand puzzle fantastique dans un univers gouverné par le magique et mythique à la fois. Son œuvre épique relève de l'approchement des créations d'un Gala Galaction ou Vasile Voiculescu dans la lignée des pratiques occultes, du fabuleux folklorique et du mirage de la mythologie autochtone. Au niveau de la composition, le poète utilise des passages hallucinants, un décor mystérieux et une atmosphère accablante par l'amas d'élèments hétèrogène et de personnages artificiels (*Dorela*).

Considérant la prose *La Blanche* comme étant le pilier du fantastique de facture intime entre les cadres duquel les personnages sont des proscrits de la destinée, des exilés dans un espace de la claustration et de l'isolement, nous affirmons, une fois de plus, que la manière ironique et inattendue dont le narrateur-poète envisage ses créations ainsi que la fin fracturée et syncopée, représentent autant de marques de l'originalité et se constituent comme garantie évidente de la dimension fantastique de son œuvre.

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ELEMENTS OF THE IMAGINARY IN THE ROMANIAN FOLK TALES

Maria CHIVEREANU[*]

Abstract: *The present work aims at identifying the elements of the imaginary in the Romanian folk tales, in order to determine the fundamental reasons specific to this species. The imaginary register is diverse and appeals to characters, objects, time and space. These are perceived as a whole and lead to the creation of a mythical universe, thus outlining a perspective specific to the Romanian spirit.*

Keywords: *mythical character, space, mythical.*

The folk tale, "popular prose poetry" (Chiţimia 1971: 198) draws the attention of many researchers, who in their endeavour to elucidate the concept, find interesting and relevant definitions. In the chapter *Steps to a pragmatic literary text,* Mihai Coman, after explaining several definitions of the folk tale, concludes "all these formula show that the defining elements of the folk tale are: escape into the myth, hero fighting with supernatural beings, fantastic time and setting, consecrated trials, the presence of the helping beings, predictable victory of the good representative (in terms of content), length of the story, its multiple scene character (in terms of form), listeners' adherence to the story told which is considered untrue, but plausible (in terms of social attitude), and the function of contentment, relaxation caused by its renaissance and transmission"(Coman, 1985: 99) - our translation.

Keeping the same register of communication, it can be noticed that the folk tale conceals its own universe perceived from a mythical perspective. It turned out that this universe "has the local colour of the man linked geographically and historically to a particular climate and a certain social status. In fact, it is the man who has the magical universe in his hand "(Chiţimia 1971: 199) – our translation.

It has been stressed that "what characterizes the folk tale as a work of art is a very special world, conceived within the coordinates of a mythical universe, opposite to reality, in which man's will has no limits, and opposites do not remain unsolved "(Pop, Ruxăndoiu 1976: 263). Thus, it appears that the folk tale is based on reality, but comes off it, going into the surreal where it imagines a world of human desires, actually a transposition into this world by means of fantasy.

It is a world opposed to everyday reality not by characters and events (which may be plausible), but by its inner atmosphere, and essence. The fundamental elements of this world have existed in primitive cultures, but have acquired a new finely structured and organized feature in the folk tale.

The triple rhythm is characteristic to the folk tale; three characters usually appear on stage, but only the third is the one who succeeds; the action (trial) is repeated three times when successful. Thus, the rhythm shows that the folk tale belongs to the archaic belief and highlights the mechanical springs of action, which also refer to a mythical primary vision.

The world of the folk tales is slightly varied in relation to the multitude of variants. Characters can be reduced to a few prototypes with diverse onomatology, but

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few changed details. According to the universal background of the folk tales, the specific values of each people are prominently replaced both through assimilation of compositional patterns, code elements and original creation. The protagonists of the Romanian folk tale are mostly universal: the younger brother, the son of the king or the son of a poor man, good and bad kings, the treacherous character, dragons - are creatures to be found in the folk tales of all peoples. Moving, with universal topics, from one country to another, they acquire specific appearance and name.

The Romanian folk tale prefers certain characters that define its ethical ideal and spiritual horizon. The typical hero is Făt-Frumos, universal as narrative function, but local through the semantics of his name and resonance of the old rural tradition. He is the *handsome lad*, a proper name in the folk tale.

Vernacularity of the hero is deepened by varying onomatology associating proper with common names, archaic terms with marks of ordinary language (*Prâslea cel voinic…*).

The opposition is most often the dragon and his maternal family dominated by the authoritarian she-dragon; the griffin is rare in the Romanian folk tale. The dragons present in the Romanian mythology, beyond the artistic convention of the folk tale, give the narrator broader possibilities to customize the message, to mark the contrast between good and evil, beautiful and ugly, clever and stupid. The matriarchal society organization of dragons and supreme authority of the she-dragon have also offered ironic reflections on the relations between men and women in the oral narrative tradition.

In the center of the folk tale is the young man, known as Făt-Frumos, and Ileana Cosânzeana. Often, the main characters bear different names (Petru Cenuşă, Drăgan Cenuşă, Pipăruş, Prâslea…).. A lot of folk tales give up the classical idea, distinguishing the hero by name, calling him the brave, the boy, the son of the emperor, which emphasizes the lack of concern to sketch proper types. The main heroine is known as Ileana Cosânzeana (Ileana Sâmziana) or otherwise (Lina Rujulina, Floarea Florilor, Frumoasa Lumii, Mândra Lumii, Crăiasa Zânelor).

First, she embodies the ideal female beauty above all imagination, and therefore, it is difficult to reach her.

The hero's opponents are supernatural beings (dragons, demons, griffins), or human beings, bad people. The folk tale does not bring types, but figures on the stage. Simplification comes just from a maximum typification in which reality is reduced to its ultimate features as represented in primitive drawing. Yet, the folk tale figures give consistency, becoming living beings, able to endure in the collective memory. The explanation must be sought in the contrast technique prevailing in the genre, so that "the folk tale may be defined briefly the poetry of the contrast "(Bîrlea, 1981:182). Almost every element corresponds to its opposite in a permanent antithetical dialogue.

Nuances are missing, whereas the popular creator is unable to prioritize them. This feature gives the folk tale the vivacity that delights and enchants auditors and makes it everlasting. Its sap always feeds the poetry of the folk tale, giving it a specific charm, a mixture of naivety and poetic innocence. Therefore, the folk tale remains forever young, as rediscovered by the refined scholar after a rich artistic experience.

Its feature is that the heroes are not only people, but also non-human beings, with their mysterious psychology and sociology that communicate with people, but are not people. Such unreal heroes - dragons, snakes, griffins, giants, other monsters, demons, fairies, fate, wicked fairies - are characters that embody weather symbols (Mama vântului, Vântul turbat…), saints bearing the names of the week days (Sfânta

Miercuri, Sfânta Vineri, Sfânta Duminică), ghosts, biblical characters (God, St. Peter), mythical animals (Calul năzdrăvan, Zgripţuroaica, Vulturul Corbul, Cerbul…).

The hero of the folk tale, often called Făt-Frumos, commits certain deeds, meets hostile creatures (dragons), malicious or rival creatures (griffins); others are benevolent human allies by their decent and compassionate conduct. The hero alone can succeed nothing without the participation of others, from God and Sfânta Duminică to the humblest living creatures. A process that makes situations difficult or solves them is metamorphosis, the transformation of a being into another, or into a thing, as a result of a curse or by virtue of being a wonder-working.

When a hero cannot break the deadlock on natural or magical ways, he resorts to wonder-working objects (mace, sword, spear, apple, and saddlebag). Similar to the hero of the adventure novel, the hero of the folk tale is in an embarrassing situation: to defeat a huge enemy, to lose the enemy trail, to get off the ground or down into the sea.

The fantastic folk tale was established as a genre in a more advanced culture, assuming the values of primitive cultures as code elements that were able to survive in their new organization, because the folk tale has been and will remain a viable creation. Thus, it can be seen that this species has developed fundamental patterns and artistic language code ever since the genesis, which gained a high sensitivity. This explains the universality of gender in time and space, the vast typological similarity of cultural areas and the high degree of stereotyping.

The first aesthetic aspect of fantastic folk tales is the wholly particular world created within its borders, dominated by fantastic elements, but with real perspectives, a world made up of typical protagonists (humans and non-humans), based on its own time and space dimensions. The oscillation between the real and the fantastic gives the narrative a particular artistic status determined by its own causality. The action of the folk tale is initiated almost constantly in a real framework and claims for credible circumstances. The storytellers imagine this framework based on their surrounding natural and social environment. The fantastic projections arise during the development of the narrative, typically starting with the conflict, and cover the heroic adventure with variable intensities dictated by the logic of the narrative until the end of the conflict.

The universal status (anthropological) of this world involves preset elements of the primitive cultures that define its primary background, and elements developed during the further development of the folk tale, following the basic model, which became universal by cultural parallelism, interferences and cultural borrowing.

As an oral literary creation, the folk tale is performed by a code, an artistic convention that underlies the entire category. The elements of the code have pre-existed, either in the reality of the myth or the reality of life at various stages of social development.

The specific functions of the folk tale, their ability to signify an autonomous universe, organized by their own laws and with other dimensions than the real world, are given by their integration into a hierarchical structure, defining the aesthetic status of the category and its relation to other categories of oral literature.

As for the text of the Romanian folk tale, one may clearly indicate that the temporal and space dimension aims at the mythical land by varying original formula: "*a fost odată ca niciodată, că de n-ar fi nu s-ar mai povesti. De când făcea plopşorul pere şi răchita micşunele, de când se băteau urşii în coade...(Tinereţe fără bătrâneţe şi viaţă fără de moarte)",* which place the hero " in a non-representative historical time; this time is paradoxical... At the same time, the real - fantastic relation runs within

coordinates that develop a non-representative hyperbolic space-time dimension." (Irimia, 1999: 147)

The text of the folk tale has figures whose role is to determine the time: *three, six, ten,* most often associated with the hero's initiatory journey: *de azi în trei zile plecăm, s-a dus, s-a dus trei zile şi trei nopţi...(Tinereţe fără bătrâneţe şi viaţă fără de moarte);* the fight between good and evil *se luptară zi de vară până seară (Prâslea cel voinic şi merele de aur);* the heroes' adventures: *în trei zile mă duc pe lumea cealaltă, rămase trei zile şi trei nopţi plângând la mormânt (Făt – Frumos cu părul de aur); să mă îngrijeşti cu mâna ta şase săptămâni (Tinereţe fără bătrâneţe şi viaţă fără de moarte).*

A detailed analysis of the text shows that the punishments of the heroes are also given according to the dimensions of a mythical time. Such a situation occurs in the folk tale *Prâslea cel voinic şi merele de aur* : "iară împăratul chemă îndată pe argintar şi-i porunci sa-i facă o cloşcă cu puii cu totul şi cu totul de aur, şi-i dete soroc de trei săptămâni, şi dacă nu i-o face, unde îi stau piciorele îi va sta şi capul."

Dawn is another component of the mythical time when Făt-Frumos, starts on his way: "a doua zi când se revărsau zorile, ei se pregăteau să treacă pădurea" (*Tinereţe fără bătrâneţe şi viaţă fără de moarte*). These images of the dawn present quite frequently in the texts develop a unique lyricism, specific to the folk creation.

Midnight is another temporal aspect, a time of uncertainties when sleep masters the whole universe: "se întoarse trist la tată – său şi-i spuse cum privegheasе până la *miezul nopţii,* cum mai pe urmă îl apucase o piroteală de nu se mai putea ţine pe picioare;" „cam pe la *miezul nopţii,* simţi că-l atinge încetişor boarea zorilor care-l îmbătau cu mirosul lor cel plăcut"(*Prâslea cel voinic şi merele de aur*).

Midday is another frequently used time, full of mythological symbolism "iar pe la nămiezi, când venise slijutorii împăratului ca să-l cheme la palat, el se duse şi îi dete furca aceea care torcea singură."

The folk tale is a narrative of the absurd, an ancient poem. Absurd and utterly implausible situations are created as whopping lies, so that the storyteller to defeat the enemy who, in his turn, imagines similar situations.

Time is represented by the original forms that give a specific narrative tone to the folk tale. Here we capture the nonsense and absurdity of certain extravagant events.

The space dimension in the Romanian folk tale is a concept, even a symbol, with its own functions. We can talk about good spaces as (Green king's palace, The realm of Holy Friday, Wednesday, Sunday) and hostile spaces (kingdom of dragons, forest, places where mountains fight). The texts of the folk tales allow to identify space coordinates by reference to the indeterminate "mergând pe drum şi ajungând la un loc unde li se făcea calea în cruci..."(*Cei trei fraţi săraci).* Space aspects aim at the relation seen / unseen. The unseen place, the other realm is imaginary and acquires a certain substantiality in the Romanian folk tale. Such places are dwelled by supernatural beings that become the hero's allies during his confrontation with the evil.

Space interpretation is also related to the image of the chronotope in the Romanian folk tales. In the researchers' view, the chronotope is "an essential connection of temporal and spatial relationships, artistically valued in the literature "(Bahtin, 1982: 294). Therefore, the journey can be seen as a labyrinth through an exit search: the motif of the emperor without a successor, the motif of a miraculous birth. The journey allows the characters to transcend the mythical space in order to test their bravery. The deriving heroic character is marked by the initiatory journey. In this context, the journey is symbolic.

From this perspective it should be emphasized that the folk tale has set up a new aesthetic vision of the world. In a time of decay for the myth, the storyteller understood that it opposed to the ideology and practice and he felt the need for a reinterpretation of a new perspective, while making categorical distinctions.

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UN ÉCRIVAIN DE L'EXIL (HORIA VINTILĂ)

Mădălina-Violeta DÎRMINĂ*

Abstract: *Born in Segarcea, he graduated from the Saint Sava National College, then studied Law, and then Letters, including terms at universities in Italy and Austria. An associate of the far-right thinker Nichifor Crainic, Horia sat on the editorial board of his* Sfarmă Piatră *journal.*

Keywords: *imagination, exile, Ovide.*

,,Pentru a supravieţui fără să-mi pierd minţile de durere am hotărât, cu mulţi ani în urmă, să lărgesc frontierele ţării mele şi să consider Europa ca o patrie mai mare ..." Vintilă Horia

L'exil est une période pleine de nostalgie, une perte de l'identité, une situation limité, un chemin plein des obstacles, un déracinement, un éloignement des pays natal. Il y a beaucoup de gens qui réussiront s'adapter, mais les autres vivront la nostagie du passé. Chaque personne perceverra, dans sa propre manière, l'éloignement des pays natal, la période de l'exil.

Vintilă Horia, Basil Munteanu, Mircea Eliade et Pamfil Şeicaru sont les auteurs qui ont mis en évidence la littérature de l'exil.

L'auteur déclare, dans plusieurs interviews, que l'exil pour un écrivain ne signifie pas vivre dans un autre pays, mais une forme connaissance. (Angela Comnène, 1993 : 53)

Il fait partie de l'équipe de collaboration de la revue ,,Destin. Revistă din cultura românească" près de Mircea Eliade, Ştefan Baciu, Basil Munteanu, Monica Lovinescu, Virgil Ierunca, Pamfil Şeicaru et Paul Miron. Il a participé au développement de la culture de l'Oltenia.

Vintilă Horia est une personalité importante de l'exil roumain, un symbole de l'extra-territorialité qui a marqué toute la culture roumaine. Comme Mircea Eliade il a abordé l'étude des mythes d'une vision gnostique-chrétienne:

> Ne-a dăruit un spaţiu de elevaţie şi de regăsire a permanentelor, ne-a văzut mereu rolul major de stăjeri ai Europei peste timpurile apocalipsului comunist şi ne-a proiectat veşnic într-o patrie eternă, topind trecut, prezent şi viitor la focul nostalgic al originilor redescoperite. A privit ca pe o încercare a destinului chiar loviturile cu care am ştiut uneori în ceasul întunecat al teroarei prolecultiste să-l împroşcăm în depărtare şi să ne dezicem de numele şi de activitatea lui profund româneşte. (Nicolae Florescu, 1992: 5)

L'approche avec l'oeuvre d'Eugène Ionesco c'est le concept ,,homo ideologicus", un être boulversé par des vérités produites par la raison, c'est la conception de l'auteur en ce qui concerne les ,,rinocerii absurdului". (*apud.,* Ileana Vajda, 1992: 7)

Son oeuvre est une manifestation de l'exil: ,,Patria este locul unde destinul ne obligă să trăim, adică să medităm, chiar de ar fi o închisoare sau această luntre care va fi locul meu, contactul meu cu viaţa timp de două zile şi-o noapte."(*apud.,* Ileana Vajda, 1992: 7)

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La réponse de l'auteur concernant les signes cryptiques de la littérature est la suivante: „Direcția simbolică a literaturii mele? Poate exilul ca tehnică a cunoașterii, la fel de revelator ca dragostea sau moartea." *(ibidem.)*

Le romancier est un vrai connaisseur mais sa préoccupation est de chercher des vérités fondamentales: „Misiunea artistului se poate asemăna cu cea a omului din culise care, ridicînd cortina, dezvăluie lumea nebănuită a scenei, o lume de neînțelesuri limpezi și de fapte luminoase pe care le ținea în umbră perdeaua obișnuită a vieții." (Cristian Radu, 1996: 9)

Monica Nedelcu montre que dans la conception de l'auteur les romans ne sont que des téhniques des connaissances: „Autorul consideră că literatura, și în special romanul, este terenul cel mai adecvat pentru o apropiere a diverselor tehnici de cunoaștere și subliniază că romancierul oferă lumii actuale posibilitatea unei sinteze gnoseologice."(Gheorghe Glodeanu, 1996:5)

La rencontre avec Giovanni Papini le stimulera pour continuer sa carrière de romancier, il l'aide publier ses poèmes dans la revue *Il Perseo*, mais il publiera des essais et de critique littéraire dans la revue *Ultima:*

> Omul papinian se poate întâlni numai printre intelectualii frământați pînă la propria lor răstignire de întrebările și incertitudinile actualității. A cuprinde într-o viziune măreață toată gama spiritului omenesc, a încerca să-i cucerești cu sînge fiecare poziție și a cădea istovit de măreția efortului pentru a te ridica asupra și a reîncepe calvarul aceleiași căutări, iată schema dinamică a unei tipoogii cu totul moderne. (Mircea Muthu, 1998:531)

Papini est l'ami de Vintilă Horia, il est une source d'inspiration pour son oeuvre:

> Îl iubesc pe Papini pentru că e prevestitorul spiritual al generației mele. Deși s'a născut și a trăit în Italia, deși a luptat pentru refecerea spirituală a Italiei, deși revista pe care a scos-o la Florența a încercat să dea unei generații de creatori aspectul unei falange conștiente de marile ei destine, Papini a rămas un singuratic. (Vintilă Horia, 1939:2)

«Le paysan du Danube» publiera le roman *Dieu est né en exil (Dumnezeu s-a născut în exil,1960),* un roman qui a à l'origine l'admiration que l'auteur a pour Publius Ovidius Naso (43 î.e.n – 17 e.n.):

> Cred că până în 1957, când am început să scriu *Dumnezeu s'a născut în exil,* am avut de îndurat ani grei din care nu știam cum să ies, procesul meu de înscriere în exil aflându-se într-o permanentă luptă cu adaptarea la limba spaniolă în care trăim dar și cu înrădăcinarea din ce în ce mai disperată în limba română, pe care nu o puteam părăsi fără primejdia de a mă pierde. Scrierea romanului ovidian în franceză mi-a oferit o cale de mijloc, un fel de echilibru psihic din care și acum îmi trag liniștile. (Florin Manolescu, 2003:379)

L'auteur s'informe beaucoup avant de commencer la rédaction du roman, comme principale source d'inspiration a été l'oeuvre d'Ovidius: *Ars amandi, Remedia amoris, Fasti, Metamorphoseon libri etc.,* mais il a lu les études des gètes-daces de Vasile Pârvan.

C'est un roman autobiographique, même l'auteur confie que: „Experiența lui Ovidiu este a mea. Între destinele noastre am văzut totdeauna un paralelism fatal." (Claude Sarraute, 1960)

Le roman *Dumnezeu s-a născut în exil* sera écrit en français, il a été publié en 1960 à Arthème Fayard, avec une préface de Daniel Rops de l'Académie Française,

avant d'avoir ce succès le roman a été refusé par les éditions Plon et Seuil. En 1960 il obtiendra, pour ce roman, le Prix Goncourt et il a déclaré:

> Acest spectacol rămâne pentru mine de neuitat – scrie laureatul. Timp de două săptămâni el a divizat universul intelectual şi politic în două tabere : pe de o parte nu am fost decât eu, de cealaltă, tot ceea ce are mai zgomotos această lume josnică. O întreagă lume. Eu întrupam miile de nevinovaţi care umpleau închisorile din România şi la care nu încetam să mă gândesc, căci făceam parte cu toţii din aceeaşi nedreptate, din aceeaşi compactă şi imensă singurătate.Vintila Horia, 1966:26)

Le chevalier de la résignation, est un autre roman de la «trilogie de l''exil» *(Le chevalier de la résignation,* 1961, *Les Impossibles*, 1962 et *La septième lettre,* 1964). Le roman qui ferme la «trilogie de l''exil» est *Persécutez Boèce!.* „toate trei zugrăvesc într-un fel Istoria Românilor, de la Ovidiu încoace, într-un fel sau dintr-o perspectivă de istorie-actualitate pe care nimeni nu a realizat-o până acum la noi." (*ibidem. :382*)

La drame du personnage principal c'est la drame de l'écrivain:

> Există un paralelism evident între tot ce s-a petrecut cu mine în mijlocul acestui supliciu şi istoria *Cavalerului Resemnării*. […] Rog deci pe cititorii mei să judece prin prisma *Cavalerului Resemnării* tot ce s-a întâmplat cu mine şi cu premiul Goncourt. (Florin Manolescu, 2003:136)

Dans *Journal d'un paysan Danube* l'auteur affirme que l'exil est un noyau spirituel de son oeuvre, ainsi l'exil et l'amour sont des strucures de son oeuvre. Aussi dans cette oeuvre l'auteur avoue, de sa propre expérience, les souffrances de l'exil, la période de cauchemar que les hommes ont été obligés à vivre:

> Am întâlnit mulţi oameni veniţi din România care mi-au povestit suferinţele lor.
> Aproape toţi au trecut prin puşcărie şi aventura fiecăruia ar merita o cronică.
> Toţi vor să vorbească, să spună totul, ca şi cum ar fi trimişi de cei care n-au putut să evadeze, să-i reprezinte în faţa noastră [...]" (Vintilă Horia, 1966 :183)

L'exil pratiqué par Vintila Horia est dans *l'intérieur*, cet exil renvoye au exil de Homer, en comparaison avec la nudité transhumante d'Ulise du Joyce: „Pentru el, exilul a fost axa unei creaţii de primă mărime, din perspectiva unui moralist." (Constantin Ciopraga, 1992:1)

Le personnage principal de ses oeuvres est l'artiste exilé qui vit dans une monde pleine de souffrance: „Exilatul, omul care a pierdut totul, nu va fi el predestinat să judece lumea oamenilor aşezaţi denunţându-le ipocrizia şi nedreptatea?" (Ion Văduva – Poenaru, 2001:444) c'est la question qui se pose l'auteur.

La prose *Una mujer para el Apocalipsis* («Une femme pour l'Apocalypse»,1968) reprend le schéma diégétique de l'oeuvre *Adam si Eva* de Liviu Rebreanu, l'action de tout le roman se passe en Espagne. Une jeune qui s'appelle Blanca, veuve, elle aura une relation avec Manuel, étudiant au médecine:

> „Iubire şi eternitate, femei – cunoaştere, exil şi suferinţă, moarte şi transfigurare, aceste concepte sînt vii în toate cărţile mele, dar în nici o alta ca în *O femeie pentru Apocalips*, roman al celei de-a patra dimensiuni, cum a fost numit, şi care dă seamă limpede despre activitatea mea în faţa timpului meu, al meu şi cel general, timpul în sine". (Mircea Muthu, 1998:536)

Ce roman est construit sur les trois dimensions temporales: le présent, le passé et le futur:

> Când scrisei *O femeie pentru Apocalips* mă găseam tocmai în următoarea împrejurare: aceea a scriitorului care, odată trecut prin desişurile filosofiei, ale psihologiei şi ale epistemologiei, voia să facă din roman ceva mai mult decât atât. Şi acest ceva mai mult nu era decât o altă ieşire în afară din timp. (Vintilă Horia, 1977:28)

Le dernier roman écrit en roumain est *Mai sus de miazănoapte,* le roman a comme thème l'histoire de la Moldavie, mais l'héros est Ştefan cel Mare. L'auteur nous présente la Roumanie qui doit être jugé par ses grands traditions.

Après les événements de 1989 il sera optimiste, mais il ne sera pas influencé par ces événements:

> După evenimentele din '89 ne-am întâlnit la câteva zile de la moartea tiranului.
> Speranţa unei schimbări pusese stăpânire pe noi, şi aşteptam primăvara ca o adevărată renaştere, ca o dezrobire.
> Vintilă, optimist din fire, nu s-a lăsat înşelat de evenimente.
> „Amăgitoare dezrobire", mi-a spus el mai târziu, pe măsură ce lucrurile luau alt curs.
> Da, amăgitoare dezrobire, cum spunea el, aproape profetic. Faustic? Într-un fel. Ca acel vers a lui Goethe:
> „Er ist schon lang'ins Fabelbuch geschriben
> Den Bösen sind vir los, die Bösen sind geblieben. (Angela Comnène, 1993 :53)

Vintilă Horia souhaite revenir dans son pays et passer les derniers ans de sa vie, mais la fin a été inévitable. Le poème *Patria* de Ştefan Baciu a étonné:

> Patria e un măr / într-o vitrină de băcănie japoneză / pe strada Liliha / în Honolulu, Arhipelagul Sandwich / sau o placă de patefon / ascultată în tăcere în Mexico / - Maria Tănase lângă vulcanul Popocatepetl - / patria e atelierul lui Brâncuşi la Paris / patria e peisajul lui Grigorescu / într-o după-amiază de toamnă la Barbizon / sau Rapsodia Română auzită într-o dimineaţă / în Port-au-Prince în Haiti / şi patria e mormântul lui Aron Cotruş / în California / patria e o ciocârlie care se înalţă oriunde / fără frontiere şi fără intenţii / patria e un concert de Dinu Lipatti / la Lucerna, Elveţia, într-o seară ploioasă / patria e această adunare de feţe / de întâmplări şi de sunete / împrăştiate peste tot globul / dar patria e / mai ales / o clipă de tăcere. // Asta e patria. (Gabriel Stănescu:43-44)

Son oeuvre est un exercice d'libération mystique, une conquête des éspaces intérieurs. Vintilă Horia, en exil, reste un écrivain sans des repères existentiales, mais il essaye une reconstruction où il vit au même dimension:

> [...]ţinând seama de asasinarea metodică a culturii româneşti sub ocupaţie, o răspundere fără margini apasă pe umerii celor care, în urma atâtor împrejurări fericite, se bucură azi de libertatea de dincolo de graniţele Ţării. Pe umerii acestor câtorva sute de intelectuali români – studenţi, profesori, cărturari, scriitori, artişti – apasă astăzi o misiune care ar fi făcut să şovăiască chiar titani ca Eminescu, Hasdeu, Iorga. Pentru că nu mai e vorba, ca altădată, pur şi simplu de a ceti şi scrie cărţi, de a fi, cum se spune «intelectual». E vorba de a prelua o întreagă tradiţie spirituală, de a o păstra vie şi spornică, de a o îmbogăţi şi, mai ales, de a o preface în aşa fel încât ea să poată face faţă zguduirilor tragice de mâine. (Mircea Eliade, 1992: 28-7)

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LE REFUGE DANS L'IMAGINAIRE DANS L'EVASION SILENCIEUSE

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Abstract: In the fictional literature inspired by communist prisons, memoirs occupy the most extensive space, and many of those who survived the ordeal of communist prisons and camps had the power to commit to paper gruesome testimonies that terrify us. The recourse to memory in these works fulfills various functions. Among these "testimonies of hell", a special place is held by Lena Constante's confession, first published in French in Paris, by La Découverte publishers, in 1990, under the title "L'Evasion silencieuse", then in Romanian, in the author's translation, "Evadarea tăcută" (Silent Escape) in 1992 (the first edition), and in 1995 (the second edition, which we actually refer to). The French version was awarded the Prix Européen in 1992, i.e. the prize of the French Language Writers, and the author was awarded a prize for an exceptional destiny in Romanian culture, by the Romanian Cultural Foundation in 1999, after the book had received the Lucian Blaga award of the Romanian Academy in 1994. In Lena Constante's book, which is not only a profession of faith, but also a true aesthetic act, eight years of solitary confinement are evoked, years of loneliness and torture, that is "3,000 days of lonely incarcerated in Romania", as the very subtitle reads. As the symbolic title itself of this confession suggests, Lena Constante turned to escaping from that space by taking refuge in the imaginary, in order to resist this hell of isolation and maintain the clarity of her mind and her inner balance. The aim of this paper is to pursue, based on the functions of confession in this paper, the way in which this imaginary refuge takes place, how the creative word becomes the redeeming word, and the spirit of resistance is reached against hostile destiny, no less than the way in which these issues are illustrated in the book, which is thus a form of aesthetical assuming the recent history of Romanians.

Keywords: memoirs, detention, the imaginary.

Dans le cadre *de la littérature des prisons communistes*, la mémorialistique occupe l'espace le plus étendu, beaucoup de ceux qui ont survécu au calvaire et aux camps de concentration communistes ayant la force de mettre sur le papier des témoignages atroces, qui nous effraient. Le recours à la mémoire, dans le cas de ces ouvrages, remplit diverses fonctions.

Parmi ces « témoignages de l'Enfer », une place à part est occupée par la confession de Lena Constante, publiée d'abord en français, à Paris, chez les Editions La Découverte, en 1990, intitulée *L'Evasion silencieuse*, et ensuite en roumain, dans la traduction de l'auteure, *Evadarea tacuta*, en 1992, première édition, et en 1995, deuxième édition, celle que nous avons en vue. La version en français a reçu *Le Prix Européen*, en 1992, le prix de l'Association des Ecrivains de langue française et *Le Prix pour un destin exceptionnel dans la culture roumaine* de la Fondation Culturelle Roumaine a été accordé à l'auteure en 1999, après que le livre mentionné avait reçu Le Prix « Lucian Blaga » de l'Académie Roumaine, en 1994.

Comme on le montre aussi dans le deuxième volume du *Dictionnaire général de la littérature roumaine*, où l'on a introduit correctement Lena Constante aussi, artiste plastique, qui a eu des expositions de tapisserie à Bucarest et Ankara, elle « devient écrivaine de notoriété à l'âge de la vieillesse, avec deux livres d'exception sur le goulag communiste roumain » (Crândoveanu, 2004 : 333). Le deuxième livre dédié à la

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détention communiste est *L'Evasion impossible* (Bucuresti, 1993), écrit directement en roumain. Les deux livre sont l'écho de l'expérience atroce de douze ans de prison politique dans le cas du procès de Lucretiu Patrascanu, ancien ministre de la Justice. Lena Constante et son copain, son futur époux, le musicologue et ethnologue Harry Brauner, sont arrêtés à cause des liaisons serrées avec la famille de l'ancien dignitaire, à cause des amis qu'ils avaient à l'étranger et des ouvertures vers l'Europe, étant considérés « des espions dans des actions de haute trahison ». Le procès, conçu d'après un scénario de provenance stalinienne, dure presque cinq ans et finit par la condamnation des deux à douze ans de prison ferme pour chacun, mais il sera jugé de nouveau en 1968, et Lena Constante et Harry Brauner seront trouvés innocents.

Les deux livres de Lena Constante, qui « témoigne de la jeunesse assassinée de leur auteure » (*Ibidem*), ont été reçus très bien par la critique roumaine, mais aussi par celle étrangère, étant traduits aux Etats-Unis et en Grande Bretagne.

Dans *L'Evasion silencieuse* de Lena Constante, qui n'est pas seulement une confession, mais aussi un vrai acte esthétique, sont évoqués huit ans de détention, dans la solitude et la torture, c'est-à-dire « 3000 jours seule dans les prisons de Roumanie », comme cela apparaît dans le sous-titre même.

Dans la classification que Ruxandra Cesereanu applique aux écrits sur l'enfer concentrationnaire communiste, en fonction du degré de transformation que l'œuvre littéraire impose à la réalité, le livre de Lena Constante s'encadre dans la première des trois catégories, « l'écriture non fictionnelle » (Cesereanu, 2005 : 10), qui comprend « des monographies de la détention, des souvenirs et "des journaux" de prison, mais aussi des romans-document ». Les témoignages élevés mais dures de Lena Constante, frustes, avec un degré augmenté d'authenticité, composent plutôt une sorte de « journal post-détention », car il respecte le principe du calendrier, la référence concernant non seulement la date mais le nombre des jours aussi (des 3000), et le temps verbal prédominant est le présent. A la différence d'un journal tenu *là*, sur place, au lieu de l'exécution de la peine (ce qui aurait été impossible, à cause des conditions extrêmes), ici le narratif fait appel à la mémoire et non pas à l'impression immédiate, et aussi, en créant cette distance dans le temps, on identifie la double perspective temporelle, le *temps évoqué* (le présent de la détention, des faits) et le *temps de l'évocation* (le temps du souvenir, des vécus intérieurs), de ce dernier n'existant que deux références au calendrier: septembre 1980, 14 juin 1981. En ce qui concerne cette double temporalité, Ruxandra Cesereanu la transforme dans un argument fort pour démontrer que ces témoignages de la détention « appartiennent plutôt à la littérature et non pas à l'historiographie », montrant que l'on peut délimiter « deux voix temporairement distinctes : d'une part, celle du passé, événementielle et factuelle, et d'autre part, celle du présent, affective et stylistique. Ainsi, il reste qu'à l'histoire se subordonne le temps du vécu, avec une composante testamentaire et un contenu objectif, et à la littérature le temps du témoignage, caractérisé par la filtration subjective des événements et surtout par la libération stylistique du narrateur » (*Ibidem*, p. 12). Le livre de Lena Constante est un exemple relevant dans ce sens, car la dimension temporelle-chronologique (spécifique à l'histoire en tant que fil d'événements) dans l'évocation de l'auteure se dilate ou se comprime, ainsi un jour peut être remémoré sur quelques pages, et 50 – 60 jours peuvent être seulement « inventoriés » et suivis d'une ligne de commentaire, tout au plus. S'agissant de cet éloignement dans le temps, la mémoire fausse parfois, comme le précise Lena Constante: « *A 2559-a zi de detenție – 1 ianuarie 1956*? Mai curând decembrie… *dar cum oare aş putea să-mi amintesc precis?* (*Le 2559ᵉ jour de détention – 1ᵉ janvier 1956* ? Plutôt décembre… mais comment pourrais-je me le rappeler

exactement ?, n.t.) ». Insistant sur l'empreinte affective et stylistique de cette écriture, Ruxandra Cesereanu conclut : « L'expérience sur le vif, non répétitive du passage par l'enfer concentrationnaire est autre chose que sa transcription ultérieure, la différence étant la même qu'entre le rêve nocturne et le rêve narratif, relaté au réveil » (*Ibidem*, p. 129). Bien qu'elle affirme que « la mémorialistique de la détention est une belle-fille de la littérature » (*Ibidem*, p. 13), Ruxandra Cesereanu attire l'attention sur le fait que toute cette mémorialistique n'a pas une valeur esthétique, même si elle appartient à la sphère de la littérarité.

Donc, ce segment de la mémorialistique des prisons communistes est vaste et, peut-être, inachevé. L'intérêt pour ces écrits a été très grand pendant les années '90, étant justifié par le désir des Roumains, et pas seulement, de comprendre une étape de l'histoire, longue et dure, qui venait de finir. On comprend donc que ces témoignages de la détention étaient regardés en général en tant que document d'une histoire volée. Petit à petit, on a commencé à faire une sélection dans le cadre de ces écrits et ils ont commencé à susciter de l'intérêt d'autres points de vue aussi. Dans une sélection quelque rigoureuse qu'elle soit et même d'après des critères esthétiques, le livre de Lena Constante trouvera toujours sa place.

L'*Evasion silencieuse* de Lena Constante démontre en permanence le tempérament esthétique du mémorialiste. Par la structure du livre, par l'utilisation habile du rythme narratif, par le langage expressif, par l'élégance du style, « l'*Evasion silencieuse* ne fait que consacrer entièrement une vocation et ajouter L.C., de manière définitive, aux écrivains roumains » (Cordos, 2007 : 288). C'est de la même façon qu'elle est reçue parmi les commentateurs étrangers, car voilà ce que Hilda Scott en pense : « Par son talent littéraire, Lena Constante restera sûrement parmi les classiques de la littérature de détention » (Hilda Scott, The Women's Rewiew of Book, juin, 1995, dans le volume Lena Constante, *L'Evasion silencieuse. 3000 jours seule dans les prisons de Roumanie*, 2e édition, dans la version roumaine de l'auteure, Bucarest, Editions Florile Dalbe, 1995, 4e de couverture).

Ce qui intéresse toujours, tout particulièrement dans le cas des témoignages de détention, c'est leur intentionalité, explicite ou implicite, leur fonction. Quant à *L'Evasion silencieuse*, on y a inséré quelques références concernant ces aspects. Dans le dernier chapitre du livre sont insérés deux témoignages, les seuls qui donnent des détails sur le temps de l'évocation, comme nous l'avons déjà montré. Cette démarcation est soutenue au niveau des caractères de l'écriture aussi, les deux courtes références étant écrites en italiques.

Ces deux notes peuvent être considérées aussi une sorte de « part de négociation du texte », comme nomme la pragmatique ces passages, le plus souvent des préambules de divers types, où l'auteur présente son œuvre. Il s'agit, en fait, d'un *besoin de justification* (Maingueneau, 2007 : 163). Dans la première note, Lena Constante affirme sa résolution à continuer à écrire ses souvenirs à un moment et dans une atmosphère en total désaccord avec ce que ses souvenirs décrivent : « Septembrie 1980. Este ora 9 dimineața. Soare. Căldură. Calm. Sunt pentru două săptămâni la Ouchy cu soțul meu, Harry Brauner. (Septembre 1980. Il est 9 heures du matin. Soleil. Chaleur. Calme. Je suis pour deux semaines à Ouchy avec mon mari, Harry Brauner », n.t.). Cette résolution nous est transmise par l'intermédiaire d'une interrogation : « De ce, dintr-odată, m-am hotărât să-mi înşir mai departe amintirile? (Pourquoi, tout d'un coup, ai-je décidé de continuer à écrire mes souvenirs ?, n.t.) ». Comme l'avoue l'auteure, elle se souvient et raconte pour les autres. Elle a en vue un lecteur préoccupé par une telle expérience et par l'acte du témoignage, bien qu'elle ait la conscience de la censure

communiste et de l'impossibilité de publier ces cahiers à l'époque : « Nu-ţi vine uşor să faci o muncă zadarnică. Ştiu că aceste caiete vor rămâne ascunse şi că nu voi putea niciodată să le public. Aş fi vrut, totuşi, să cunosc părerea oamenilor. Prea puţin îmi pasă de ce se va întâmpla după moartea mea (On n'est pas à l'aise quand on fait un travail qu'on sait vain. Je sais que ces cahiers resteront cachés et que je ne pourrai jamais les publier. J'aurais pourtant voulu connaître l'opinion des gens. Ce qui se passera après ma mort m'intéresse très peu », n.t.). Le fait qu'elle continue à écrire dans ces cahiers démontre, d'une part, son espoir en un avenir de la liberté d'expression, et d'autre part, la fonction thérapeutique de ces écrits. Comme on l'a déjà observé, en écrivant et en témoignant, l'ancien détenu guérit petit à petit, choisit une voie, douloureuse, de récupération des années perdues. Un aspect à part concernant l'intentionnalité de ces remémorations est dévoilé toujours dans cette note : « Când am început să scriu, m-am gândit chiar la o glorie destul de bizară. Nu eram oare singura femeie închisă mai bine de opt ani, singură? (Quand j'ai commencé à écrire, j'ai pensé à une gloire assez bizarre. N'étais-je pas la seule femme enfermée plus de huit ans, seule ? », n.t.). Apparaît ici ce risque d'héroïsation excessive, mais que Lena Constante évite habilement, offrant à la fin de cette note une grille de lecture de ses mémoires : « Singura femeie încercând să povestească cum a reuşit să-şi umple aceşti ani, cum a izbutit să trăiască. Să evadeze datorită gândului, printr-o voinţă dârză, dacă nu chiar prin încăpăţânare (La seule femme essayant de raconter comment a-t-elle réussi à remplir ces années, comment a-t-elle réussi à vivre. Evader grâce à la pensée, par une volonté forte, voire par l'entêtement », n.t.).

La deuxième note, à un lyrisme censuré, présente elle aussi, toujours en contradiction, l'état de l'auteure (mais aussi celui de son mari) du temps de l'évocation avec son état du temps évoqué, en suggérant les conséquences douloureuses de la détention, les cauchemars :

> E bine. E cald. E albastru. Suntem în 14 iunie 1981. E ora zece dimineaţa. Mă simt bine. Nu mă doare nimic. Nici picioarele. Nici spatele. Am o carte. Ţigări. Chiar şi ciocolată. Elveţiană. În spatele plajei trece strada satului. Câteva dughene. O brutărie. De acolo, în fiecare dimineaţă, cumpărăm pâine. Pâinea noastră. Albă sau neagră, rotundă sau lungă, cea pe care o dorim, atâta câtă poftim. O întreagă pâine rotundă şi aurită pentru foamea noastră de astăzi.
>
> (Tout va bien. Il fait chaud. Le ciel est bleu. On est le 14 juin 1981. Il est 10 heures du matin. Je me sens bien. Je n'ai mal nulle part. Même pas aux jambes. Au dos non plus. J'ai un livre. Des cigarettes. Même du chocolat. Suisse. Derrière la plage, il y a la rue du village. Quelques boutiques. Une boulangerie. C'est de là que chaque matin nous achetons du pain. Notre pain. Blanc ou noir, rond ou long, celui que nous désirons, autant que nous désirons. Un pain rond tout entier et doré pour notre faim d'aujourd'hui, n.t.).

Ensuite, un retour dans le passé qui vit encore sous forme de cauchemar se produit :

> Dar cum putea-voi potoli foametele de altădată. Şi, iată, demonul întors. Mă împinge, mă hărţuie, îmi porunceşte din nou: «Ochii, închide-i! Soarele, stinge-l! Concentrează-te! Adu-ţi aminte! Întoarce-te în iadul tău! Poartă-ţi din nou povara… durerile şi foamea…».
>
> (Mais comment pourrai-je assouvir les famines d'autrefois. Et voilà le démon revenu. Il me pousse, il me harcèle, il me commande de nouveau : "Les yeux, ferme-les ! Le soleil, éteigne-le ! Concentre-toi ! Rappelle-toi ! Retourne dans ton enfer ! Porte de nouveau ton fardeau… les douleurs et la faim…, n.t.).

Donc, « l'assouvissement des famines d'autres fois » est possible seulement par la remémoration et par l'écrit. La fonction thérapeutique de ces écrits est de nouveau suggérée. Dans les pages du livre il y a aussi un autre témoignage de type manifeste, qui « en dit » beaucoup sur les fonctions de cette littérature. Pour la justification de l'œuvre, l'auteure utilise, consciemment ou non, cette stratégie « l'autodépréciation », souvent rencontrée chez les auteurs de la mémorialistique de la détention. Lena Constante déclare :

> Nu sunt scriitor. De ce să scriu? La ce bun? Câţiva, mult mai în măsură decât
> mine, au făcut-o. Nu aş putea să spun nici mai bine, nici mai mult. «Mărturisirea»
> a fost scrisă.
> (Je ne suis pas écrivain. Pourquoi écrire ? A quoi bon ? Plusieurs écrivains, plus
> en mesure que moi de le faire, l'ont déjà fait. Je ne pourrais dire rien de meilleur,
> rien de plus. Le "témoignage" a été déjà écrit, n.t.).

Suit la motivation de cette écriture. Premier motif : « Pur şi simplu ca să depun şi eu o mărturie omenească. (Purement et simplement pour déposer moi aussi un témoignage humain, n.t.) ». Ce qui le singularise parmi les autres témoignages du même genre est le fait que l'auteure évite l'évocation de l'aspect politique de sa détention, comme elle le reconnait : « tant que cela est possible, ne pas parler de l'aspect politique de ma détention. Je veux parler de l'état de détention en tant que tel. En parfaite connaissance des faits. La vie quotidienne dans une cellule ». Donc, le caractère de document d'une époque est diminué, car ici il s'agit d'un « document de l'âme ». Comme l'observe Sanda Cordos, la mise du livre n'est pas de fournir « d'importantes données documentaires aux historiens et aux politologues pour une correcte reconstitution d'une époque interdite jusqu'alors », et c'est pourquoi « les figures des accusateurs, des agents de police, des gardiens etc. ne portent aucun nom » (Cordos, 2007 : 288). Les autres motifs dévoilés par Lena Constante prouvent son humanité profonde, son amour pour les êtres humains et, malgré son expérience si atroce, sa confiance en les hommes, en l'histoire, en la justice :

> Pentru că vreau să vorbesc şi de demnitatea umană […] Şi ca să afirm o speranţă.
> […]
>   În sfârşit ca să protestez.
>   Împotriva puterii absolute.
>   Împotriva controlului gândului.
>   Împotriva detenţiei arbitrare.
>   Împotriva detenţiei ca mijloc de a învinge libertatea de gândire.
>   Împotriva puterii absolute a anchetei şi a anchetatorilor.
>   Împotriva detenţiei ca instrument de pedepsire înainte de orice condamnare.
>   Împotriva torturii.
>   Împotriva izolării totale.
>   Pentru a cere dreptatea oamenilor pentru oameni.
>   Pentru a cere mila oamenilor pentru oameni.
> (Parce que je veux parler aussi de la dignité humaine […] Et pour affirmer un
> espoir. […]
>   Enfin pour protester.
>   Contre le pouvoir absolu.
>   Contre le contrôle de la pensée.
>   Contre la détention arbitraire.
>   Contre la détention en tant que moyen de vaincre la liberté de pensée.
>   Contre le pouvoir absolu de l'enquête et des enquêteurs.

Contre la détention en tant qu'instrument de châtiment avant toute condamnation.
Contre la torture.
Contre l'isolement total.
Pour demander la justice des hommes pour les hommes.
Pour demander la compassion des hommes pour les hommes, n.t.).

L'auteure dispose comme elle veut du temps évoqué, démontrant un extraordinaire sens narratif et ne respectant pas totalement l'ordre chronologique. Le livre est structuré en trois chapitres, divisés à leur tour en sous-chapitres et précédés d'une très courte introduction. L'unité du livre est soutenue, en plus de l'unicité de la conscience narrative, par un vrai artifice de composition représenté par le rôle de cette introduction-là. Celle-ci, rédigée au présent, comme dans un journal, augmentant l'authenticité et l'intensité du témoignage, s'ouvre *ex abrupto*:

> Sunt condamnată la 12 ani de închisoare. Procesul a durat 6 zile. Ancheta – cinci ani. Deci, am executat până azi, cinci ani de închisoare. Singură. Într-o celulă de 5 m², 1827 de zile. Singură 43 848 de ore. Într-o celulă unde fiecare oră are, inexorabil, 60 de minute, fiecare minut, 60 de secunde. […] Am trăit singură, în celulă, 157 852 800 de secunde de singurătate şi de frică. E un lucru care nu se spune, se urlă! Mă condamnă să mai trăiesc încă 220 838 400 de secunde. Să mai trăiesc atâtea secunde sau să mor din atâtea secunde.
>
> (Je suis condamnée à 12 ans de prison. Le procès a duré 6 jours. L'enquête – 5 ans. Donc, j'ai exécuté jusqu'à ce jour, cinq ans de prison. Seule. Dans une cellule de 5 m², 1827 jours. Seule 43848 heures. Dans une cellule où chaque heure a, inexorablement, 60 minutes, chaque minutes, 60 secondes. […] J'ai vécu seule, dans ma cellule, 157 852 800 secondes de solitude et de peur. C'est une chose qu'on ne se dit pas, mais que l'on hurle ! On me condamne à vivre encore 220 838 400 secondes. A vivre toutes ces secondes ou à mourir à cause de toutes ces secondes, n.t.).

Ce témoignage, qui vient après cinq ans de détention, où elle a changé quatre fois de prison et plusieurs fois de cellule, provoque la remémoration de ces années qui constituent La Première partie du livre, Janvier 1950 – avril 1954. Cette partie, large incursion, finit circulairement, revenant au premier moment, celui de la condamnation : « Este sfârşitul. Sfârşitul a tot şi a toate. M-au condamnat. (C'est la fin. La fin de tout et de n'importe quoi. Il m'ont condamnée, n.t.) ». L'état de détenu politique de l'auteure, avec une telle condamnation, provoque un besoin de justification, qui suppose la remémoration d'une courte période d'avant l'arrestation, celle-ci étant la *Deuxième partie. Antécédents. Avril – octobre 1948*. Et ce n'est que la *Troisième partie. Le pénitencier* qui vient comme une continuation naturelle de l'introduction, s'agissant de la période comprise entre avril 1954 et avril 1957, ultérieure à la condamnation.

Dans les pages de ce livre est refaite une expérience unique, où l'accent tombe sur le reflet de cette expérience extérieure (la détention politique) dans l'intériorité, sur sa transformation dans une « histoire intérieure ». Finalement, l'expérience de la détention se résorbe substantiellement dans l'expérience unique de l'écriture. C'est pourquoi Sanda Cordos, en essayant une comparaison avec les espèces consacrées de la fiction narrative, observe que « l'autobiographie de L.C. ne se situe pas dans le voisinage du roman d'action (qui, accumulant des péripéties, arrive à instituer un modèle héroïque), mais dans celui du roman d'analyse (qui, consignant les aventures de la conscience, ses flux et ses reflux, configure un modèle dilemmatique, interrogatif) » (Cordos, 2007 :288).

Bien qu'il naisse d'une expérience si dure, le message de ce livre n'en est pas un désespéré, mais un optimiste, un de confiance totale en l'être humain, en sa force spirituelle. C'est une illustration parfaite du paradoxe, dont nous avons parlé aussi dans d'autres études dédiées à la littérature des prisons, né de la perte totale de la liberté physique mais en gagnant la liberté intérieure par la connaissance de soi. Lena réussit à « s'évader » de la réalité cruelle seulement après qu'elle conscientise la suprématie de l'esprit sur la matière, après qu'elle réussit sa scission : « În carcera aceea, de-a lungul unor ore fără de sfârşit, am avut conştiinţa dualităţii mele. Eram făcută din două fiinţe. Pentru că nu puteam trece prin acea uşă zăvorâtă şi totuşi puteam fi în altă parte. (Dans cette cellule-là, au fil des heures sans fin, j'ai eu la conscience de ma dualité. J'étais faite de deux êtres. Parce que je ne pouvais pas passer par cette porte verrouillée et pourtant je pouvais être ailleurs, n.t.) ». Ce n'est pas le corps qui donne de la force à l'esprit, mais c'est l'esprit qui soutient le corps vulnérable. Cette démarcation *corps-esprit* est soutenue aussi au niveau morphologique par l'utilisation habile des Ière et IIIe personnes : « Corpul meu nu putea să fie decât aici. Eu puteam să fiu oriunde. El nu avea nici măcar loc să-şi mişte picioarele dureroase. Eu îl voi face să-i crească aripi. Aripi de pasăre. Aripi de vânt. Aripi de stele. Şi am să evadez…(Mon corps ne pouvait être qu'ici. Moi, je pouvais être n'importe où. Lui, il n'avait même pas assez de place pour bouger ses jambes douloureuses. C'est moi qui ferai que des ailes lui poussent. Des ailes d'oiseau. Des ailes de vent. Des ailes d'étoiles. Et je m'évaderai…, n.t.) ». Suit « le long apprentissage » de l'évasion dans l'imaginaire, qui représente tout « l'irrésistible » de ce livre, et non pas les narrations sur l'enquête, les tortures, les tourments, les humiliations et tout le reste. C'est pourquoi Hilda Scott avoue : « Lorsque j'ai commencé à connaître Constante, j'ai réalisé qu'elle ne me demandait pas de revivre avec elle les souffrances subies, décrites avec une admirable précision, ou déplorer sa victimisation, mais qu'elle m'apprenait à participer à son évasion silencieuse dans le monde de l'imagination » (Hilga Scott, *op. cit.*).

Lena Constante a compris que la détention politique du communisme, la pensée concrétisée en le mot créateur était la seule libre, investie d'un grand pouvoir, c'était la voie de communication avec soi-même, avec les autres, avec le passé et avec l'avenir. Comme l'avoue l'auteure, elle a créé, dans la détention, huit pièces de théâtre longues, d'environ deux mille vers, dont seules trois ont été transcrites après sa libération. On ajoute à ces pièces les poésies courtes.

Bien que le désespoir se soit emparé d'elle, aussi bien que la pensée du suicide, Lena Constante a réussi finalement à trouver en soi-même la force de résister.

La première forme de « refuge dans l'imaginaire » a été la mémoration de vers (trouvés écrits sur un bout de papier) et leur traduction en français. Il s'agit des très connus vers de Eminescu, peut-être du plus beau pastel de notre littérature, le début de la huitième partie de *Călin (file din poveste)* :

Era, în sfârşit, o ieşire. Prima. Îmi amintesc încă primele două versuri traduse:
«Au delà des monts de cuivre, je le vois, de loin, si blanc.
Et j'entend le doux langage du grand bois aux feuilles d'argent.»
Astfel, pentru prima oară, mi-am părăsit celula şi am pătruns în codrul de argint…
(C'était, en fin, une sortie. La première. Je me rappelle encore les deux premiers vers traduits :
„Au delà des monts de cuivre, je le vois, de loin, si blanc.
Et j'entend le doux langage du grand bois aux feuilles d'argent."

Ainsi, pour la première fois, j'ai quitté ma cellule et j'ai pénétré dans la forêt d'argent…, n.t.).

Suit « la conception » d'un roman, avec une action sans importance, mais où apparaît une scène symbolique, la construction d'une maison idéale, un autre univers, imaginaire, mais plus vrai que l'univers réel, on dirait : « În faţa marilor uşi-ferestre întinsesem o pajişte, coborâtă în pantă dulce spre pârâu. Îmi amintesc şi azi lalelele roşii, sălciile de la malul apei, până şi pietricelele de la malul apei. (Devant les grandes portes-fenêtres, j'avais déroulé un pré, qui descendait en pente douce vers le ruisseau. Je me rappelle aujourd'hui encore les tulipes rouges, les saules au bord de l'eau, même les cailloux au bord de l'eau, n.t.) ».

Ensuite, Lena Constante découvre la poésie, accordant une grande attention à la technique de la poésie. Comme nous l'écrivions dans *Ipostaze ale metaforei în lirica detenţiei (Hypostases de la métaphore dans la lyrique de la détention)*, dans la détention politique du communisme n'ont pas créé des vers que ceux qui étaient déjà des poètes consacrés au moment de leur arrestation mais aussi beaucoup de ceux qui n'ont découvert cette vocation que *là*, comme Lena Constante l'a fait elle-même. Ils ont fait appel à la poésie pour garder l'équilibre intérieur, la clarté de l'esprit, pour vaincre l'ennemi le plus redoutable, le temps, pour créer un autre monde possible. Voilà le rôle de la poésie pour Lena Constante :

Pentru a scăpa, în sfârşit, de această nebunie a capetelor, nu aveam decât un singur leac posibil, exprimarea. Să dau iluzoriului realitatea cuvintelor. Fără creion, fără hârtie, fără experienţă, m-am furişat timid, pas cu pas, într-o lume care nu fusese nicicând lumea mea, poezia. […] Găsisem, în sfârşit, cheia evadării.
(Pour échapper, enfin, à cette folie des têtes, je n'avais qu'un seul remède possible, l'expression. Donner à l'illusoire la réalité des mots. Sans crayon, sans papier, sans expérience, je me suis glissée timidement, pas à pas, dans un monde qui n'avait jamais été mon monde, la poésie. […] J'avais trouvé, enfin, la clé de l'évasion., n.t.).

Après quelques essais de créer des vers en français, comprenant le pouvoir des mots et la beauté du roumain, Lena Constante commence à en créer dans sa langue maternelle : « În perioada aceea am trecut de la franceză la română. (Pendant cette période-là je suis passée du français au roumain, n.t.) ». Accordant une grande attention à la technique du vers, qui rendait possible cette évasion dans un rêve « plus réel que la réalité », Lena Constante découvre « le génie de la langue roumaine », le témoin d'une histoire injuste :

geniul limbii române cere epopee, balade eroice, profunzime, strigăte de dragoste, sânge şi ură. E o limbă care a ştiut să spună ca nici una alta suferinţa, luptele, nedreptatea. Şi sărăcia şi dragostea. Dintotdeauna, bărbaţii şi femeile acestei ţări au «cântat» numeroasele lor dureri şi puţinele lor bucurii. De-a lungul secolelor, ei au creat un limbaj poetic şi muzical de o mare nobleţe.
(le génie de la langue roumaine demande des épopées, des ballades héroïques, de la profondeur, des cris d'amour, du sang et de la haine. C'est une langue qui a su dire comme nulle autre la souffrance, les luttes, l'injustice. Et la pauvreté et l'amour. Depuis toujours, les hommes et les femmes de ce pays ont « chanté » leurs innombrables douleurs et leur peu de joies. Au fil des siècles, ils ont créé un langage poétique et musical d'une grande noblesse, n.t.).

Il y a ici une vraie auto-image, de la perspective de l'imagologie.

L'évasion de l'univers concentrationnaire ne se fait pas que dans le domaine de la poésie, mais aussi dans celui de la peinture, pour une courte période où l'on lui permet le papier et les aquarelles, dans celui du travail manuel, mais aussi dans le rêve :

Să-mi amintesc visele nopţii. Să retrăiesc fiecare amănunt. Peisajele fantastice. Oraşele necunoscute. Frunzişurile şi marmura. Florile şi statuile. Şi, mai ales, întoarcerea acasă. Chipul mamei. Surâsul ei. Iluzoriile bucurii ale zero-ului acestei zile pustii.
(Me rappeler les rêves de la nuit. En revivre chaque détail. Les paysages fantastiques. Les villes inconnues. Les feuillages et le marbre. Les fleurs et les statues. Et surtout le retour à la maison. Le visage de ma mère. Son sourire. Les joies illusoires du zéro de ce jour désert, n.t.).

Même si l'auteure n'insiste pas sur cet aspect, grâce à une détenue de la cellule voisine avec qui elle communiquait par Morse, elle redécouvre la foi en Dieu, manifestée par la prière, comme bouclier de défense contre les désespoirs. C'est un témoignage impressionnant concernant le besoin de croire en Dieu surtout dans de telles conditions :

O lumină aurită pătrunde printre şipci. […] Cum să exprim dulceaţa verdelui, totuşi strălucitor, al covorului de iarbă stropit de o ploaie de păpădii solare? Năpădită de o bucurie aproape insuportabilă, am simţit lângă mine, în jurul meu, o prezenţă. Cu asemenea intensitate, încât am întors capul spre celulă. Cine era acolo? Cineva trebuie să fi fost acolo. Dar în celulă nu era nimeni. Celula era goală. Timp de încă câteva prea scurte clipe, prezenţa ce nu putea fi definită a continuat să mă dizolve în măreţia ei. Am vrut să cred, am crezut cu adevărat că Dumnezeu îmi dăruise harul prezenţei Sale sensibile…
(Une lueur dorée pénètre à travers les planches. […] Comment exprimer la douceur du vert, pourtant éclatant, du tapis d'herbe arrosé par une pluie de pissenlits solaires ? Envahie d'une joie presqu'insupportable, j'ai senti auprès de moi, autour de moi, une présence. Avec une telle intensité que j'ai tourné la tête vers la cellule. Qui était là ? Quelqu'un doit avoir été là. Mais dans la cellule il n'y avait personne. La cellule était vide. Pendant encore quelques trop courts instants, la présence qui ne pouvait pas être définie à continuer à me dissoudre dans sa grandeur. J'ai voulu croire, j'ai vraiment cru que Dieu m'avait offert le don de Sa présence sensible…. , n.t.).

Cette confession rappelle les émouvants vers de Radu Gyr : *As-noapte Iisus…* (*Cette nuit Jésus…*)

C'est impressionnant comment l'auteure réussit à transmettre toute cette lutte esprit-corps, toute la discipline intérieure qu'elle s'impose, alternant dans les pages du livre des passages où est présentée la faiblesse du corps dans la confrontation avec les plus douloureuses et les plus humiliantes tortures – le manque de sommeil, le manège (la marche continue, des heures et des heures), les coups de bâton sur la plante des pieds, le manque de lumière naturelle, l'obturation de la fenêtre, les menaces, la permanente inanition, le froid, la maladie, le chantage avec l'arrestation de son père et de sa sœur, les agressions nocturnes de certains gardiens, la misère, la privation d'hygiène corporelle, la destruction du nid des mésanges près de sa fenêtre – avec les passages où est illustrée la victoire de l'esprit.

Donc, les pages de ce livre né à la suite de l'expérience de la détention sont une preuve certaine que la supériorité de l'homme sur le destin implacable réside dans la (auto)connaissance. Aussi le témoignage de Lena Constante est-il très important pour

comprendre la genèse de la lyrique de la détention politique du communisme, une lyrique riche, à un statut et une physionomie à part.

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DREAM AS SOURCE OF LIFE IN MIRCEA CARTARESCU' REM

Camelia-Teodora GHIDEU⁎

Abstract: The essence of Marcia Cărtărescu's Rem *lies in exacerbating the inner world, focused on the exploration of dreams and imagination. The barriers between reality and dream are overcome by means of a game – The Queens' Game, invented by Svetlana whose dreams lead her to self discovery, but not before the neophyte travels an initiating path, following the surrounding clues. The core of life can be reached through the "ordeal by labyrinth" within dreams and imagination. Thus, all the little girls – Ada, Carmina, Crina, Garoafa, Ester, Puia and Svetlana – the chosen one, sketch the tunnels of the labyrinth through their fancy containing: a place, a colour, a flower and an object. Svetlana's imaginary consists of the seven dreams: the forest, the path, the water, the cup of wine, the golden key, the door, the room and the manuscript, all of these leading to creation, which means life. Their Game turns into a game of life and death; the seven dreams reiterate the seven days of Genesis, the origin of creation itself, a world of dreams defined by a dynamism that emphasizes the sense of life. Dreams are not a surrogate reality, but a concrete world in itself.*

Keywords: dream, imagination, life.

Mircea Cărtărescu's *Rem* is an attempt at exceeding, through imagination, the barriers between reality and dream as a limit in self-discovery. Svetlana's dreams and The Great Games animated by imagination take the place of life itself because of the character's deep feelings; the true life is the sinuous path of dream that represents a way out of the prosaic world. The narrator enters the characters' innermost feelings in order to create a parallel world for surviving. The novel begins with Vali's romance and Svetlana's childish memories which represent the stake of the book. There are two coordinates of the imaginary: the dream and imagination which may be not only dangerous, mortal, damaging, but also liberating, redemptive: therefore, they can be a curse or a blessing. Dream is more than a representation of repressed desires; it is a travel to essence, origin. Once this "Pandora's box" is opened, any attempt to escape is illusory because "the chosen one" cannot deny her destiny.

The pearl that Egor gives to the little girl signifies a try to reach the human being's inner essence: "Mystically, the pearl is a symbol of illumination and spiritual birth" (Chevalier, Gheerbrant, 2010: 66). The search for the pearl means the search for the sublime essence hidden in ourselves. Through the twelve-year-old girl's dreams, Egor tries to find a sense of life and he is sure he will succeed the moment Svetlana starts dreaming with the help of the pearl; "to interpret a dream doesn't mean to de-construct an underlying intrigue but to get used to a forgotten language" (Pleșu, 1997: 57). Thus, the little girl feels utterly alive when she crosses the forest, the only possible reality: "I remembered nothing else. And I didn't feel lost. Delighted by the colours of the butterflies and by the taste of raspberry, I was walking gaily [...] this was my world, from which I would have never got out [...] I wasn't searching for the way out, the paths weren't ways to somewhere, but the pure joy of walking through wonderland" (Cărtărescu, 2008: 77). Having reached the beyond, Svetlana has access to the primordial world through reconstruction in the seven days like those of Genesis represented by the Svetlana' dreams and the little girls' games, unconscious of their

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sacred connotation. The Artist is sure that true life is not outside, but inside, in the framework of collective memory that enlivens the universe. He looks for "the Chosen One" in order to enter the true world which is created from inside through The Dreams and The Great Games. The center of life is in the hands of the Creator who hatches a plot.

After her conversation with Egor, the little girl forgets Zizi, her doll, for the first time; hence, she changes her priorities. Thanks to the pearl given by Egor and placed under the pillow each night, Svetlana starts having the true dreams because she realizes that she didn't live until the moment she begins to dream. When The Great Games are initiated, Svetlana dreams the forest, a symbol of life, the tree being considered a connection between earth – human being and sky – Divinity. Therefore, the access to transcendence is given, she is "the chosen one".

The Queen's Games last seven days. Each day, a queen is chosen randomly, having some obligations: she has to invent a game like a script using a colour, an object, a flower, a place, with the girls' participation. Aura, the first queen, dressed in violet, has the morning glory flower and the place is the field; the second girl is Ada, the Indigo Queen who orders, having the watch as the designated object, to imitate a certain age; the third is Carmina, The Blue Queen who imagines a town without life, through the opening of the pearl, that the other girls have to cross; the next girl is Puia, The Green Queen, who has the rock purslane and with the cap of her pen as object blows bubbles so that they create seven eggs; Ester with her thermometer put at the sick girl's armhole, transgresses with the girls in another dimension: "I was feeling at the same time a bizarre accessional movement, I was feeling it in all my viscera, in all my body" (Cărtărescu, *op. cit.*: 136). At the highest temperature, everyting is destroyed and a new world is reborn afterwards;the Apocalypse is followed by a new Genesis:

> As the world becomes the size of a apple, the size of a cherry, the size an electron and eventually dissappears into nothingness. And when not even the darkness or the nothingness were around us, seddenly we saw, from the border of sight, coming towards us, a bright dot. (*Ibidem*: 142)

The Orange Queen is Garoafa whose place of playing is the old school, a terrifying place with invasive bats that determine the Queen to lay a fire, a way of purification where the only victim is Zizi, the doll, changing Svetlana's life forever. The girls throw in it everything around, they dance as witches, and clap their hands around the fire: „We had a feeling of utter freedom, a thirst for... for what? We couldn't realize, but there was yearning inside us" (*Ibidem*: 155). Following this gruesome game, Garoafa appointed The Great Court led by herself and with the girls as her aid, executioners, judges. The victim is Zizi, the doll; she is trialed and sentenced to hanging and burning to the stake. Together with Zizi's disappearance, a new age begins in Svetlana's life.

The Great Games end with Svetlana's game of marriage, having as object the ring, and culminates with the kiss given to Ester:"My REM was the kiss I gave to Ester. In that moment, I had Everything" (*Ibidem*: 165). Imagination plays an important role in this game, without it the human being is caught in the morbid, ordinary world. This entire universe of The Great Games is full of symbols, giving a multitude of interpretations; it's a microcosm where life erupts from seven colours that mean a certain energy, a type of rainbow, a recall of the Sacred Covenant.

If imagination is controlled, that comes from our desire to escape the prosaic reality, a good way to create parallel worlds; the dream, even if it is provoked by the

pearl in this novel, is something beyond our will; our desires have no influence over it, it's a destiny that demands its protagonists. Who is the Master of this world of dream?

The Great Games and Svetlana's dreams almost happen in the same day. At night the chosen one dreams and by day the queens have their role. Svetlana's dreams also have a lot of mythical, religious and literary symbols that emphasize the idea of life: the forest - labyrinth, regeneration, matrix: water - purification, rebirth, reflection; spider - creation, The Creator, destiny, soul, *daimon*; the golden key – mystery, initiation, knowledge.

The meanings of the REM are exposed without any hesitation. Each person is unique and thus has their own REM, but in order to reach it you need to follow an initiating path and recognize the signs from dreams, from day to day life and even from imagination:

> I was, without any doubt, the chosen one, I would enter the REM. [...] about the existence of this Exit, as he called the REM, Egor had told me that people from all over the world knew, bound to each other though the revealing of the mystery and through the oath of keeping it. [...] some say that in the REM there is an infinite device, an enormous brain that sets and coordinates, following a certain plan and a certain purpose, all the dreams of beings. The Dream is, according to them, the true reality where the will of Divinity, hidden in the REM, is revealed... some are convinced that there is only one REM, others believe that there is one for each person and they even composed a peculiar writing in which they present the signs which could help anyone find their REM, if they know how to read them. But which is the truth, wheter REM is a Redemption or a Damnation, only you will find out. (Cărtărescu, *op. cit.*: 128)

At the beginning of the first dream, the little girl has unreasonable, explosive joy, but all this is annihilated by the vision of a rotten block that makes her cry deeply, being an anticipative sign of death. In order to be reborn, the first condition is to be dead. Thus, the third dream is about rebirth because she dreams the water that symbolizes regeneration, purification, being a source of life. In the "forest without limits", she finds a glass with wine and she gets frightened when she sees a huge spider. The tasting of the wine is not determined by the thirst of her body, but by that of the soul: it's about the spasmodic thirst for life, the drink of Gods and it reminds us of the Holy Grail. The spider may be a symbol of the Creator who hatches her in his work, who gave her life, a little Demiurge.

After the forest, the water and the cup follows the big golden key. It's a unique key which in the next dream opens the great door that brings her to the source of life, being a significant step towards Terror or Pleasure. Unexpectedly, she doesn't find a treasure or Heaven, but a place full of rummage: old furniture, faded pictures, broken pianos, books in thick leather bindings, weather-stained clothes, a torn icon; all these compose a past, memories, an identity that is life. Upstairs is the right door. In her latest dream, the little girl fathoms another world, the centre of the Universe, the Creator and any means of returning is impossible. That part of the human being remains there, her essence and the rest are only copies. The next day, Svetlana certainly knows that what happened were neither just dreams, nor reality. Finally, Svetlana realizes what The REM means:

> We are the REM, you and me, and my story […]. Maybe it is only a feeling, a handshake before the ruin of things… a memory of memories. The REM is, perhaps, *the nostalgia*. Or it is something else. Or it is all these at the same time. I don't know, I don't know. (Cărtărescu, *op. cit.*: 179)

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THE THINKING MAGAZINE AND ORTHODOXY

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Abstract: The Magazine Thinking, issued in Cluj, under the direction of Cezar Petrescu and D. I. Cucu (1921) had, at first, an eclectic program and after its moving to Bucharest (1922), Nichifor Crainic pleaded for some sort of literature which was supposed to cultivate the orthodox traditionalism. The members of the „group" were brought together by metaphysical sensitivity, considering themselves motivated by some messianic calling. The magazine enjoyed the collaboration of prestigious Romanian writers such as Tudor Arghezi, Lucian Blaga, Ion Minulescu, George Topârceanu, Camil Petrescu, I. Agârbiceanu, Ioan Slavici, Cezar Petrescu, Gala Galaction. By publishing some of the most important works of these valuable authors, the Magazine Thinking was known and appreciated in the respective period, being considered as a cultural manifesto of literary and artistic ideas not only religious.

Keywords: magazine, thinking, national.

In Cluj, in 1920, there were a few young writers: Lucian Blaga, Radu Dragnea, Adrian Maniu, Gib Mihăescu, Cezar Petrescu, all of them having friendly relations with Nichifor Crainic, Al. Busuioceanu, Emanoil Bucuţa, Vasile Voiculescu and Ion Pillat, as some were working in the editorial office of the newspaper *The Will* (independent daily newspaper in Cluj, published between 18 August 1920 and 27 March 1922), which was placed on the position of some „national democracy", while others had met in the pages of postwar *Morning Star* (1919-1920) and *Lamurii* (1919-1928), both publications patronized by Alexandru Vlahuţă.

"Everybody was dreaming - Ov. S. Crohmălniceanu wrote - to bring out a magazine to stimulate the Romanian cultural life in Transylvania, prevented for so many centuries, and to give full expression, thereby contributing to strengthening the national unity finally achieved." (Crohmălniceanu, Ov. S.,1972: 76).

"The Junior scribes" those who came from the Kingdom and the Transylvanians, used to meet in the evening and to dine together at "a table always spliced" in the restaurant New York, which became „the headquarters of the Romanian media in Cluj" (Petrescu, C., 1935: 510): Lucian Blaga, Adrian Maniu Gib I. Mihăescu, Emil Isac, Radu Dragnea, D. Tomescu, D.I. Cucu, Cezar Petrescu, the painter Damian. These young people were determined "to knot the broken thread of the Transylvanian cultural traditions, taking into account the fact that the newspapers and the magazines in Hungarian and German languages were written by well-known publicists. The decision "was taken in the park in front of the lake as small as a plate", and the name was suggested by Cezar Petrescu, being also him who stated that the magazine *Thinking* would appear in a month. And it appears on 1 May 1921 under the direction of Cezar Petrescu, first as a literary supplement of the newspaper *The will*, and in 1922, it was moved to Bucharest, under the direction of Nichifor Crainic, who increased its number of pages and improves its graphic appearance. The magazine *Thinking* (literary, artistic, social) is a traditionalistic, orthodoxist and autochthonous one and it appears twice a month, between May 1 1921 and April 15, 1925 and afterwards once a month: June 1925 and July 1944.

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The editors of the magazine were: Cezar Petrescu (1921-1926), D. I. Cucu (1921), Tudor Vianu (1926), Nichifor Crainic (1926-1944).

On the cover of the issue 1-2/1923, it is mentioned: "it appears under the direction of a committee composed of: Lucian Blaga, Demostene Botez, Al. Busuioceanu, Nichifor Crainic, Adrian Maniu, Gib I. Mihăescu, I. Marin Sadoveanu, Al. O. Teodoreanu and Pamfil Şeicaru". Starting with the issue 7/1923, the committee was completed with Emanoil Bucuţa, N. M. Condiescu, Liviu Rebreanu; with the issue 7/1927, the committee, called *The Grouping of the magazine*, also includes: Oscar Walter Cisek, T. Vianu, I. Pillat and so on; with the issue 12/1928, the committee is completed with: G. Breazul, G. Călinescu, Mircea Eliade, Zaharia Stancu and so on. G. Călinescu (1929), Zaharia Stancu (1941), Lucian Blaga (1943) and Tudor Vianu (1943) withdraw from "the grouping of the magazine" (Cf. I. Hangiu, 1987:158).

The magazine *Thinking*, founded in Cluj by a group of young people from all the regions of the country, led by Cezar Petrescu and D. I. Cucu, editors of the newspaper *The will*, in the first issue, does not speak of a literary, artistic or social program, but "it wants to be a friend for those disgusted by empty politics, for those disappointed by promises fallen from the first flight with broken wings" (*Words for the road*). In its first years, *Thinking* brings together prestigious collaborators - with lyrics: Arghezi (*Uncertainties*, no. 5/1921; *Inscription on a portrait*, no. 11/1923), Lucian Blaga (*Old Horns shake fruit*, no. 2/1921, *From heaven there came a ballad song*, no. 8/1921, *In the great passing*, no. 5/1923), Demostene Botez (*Sleeping*, no. 2/1921), I. Minulescu, G. Topârceanu, Adrian Maniu, Camil Petrescu (*Ascension*, no. 13/1921), Perpessicius, Al. A. Philippide, with prose: I. Agârbiceanu (*For post* no. 1/1921), L. Blaga (*The clock of sand*, no. 17/1922), Gib Mihăescu (*The latter*, no. 2/1921) Cezar Petrescu (*The black spider*, no. 3/1921, *The letters of a yeoman*, no. 8/1921) M.Sadoveanu (*Mărţişor*, no. 20/1922), I. Slavici (*The paths of life*, no. 11/1924) Al. O. Teodoreanu (*Autumn Manoeuvres*, no. 8/1924), Matei I. Caragiale (*The profligates*, no. 9/1927) Gala Galaction (*The roses from Sadova*, no. 10 / 1930). Three of the first-year collaborators oriented *Thinking* to orthodoxy and autochthonism: Radu Dragnea, Pamfil Şeicaru and especially Nichifor Crainic (Idem, *ibidem*, pp. 158-159).

Radu Dragnea, in the article *The immorality of impressionistic criticism* (No. 8/19220), disapproving those who separate literature of its social function, in fact, attacks the novel *Ion*, by Liviu Rebreanu, considering it immoral and insignificant for the Transylvanian peasantry, but positively assessed by E. Lovinescu (Sburatorul, no. 4/1920) and by T. Vianu (Romanian Life, no. 1/1921). Pamfil Şeicaru in the article *Inanimate Literature* (*Thinking* no. 9/1922), calls for a *Directive* and the answer is given by Nichifor Crainic who, beginning with the essay *Jesus in my country* (No. 11-12/1923) and ending with *The meaning of tradition* (No. 1-2/1929) formulates the doctrine of orthodoxy and of autochthonism to which most prestigious collaborators do not adhere and who cannot be confused with authentic literature published in the pages of the magazine (Idem, *ibidem*, p.159).

They write against the thinking doctrine in the magazines *Tradition* (traditionalist publication in the *Sower* lineage, which appears monthly in Turnu Severin: January 1. - April 1920, July 1924 - Dec. 1932) and *Literary printing press* (modernist publication appears in Bucharest in October. 1928 - April. - May 1931, monthly).

In the first years, *Thinking* maintains friendly relations with Tudor Arghezi, Mihail Ralea and Ion Vinea, who will become - later - ideological adversaries of the thinking doctrine. Nichifor Crainic led, in parallel with *Thinking*, the newspaper *The*

Calendar (independent publication with the latest news from the country and from abroad, Bucharest January 25. - March 23, June 8. 1932-31 Dec. 1933), however, receiving support also from the press: *The Word* and *The Current*, newspapers led by Nae Ionescu and Pamfil Şeicaru, collaborators of *Thinking* as well.

From summarizing, first, the continuation of the lineage of *Sower*, when Cezar Petrescu showed that the magazine, in the "internationalist spirit" of the time, pledged to protect "the Romanianism" that the literature of the epoch "cast away" with a too "humanitarian generosity" (Apud Crohmǎlniceanu, Ov. S., *op. cit.* : 77.), up to the ethnicist and spiritualist stage, „the grouping followed an incontestably defensive impulse, as well, explicable from a historical point of view. They felt called to resist the high speed with which the bourgeois industrial civilization tended to crush the national cultural traditions, a whole existence done after some ancient patterns, destroying its millenary intimate connection with nature". It was also the result of some justified need to seek deeper reasons and expressions with universal value for the specifics of Romanian culture" (Idem, *ibidem*, p. 81). In this respect, an important contribution was brought by Lucian Blaga, aiming to familiarize the readers of the magazine with what was called the "style philosophy," namely the research of the living "the typological", "the physiognomy", by discovering the "unifying principles", existing in any of the human attitudes, assessed as forms "of the living" (after the conceptions of the German „Lebensphilosophy").

Nichifor Crainic, the son of a peasant from Bulbucata (Vlaşca), who studied theology at Bucharest and Vienna, has had a huge doctrinal activity, in order to give our literature an "Orthodoxist" orientation, although Eugen Lovinescu denied just its mystical predisposition. It is undeniable that this "mystical vocation" does not come from the volumes of poetry: *Native Lowland* (1916), *Smiles in Tears* (1916), *Gifts of the Earth* (1920) and *Fugitive Views* (1921), where Nichifor Crainic "starts also from Vlahuţă, whose example he syllogistically "develops" the current lyrical themes of the traditionalist program, the solidarity with the native soil and with the ancestors " (Crohmǎlniceanu, Ov. S., *op. cit.* : 311):

> Since little, oh, Dad, you bred me with the yearning / To interpret the broad yard of nature, / You poured in my heart the thrill of fallow plains in March, / When you were with a trill of a Doina in the mouth, / Under the arch of undulating heaven, / I learned to measure the gait/From the symmetry of ploughed furrows. (*The poet*).

In time, he gives up on the sowing passeisme, reproaching that "it didn't see the heaven of Romanian spirituality" and added: "Over the land that we learned to love from *Sower*, we see the azure canopies of the Orthodox Church arching" (Crainic, N., *The Sense of Tradition*, „Thinking", IX, no 1, 1929).

The main endeavor of *Thinking* was to open a metaphysical horizon to traditionalism and at the same time to push the different trends of modern spiritualism and irrationalism to a local expression (Ov. S. Crohmǎlniceanu, *Romanian Literature and Expressionism*, vol. II, 1978: 59).
"So, it was not some simple liveliness of Romanian culture through Christian spirit that was aimed at", but Crainic supports the endowment with some "evangelical teachings" in the middle of which to be Jesus "in his country", saying his parables: "conceived during life from us", having in sight "a ploughman sowing the land, a shepard's stable, a Danube trawler, or a wineyard on the hills" (Idem, *ibidem*: 59). Therefore, an "ethnicization of the religious feeling" in accordance with the national soul was

recommended. In the autochthonous Christian options, there would permeate "not Jesus on Golgotha, but Jesus from the cattle barn, not Jesus in Gethsemane, but Jesus in Cana of Galilee, not Jesus in the tempting wilderness, but Jesus in the parable of the sower, not Jesus cutting the intricate subtleties of the race of the scribes and Pharisees, but Jesus from the middle of simple, healthy people of nature and good as this one is." (Crainic, N., *Jesus in My Country*, „Thinking", III, no 11-12, 1923).

It can be seen how primitivism is a state which is appropriate to the conservation of "the ethnic substrate and blooming of the mystical thrill". (*Ibidem*).

Nichifor Crainic particularly presses upon orthodoxy: "We see that the substance of this church is mixed with the ethnic substance everywhere."

Wherever the thinker does not find "concern" for the church, he denies the quality of the Romanian spirituality. (...) He does not try to establish positively which the notes of the national specific are, but inducing them by speculative means, he imposes them to the artist (Călinescu, G., 1986: 874).

So, an undeniable traditional artist must "embrace the religious concern"(G. Călinescu).

In the captivating book, Nostalgia of paradise, Nichifor Crainic "lays the foundations of some orthodox aesthetics, of a metaphysical method, of course. (...) The man is God's creation, art is human creation, art is therefore the creation of God' creature, God's granddaughter" (Idem, *ibidem*: 874). As seen by Crainic,

Art in its high sense is not an imitation of nature, as it does not aim to remind us about nature as it is. Its purpose is the revelation of the mysteries from above in sensitive shapes", as the artist "is the genius inspired by divinity, the prophet, the communicator with Divinity (Idem, *ibidem*: 875).

But the opportunity which provides Orthodoxists an essential testimony about God's presence and approval is the *miracle*. That is why, each collaborator searched in their own experience a miracle that marked his life. Thus, M. Vulcănescu, believing that the painter Sabin Popp was a saint, regretted the latter's body was cremated and not buried, as the relics might have worked miracles.

Lucian Blaga, reflecting upon the contents of the literary works published in the magazine and upon the mentality of the collaborators showed that *Thinking* had, in its opinion, a „right", „which, calmer, insisted on a literary creed and on some traditional metaphysics and a „left" that „more tormented, laid the emphasis more on creation and on some freedom of movement" (Blaga, L., *The Beginnings and the Frame of Some Friendship*, „Thinking", XIX, no. 4, 1940). A large part of the exponents of the grouping „remained" strictly in the "dogmatic furrows of orthodoxy" another, however, has allowed themselves.

Under the reproving gaze of the director, some certain creative freedom towards Christian reasons, converting them into original myths and visions, following, perhaps without knowing, the exhortations to the heresies of imagination and popular thinking. (Apud Crohmălniceanu, Ov. S., *op. cit.*: 68).

In conclusion, we can say that prestigious writers collaborated within the magazine *Thinking* and with some ideological decrease, however, literary writings of national interest were published.

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HERMENEUTICS OF THE TRANSCENDENT. FROM THE IMAGE OF INCARCERATION TO THE RECONSTRUCTION OF THE SELF IN SAINT JOHN CASSIAN' S WORK

Ion Valeriu HIU[*]

Abstract: *As the images is showed as a mirror of the imaginary and the image of the icon as a paradigm of the religious imaginary, the hermeneutics of the transcendent in Saint John Cassian's work does nothing more than to present and analyze the image of the incarceration by mortification of the sin and the image with the reconstruction of the ontological self by virtue. The antinomic images of the sacred and of the profane are chronicled from the perspective of elevating and spectacular symbols. Crossing the path from mytho-analysis to mytho-criticism, from the Eastern icon to the Christomorphisation imaginary and from Western figurative art to the Christological imaginary incorporated within the ontological reality of the immanent in relation to the transcendent, the Christomorphisation of the imaginary and the vocation of transcending the self in the symbolic spatiality of the redemptive sacrifice makes Saint John Cassian's work a genuine sacred creation with its roots in the soteriologic symbolism.*
Keywords – image, hermeneutics, transcendental, mystical.

By presenting the mirror of the anthropologic imaginary from the perspective of the religious imaginary paradigm, of the image as symbol and icon, as inspirational topos and key resort of the connection between the artistic conscious and the moral one and the connection between the sacred, reality and imaginary (image as time, the catalyzing topos of eternity, the eros as archetypical valence of the sacred), this work highlights the aspects of the imaginary (meditative and contemplative, but also mystical and transcendental) from the perspective of the spectacular symbol isomorphism (light, numinous, Sophianic), as well as of the meta-aesthetic categories of the sacred and the profane in the narrative imaginary. Sophianic – as principle of the Christic light, the image of the mystical flight – as indirect manifestation of completeness and light, especially the messianic role of the Cassianic text – as canon-text for the western and eastern mystics, the motive of the time and purifying fire with the mortification of the sins and their inner burning with virtue, bring a close-up view of the Christic image in the anthropology of John Cassian's isihast text.

And as *spiritual science*[1] is clearly different from the other sciences with the fact that its finality or purpose is not a transient, ephemeral one, but a spiritual and eternal one, then it can be said that the image as mirror of the transcendent leads to a biblical and patristic, historical, literary and allegorical hermeneutics of the Cassianic text. Spiritual science can be a *practical* one (πρακτική) – *of the deeds* consisting in *bettering the habits* and in *cleaning the sins* (*que emendatione morum et uitiorum purgatione perficitur*), and a *theoretical* one (θεωρητική) consisting in *the contemplation of the heavenly ones* and in *perceiving the meanings of the most sacred ones*: *que in contemplatione diuinarum rerum et sacratissimorum sensuum cognitione consistit.* (CASSIEN, 1958: 184) And so as to get to know the meaning of the most sacred ones and to the contemplation of the god-like ones, respectively to the *theoretical*

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[1] By the statement *spiritual science* it is understood *the spiritual knowledge* of the transcendental numinous and Sophianic.

science, the patristic literature interpreter shall first have to fall in with the *practical* one, as: „*practice can be assumed without theory, but theory without practice under no circumstances can it be learned*".[1] (CASSIAN, 1990: 552) This is why in *spiritual science* there are identified two steps to the high peak of science: *the step of spiritual practice* and *the step of the divine contemplation.* The second step cannot be reached but with practice: „*In vain longs to know God the one who does not avoid contact with vices*"[2]. (CASSIAN, 1990: 552).

So as to reach *the divine contemplation* which directly sends to *illumination* it must first be assumed *the practice of spiritual science*. In this respect, John Cassian also mentions the two grounds of *the practical completeness*: *ascertaining the nature of the vices and knowing the methods to push them away*: „*Nam primus eius est modus, ut omnium natura uitiorum et curationis ratio cognoscatur. Secundus, ut ita discernatur ordo uirtutum earumque perfectione mens nostra formetur...*". (CASSIEN, 1958: 184) Thus, the human mind can be formed after their completeness and stop serving them out of constraint, but out of pleasuring: „*Quo enim modo uel uirtutum rationem, qui secundus in actuali disciplina gradus est, uel rerum spiritalium et caelestium sacramenta, quae in theoriae gradu sublimiore consistunt, ualebit adtingere, qui naturam uitiorum suorum nec potuit intellegere nec enisus est extirpare?*"[3] (CASSIEN, 1958: 184-185)

By using the allegory, John Cassian shall point out the fact that the one who desired to know the things from his exterior shall first have to understand himself, to know the purpose of his existence and its finality. Or, in order to reach such a finality one shall first have to resort to *putting away the harmful ones* by the means of four works: *tearing, destruction, loss* and *spreading*, while in *the completeness of the virtues* there are necessary only two - *building* and *seeding*: „*In expulsione enim moxiarum rerum quattuor esse necessaria designauit, id est euellere, destruere, disperdere, dissipare, in perficiendis uero uirtutibus et his quae ad iustitiam pertinent adquirendis aedificare tantummodo atque plantare. Vnde liquido patet difficiliue conuelli atque eradicari inolitas corporis atque animae passiones quam spiritales extrui plantarique uirtutes*". (CASSIEN, 1958: 184) And even if this *practice* is built on *knowing the nature of the vices and discerning the line of the virtues*, it carries in itself several arts and disciplines of which three are quite clearly distinguished in the Cassianic perspective: *asceticism, learning* and *philanthropy*. (CASSIEN, 1990: 553)

Making a clear distinction between *imitation* and *admiration*, John Cassian shall identify tqo parts of the *theoretical science* namely: *the historic interpretation* (*historicam interpretationem*) and *the spiritual understanding* (*intellegentiam spiritalem*).[4] Or, the branches of spiritual understanding are three: *tropology* (*tropologia*), *allegory* (*allegoria*) and *anagogy* (*anagoge*): „*nunc autem fratres, si uenero ad uos linguis loquens, quid uobis prodero, nisi uobis loquar aut in reuelatione*

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[1] „*...πρακτική absque theoretica possideri potest, theoretica uero sine actuali omnimodis non potest adprehendi*"

[2] „*Frustra igitur ad conspectum dei tendit qui uitiorum contagia non declinat*".

[3] „*But how will he manage to reach to the basis of the virtues, which is the second step in practical discipline, or to the spiritual and heavenly ones, which are found on the highest step of theory, the one who couldn't understand the nature of his vices and did not strive to step away from them?*".

[4] Also see *Solomon's Parables* 31, 21: *omnes enim qui apud eam sunt uestiti sunt dupliciter.*

aut in scientia aut in prophetia aut in doctrina?" (I CORINTENI, 14:6)[1] Making reference to the vetero and neo-testamentary texts, the author of *The Spiritual Conversations* shall explain the sublime part of *theoretical science* by analyzing several versicles which refer to the three branches of spiritual understanding. He shall explain *the historical interpretation*[2] as means of knowing past and seen things in which there is no hidden meaning, only the one given by the words spoken, but also as an allegorical method of *the spiritual understanding* of the historical text which must always take into consideration *the rule of the context*. The *allegory*[3] field includes those truths said under a figurative form, in mysterious ways and most of the times given through parables. *Allegory* expresses through a historical story spiritual meanings. *Anagogy*[4] is „*the part of the spiritual understanding ascending from the spiritual secrets to the highest and most sacred ones*". (CASSIAN, 1990: 553) This is mostly used in practical pieces of advice leading to divine contemplation. *Tropology*[5] is the moral explanation which „*leads to a clean life and to the practical behaviour principles*" (CASSIAN, 1990: 553). This is how we distinguish with a close look if the ones showed by the practical judgement are useful or moral.

So as to reach the light of complete science, to the gifted knowledge of the light transcending the human character, there shall be first put aside all vices, especially pride or empty glory, which means that without a total embracement of the practical or moral discipline and without acquiring a purity of the heart one could never reach the knowledge of *spiritual science*:[6] „*quam hi tantum qui non aliorum docentum uerbis, sed propriorum actuum uirtute perfecti sunt post multa operum ac laborum stipendia iam quasi in praemio consequuntur*" (CASSIEN, 1958: 192). Thus, the understanding of the Law is not acquired only by meditating upon it, so that, later on, by getting to the science of psalm singing to also understand what it is sung:[7] „*Ille enim psallens intelleget quae canuntur, qui in uia inmaculata gressus puri cordis innititur*" (CASSIEN, 1958: 193). Hence, behold that in the Cassianic perspective it is again the man who desires to prepare his heart as a holy tent who shall later receive *the spiritual science (scientiae spiritalis sacrum)*:[8] „*Inpossibile namque est animam, quae mundanis uel tenuiter distentionibus occupatur, donum scientiae promereri uel generatricem spiritalium sensum aut tenacem sacrarum fieri lectionum*". (CASSIEN, 1958: 193)

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[1] „*And now, brothers, if I came to you, speaking languages, what use could I be of, if I didn't speak to you – either in revelation, or in knowledge, or in foretelling, or in teaching?*" (revelation - allegory, knowledge – tropology, foretelling – anagaogy, teaching – historical interpretation).

[2] See Saint Apostle Paul's *Epistle to the Galatians* 4, 22: „*scriptum est enim quia Abraham duos filios habuit, unum de ancilla et alterum de libera*".

[3] See Saint Apostle Paul's *Epistle to the Galatians* 4, 23-24: "...*Sed qui de ancilla, secundum carnem natus est: qui autem de libera, per repromissionem...*".

[4] *Anagoge uero de spiritalibus mysteriis ad sublimiora quaedam et sacratiora caelorum secreta conscendens...*.

[5] *Tropologia est moralis explanatio ad emundationem uitae et instructionem pertinens actualem.* Also see *Psalme* 147, 1-2: *Lauda Hierusalem dominum: lauda deum tuum Sion...*.

[6] „*Only the ones complete not only with the words others taught them but also with the strength of their own deeds acquire it as a sort of award after having paid for it with many deeds and pains*".

[7] „*The one singing psalms shall understand what sings the one striving to walk with a chastely heart on the virtuous path*".

[8] „*It is impossible that the soul, even if only slightly under the influence of the worldly preoccupations, deserve the gift of science or to be procreator of spiritual meanings, or to incorporate anything after having read holy books*".

The discipline of true science shall be reached by passing two great stages: *with the stable humiliation of the mind* (*humilitatem cordis inmobilem primitus cvonsequaris*) and *with the permanent care for holy texts* (*ad eam quae inluminat scientiam caritatis consummatione persucat*). (CASSIEN, 1958: 195). The stability of the mind humility leads to *illumination* by living the love for people, while totally giving oneself in continuous reading and meditation to the sacred ones shall certainly lead to the *completeness of spiritual science*. Given this thought, John Cassian shall compare *the holy shrine* with *the human mind* searching for the sacred. He shall show that „*this mind of the testamentary shrine*” (*qudammodo ex ea faciens testamenti habentem scilicet*), which bears in itself *the two stone plates* with the commandments (*duas tabulas lapideas*), shall take the interpreter to the eternity of the other two objects: *the heavenly manna* (*manna*), by which it is understood „heavenly and forevermore sweetness of the spiritual meanings of that angel-like bread*"* (*perpetua tenacitate conseruet, spiritalium scilicet sensum et angelici illius panis perennem caelestemque dulcedinem*) and *Aaron's mace* (*uirgam Aaron*), meaning „*the redemptive flag of our greatest and most genuine preast we have, Jesus Christ, a mace which, by cropping, shall always bring the harvest of immortal redemption*"[1] (CASSIAN, 1990: 559) This „*golden urn of a sincere and pure memory*" (*urnam quoque auream, hoc est memoriam puram atque sinceram*), which is the human mind, with the protection of the heavenly powers, of the two cherubim[2] guarding the top of its shrine, comes and makes man's work complete with the completeness of the spiritual science, putting it to shelter from all invasion of evil spirits:[3]

> Et ita mens tua non solum in arcam diuini testamenti, uerum etiam in regnum sacerdotale prouecta per indissolubilem puritatis affectum quodammodo absorta spiritalibus disviplinis illud inplebit pontificale mandatum, quod a legislatore ita praecipitur: *et de sanctis non egredietur, ne polluat sanctuarium dei*, id est cor suum, in quo iugiter habitaturum se dominus repromittit dicens: *inhabitabo in eis inter illos ambulabo*. (CASSIEN, 1958: 195)

Thus, learning by heart the texts of the Scripture has a *double fruition*: one of reading and memorizing and one of meditation. Hence, the interpreter's mind shall always be illuminated with the true spiritual science: „*unleashed from the entanglement of what we see and hear, especially in meditations over the night, when we think of them in silence, we understand them more clearly*". (CASSIAN, 1990: 560) The biblical and patristic hermeneutics interpreter shall first have to acquire the purity of the heart so as to be in capacity of preaching to others. In a first stage he shall have to strive „*to command to his mouth the deepest silence*", [4] to be „*eager to listen and dilatory in*

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[1] „*...id est summi uerique pontificis nostri Iesu Christi salutare uexillum, inmortalis memoriae semper uiridtate frondescens*".

[2] *Cherubim* in Greek meant *multitude of science*.

[3] „*Hence, our mind, representing not only a shrine for keeping the Old Testament, but even imperial priesthood, with the solid feeling of purity, somehow absorbed by spiritual teachings, shall accomplish that priest-like commandment formulated by the law giver as follows:* Thou shall not bear away from the holy bower so as not to do wrong to God's halidom, *that is not to do wrong to his heart, in which God promises to live forever...*".

[4] „*... ne studium lectionis ac desiderii tui labor uana elatione cassetur, ut indicas summum ori tuo silentium*". (CASSIEN, 1958: 193)

speaking", [1] *„ to listen and receive with a tense mind and a silent mouth*" [2] all the silently wrapped preaches of the *Scriptures*. This is a first step in *practical discipline*:[3]

> Et ideo caeudum tibi est ne illorum ad docendum inciteris exemplis, qui peritiam disputandi ac sermonis afluentiam consecuti, quia possunt ea quae uoluerint ornate copioseque disserere scientiam spiritalem possidere creduntur ab his qui uim eius et qualitatem discernere non nouerunt. Aliud namque est facilitatem oris et nitorem habere sermonis et aliquid uenas ac medullas caelestium intrare disctorum ac profunda et abscondita sacramenta purissimo cordis oculo contemplari, quod nullatenus humana doctrina nec eruditio saecularis, sed sola puritas mentis per inluminationem sancti spiritus possidebit. (CASSIEN, 1958: 194-195)

Renewed and anchored in spiritual texts, the interpreter's mind shall be able to receive *the beauty of understanding the holy ones* (*sacratioris intellegentiae pulchritudo*). Once he advances in knowledge, he shall realize he cannot *measure its depth* (*nec subtilitatem eius deprehendere*) nor *indulge its brightness* (*nec fulgorem ualeant sustinere*). And, as it is known from the Law testimony, that *„per quod etiam omnia praecepta caelestia secundum mensuram status nostri ad omne hominum genus probemus extendi*", then surely *„pro capacitate enim humanorum sensum earum quoque species coaptatur et uel terrena carnalibus uel diuina spiritalibus adparebit*".[4] (CASSIEN, 1958: 197) Only thus the spiritual one shall keep away from *serving idols*,[5] *from pagan superstitions*,[6] from the Judaic law superstitions[7] and even from *heretic teachings*,[8] as the man chained by the pains of the body *„shall guard in health this law, but in its plain meaning, in its letter*"[9], while the man acquiring the purity of the heart *„shall guard it in a spiritual way*" (*spiritaliter obseruari*). (CASSIAN, 1990: 560)

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[1] *„... citus ad audientum, tardus autem ad loquendum.* (CASSIEN, 1958: 193) Also see Saint Apostle Jacob's *catholic Epistle* 1, 19.

[2] *„ … ut omnium seniorum instituta atque sententias intento corde et quasi muto ore suscipias ac diligenter in pectore tuo condens ad perficienda ea potius quam ad docenda festines*". (CASSIEN, 1958: 193)

[3] *„Because they can say nicely and with richness in their words what they desire, they believe to hold spiritual science but cannot distinguish between power and its characteristics. One thing is to have ease in your expression and brighness in words, and another to penetrate into the veins and marrow of the heavenly words, to look with a pure eye of the heart into the deep and hidden secrets, characteristics not given by human teaching and science of the time but only the purity of the mind and the illumination which comes from the Holy Ghost*".

[4] *„All heavenly teachings extend to the entire human race, according to their state* [then for sure] *their meaning depends on the power of human understanding and shall become earthly for the body-like ones and godly for the spiritual ones*".

[5] *„... spiritus fornicationis decepit eos, et fornicati sunt a deo suo...*". (OSEEA, 4:12)

[6] *„May the fortunetellers come and redeem you after the signs on the sky, the ones looking at the stars and counting the moons si that from them they foretell your future*". (CASSIAN, 1990: 560)

[7] *„... despondi enim uos uni uiro uirginem castam exhibere Christo...*". (II CORINTHIANS, 11:3)

[8] *„Ego scio quia post discessionem meam intrabunt lupi graues in uos, non parcentes gregi, et ex uobis ipsis exsurgent uiri loquentes peruersa, ut abducant discipulos post se*". (SAINT APOSTLES' BOOK, 20, 29)

[9] *„Hoc ab homine carnalium adhuc obscenitatum passionisbus obligato secundum simplicem letterae sonum salubriter custoditur*". (CASSIEN, 1958: 197)

In the Cassianic view, *worldly literature* or the profane literature is considered a barrier for redemption. Only spiritual science remains the appanage of the pure ones:[1]

> Vt ergo haec in te scientia spiritalis perpetua soliditate roboretur nec ea iam temporarie perfruaris sicut illi qui eam non suo studio, sed aliena relatione contingunt et uelet aerio ut ita dixerim adore percipiunt, sed ut sensibus tuis inuiscerata quodammodo et perspecta atque palpata condatur, illud omni obseruantia custodire te conuenit...(CASSIEN, 1958: 200)

On a necessary basis the mind of the biblical interpreter needs to be conquered by *inward joys* he must cultivate with much diligence and eagerness, determining it to be preoccupied with *the spiritual and godly ones* instead of *the meaningless and earthly ones*:[2] *„bibe aquas de tuis uasis et de puteorum tuorum fonte. Supereffluant tibi aquae de tuo fonte, in tuas autem plateas pertranseant aquae tuae"*. (SOLOMON'S PARABLES, 5:15-16) And, hence, the mind of the one who reaches such a state in spiritual science sould not be proud of its exceeding diligence in spiritual science and should not fall again into the primordial sin, but should find *the right judgement* of its deeds:[3]

> Si itaque haec diligenter excepta et in recessu mentis condita atque indicta fuerint taciturnitate signata, postea ut uina quaedam suaue olentia et laetificantia cor hominis, cum sensuum canitie et patientiae fuerint uetustate decocta, cum magna sui fragrantia de uase tui pectoris proferentur et tamquam perennis fons de experientiae uenis et inriguis uirtutum meatibus redundabunt fluentaque continua uelut de quadam abysso tui cordis effundent. (CASSIEN, 1958: 201)

Without the experience of the deeds and with a heart full of pains no man shall ever teach himself of others. The words coming from some of them are useless and fruitless and shall not penetrate into their hearts. Thus it is impossible that *an impure soul* receive and talk forward *the complete science of spirituality*. In this respect, John Cassian shall make an analogy between the impure soul and a *filthy pot* in which nobody shall pour *finest honey*:[4]

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[1] *„Thus, so that all this spiritual science strengthens in you with unreplaceable powers and so that you do not use it in vain, so that the ones reaching it not with their study, but with an external connection and attain it, so to say, from the air after its smell, hence, to penetrate your senses as if born with them, as if something which can be seen or felt...".*

[2] *„Drink water from you well and from the waters running from your fountain. Do not let your wells spill on the path, nor your waters through the markets".*

[3] *„If they shall be received with care, if placed in the shelters of the mind and marked with the seal of silence, afterwards, as the old wine which perfumes and cheers the human mind, when they shall attain their own perfume with the age of the feelings and patience, then they shall be taken out from the vase of the firm chest and, as a drainless well, shall overflow from the veins of experience and from the forever crossed paths of the virtues and shall eternally flow as from an unmeasured depth of your heart".*

[4] *„Nobody pours into a filthy and bad smelling pot a fine perfume or good quality honey, or any precious liquid. A pot infused with a bad smell ruins the most pleasant perfume, without it being able to change the smell of the pot too much, as anything that is clean becomes easily dirty unlike what is dirty which cannot be cleaned. So was the vase of our chest, if it was not cleaned first from al the damage of the vices it shall not be worthy to receive this chrism (…) nor this spiritual science or the words of the Scripture which are sweeter than honey and honeycombs shall not be able to keep them unspoiled".*

> Nemo enim in uas faetidum atque corruptum unguentum aliquod nobile eut mel optimum aut pretiosi quicquam liquoris infundit. Facilius enim quamuis odoratissimum myrum semel horrendis inbuta faetoribus testa contaminat quam ut aliquid ex eo suauitatis aut gratiae ipsa concipiat, quia multo citius munda corrumpuntur quam corrupta mundantur. (...) nec illam scientiam spiritalem et eloquia scripturam quae *dulciora* sunt *super mel et fauum*[1] inpolluta seruabit" (CASSIEN, 1958: 202)

Such interpreters cannot enter the *heart* of the Holy Scripture, that is in the *most secret and sacred meanings*, but can at the most control *the experience of the conversation and the adorned manner of speaking*.[2] The true spiritual science cannot be reached except for the one who truly honours God. And as "*all the treasures of science and wisdom are hidden in Christ*"[3], no man with an impure heart, without Christ in it, acquire *spiritual science*.[4] This shall be reached by *seeding into justice* that is by spreading justice in practical life, by *cutting down hope in life* that is by gathering the fruit of spiritual virtues, which also involves the elimination of bodily vices and by *mind illumination* with the knowledge of the light of the Truth. (CASSIAN, 1990:564) The interpreter not leaving the bodily vices and who moves away from the Truth cannot acquire under any circumstances *spiritual science*, but shall at the most be subjected to a *false science*[5] about God: [6]

> Quid enim prodest quempiam ornamentum eloquiorum caelestium et illam pretiosissimam scripturarum speciem consequi, si eam lutulentis operibus uel sensibus inhaerendo quasi inmundissimam terram subigendo confringat aut caenosis libidinum suarum polluat uolutabris? Fiet enim, ut id quod recte utentibus decori esse consueuit non solum istos ornare non possit, uerum etiam maioris caeni conluuione sordescat. (CASSIEN, 1958: 204-205)

This *genuine and spiritual science* is very far from *this century's scholarship*, which is stained „*with the filth of bodily vices, so we know that sometimes it wonderfully bloomed even with some of the most simple and unschooled ones*". (CASSIAN, 1990: 565) Hence, before gaining the completeness of spiritual science, the interpreter shall have to search for *true purity*: „*Nobody in which still reign the bodily passions, especially riot, shall not be able to acquire spiritual science (...), for in the heart of the kind one shall*

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[1] See *Psalm* 18, 11.

[2] „*Praedeximus namque huiusmodi homines disputandi tantum habere pertitiam et elocutionis ornatum, ceterum scripturarum uenas et arcana spiritalium sensum intrare non posse*". (CASSIEN, 1958: 203)

[3] „*Omnes thesauri sapientiae et scientiae absconditi...*" (COLOSENI, 2:3)

[4] „*Spiritus enim dei effugiet fictum, nec habitat in corpore subdito peccatis*". (SOLOMON'S WISDOM, 1:5, 4).

[5] τάς άντιθέσεις τής ψευδωνύμου γνώσεως. (I TIMOTEI 6, 20-21)

[6] „*Of what use is it for anyone to express with the richness of heavenly words and with that high appearance of the Scriptures, if by ugly feelings and deeds he sloshes the beauty of faith and stains it with the filth of its desires? Science, which is an adornment for the one using it right, not only is it incapable of embellishing them, but also fills them with even more filth*". Also see the book *Isus Sirah's Wisdom* 15, 9-10: „*It is not beautiful the laud in the sinner's mouth, as it is not sent to him from the Lord. For into wisdom shall His laud be spoken and the Lord shall make it right*" (*Ex ore enim peccatoris non est pulchra laudatio*) and *Solomon's Parables* 17, 16: „*What use are the money in the hands of a foul? He could gain wisdom but lacks in aptness*" (*... ut quid fuerunt diuitiae insipienti? Possidere enim sapientiam excors non poterit*).

reign wisdom and whoever shall fear God shall also find science with justice”.
(CASSIAN, 1990: 565)

Making reference to Saint Apostle Paul’s Second Epistle to the Corinthians[1],
John Cassian shall show the connection of the virtues leading to the attainment of the
true spiritual science:[2]

> Qua coniugatione uirtutum euidentissime nos uoluit erudire de uigiliis atque ieiuniis ad
> castitatem, de castitate ad scientiam, de scientia ad longanimitatem, de longanimitate ad
> suauitatem, de suauitate ad spiritum sanctum, de spiritu sancto ad caritatis non fictae
> praemia perueniri. Cum igitur hac disciplina atque hoc ordine tu quoque perueneris ad
> scientiam spiritalem, habebis procul dubio sicut diximus non sterilem nec inertem, sed
> uiuidam fructuosamque doctrinam... (CASSIEN, 1958: 206)

Once acquired *the secrets of spiritual meanings*, they must not become deceit
and love for empty praise. Such an interpreter is led more by the lack of wisdom rather
than by wisdom: „*in aures inpridentis noli quicquam dicere, ne forte inrideat sapientes
sermones tuos*” (*Say nothing in the ears of the unwise one so that he should not laugh at
your wise words*). (SOLOMON’S PARABLES, 23: 9) And this is why these secrets of
spiritual science must be revealed not to those interpreters who are careless and
indifferent regarding the holy ones, to the outlaws who do not wish to redeem,[3] to the
ones in a warm state and who are not under any pain whatsoever or to the fools who
lack in senses, nor to the ones who shall not obey godly words, but “*to those
overwhelmed by sadness and bitterness, repenting their past deeds, spilling them
plentifully the joy of spiritual life (...) and warm them with the liquor of the redeeming
word so that they should not be swallowed by a sea of sadness, drowned in the
continuous bitterness and killing deceit*”. (CASSIAN, 1990: 566-567) It can thus be
stated that spiritual knowledge can remain fruitless because of two reasons: „*either the
one teaching another recommends what he did not do, thus using empty words, or bad
and full of vices listeners no not receive in their harsh souls the redeeming and holy
message of the spiritual man*”. (CASSIAN, 1990: 567)

Thus, the image of the spiritual science as mirror of the archetype of
paradigmatic knowledge of the religious imaginary is achieved with a hermeneutics of
the text which makes the connection between the transcendent and the immanent. In
Saint John Cassian’s work there are presented to us and analyzed by choice the images
of the incarceration by mortification and the images of reconstructing the ontological

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[1] See Saint Apostle Paul’s Second Epistle to the Corinthians 6, 4-7 ş.u.: „*For in all we appear
ourselves as servants of the Lord, in much patience, in trouble, in needs, in want, in beatings, in
prison, in disturbance, in strives, in vigils, in fasting; in purity, in knowledge, in long-suffering
patience, in kindness, in the Holy Spirit, in sincere love; in the word of the Truth, in God’s power,
with the weapons of justice, the ones from the right and the ones from the left...*”.
[2] „*By connecting the virtues one to the other, he wanted to teach us very clearly that it is reached
from vigil and fasting to purity, from purity to science, from science to long-suffering patience,
from long-suffering patience to kindness, from kindness to the Holy Spirit, from the Holy Spirit to
the reward of sincere love. Hence, when you, with this teaching and in this order shall also reach
spiritual knowledge then, doubtless, as I said, shall have not an unworthy and empty science, but
an alive and fruitful one, seed of the redeeming word*”.
[3] „*The fool has not enough with the pleasures and there is no need for wisdom where there is no
sense*”. (CASSIAN, 1990: 566) Also see *Solomon’s Parables* 19, 10 şi 18, 2: *Non expuiunt stulto
deliciae, nec opus est sapientia ubi deest sensus. Magis enim ducitur insipientia* and *Solomon’s
Parables* 29, 19: *quia seruus durus non emendatibur uerbis: si enim et intellexerit, non oboediet...*

self by virtue. The sacred and the profane are portrayed from the perspective of ascensolar and spectacular symbols. Mytho-analysis and mytho-criticism, the imaginary of the Christomorphization anf the Western figurative art of the Christilologic imaginary incorporated in the ontological reality of the immanent in relation to the transcendent form part of the Cassianic conception on biblical hermeneutics. The Christomorphization of the imaginary and the vocation of transcending the self in the symbolic spatiality of the redemptive sacrifice make Saint John Cassian's work a genuine sacred creation with its roots in soteriologic symbolism.

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LA LITTÉRATURE ROUMAINE SOUS CENSURE

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Abstract: *The present study aims at giving an overview of the types of censure that have influenced the common evolution of the Romanian literature, from the political censure under the communism to the present economic censure.*

Keywords: *censured writings, «clandestine» writers, interdictions of reading / distribution*

L'établissement du régime communiste en Roumanie a signifié également la réglementation de la censure la plus absurde dans l'histoire de la littérature roumaine, la *censure politique totale,* de purification idéologique, qui semble avoir adopté l'ancien modèle de « l'Index des livres dangereux et interdits » de l'époque médiévale. Sur les conséquences tragiques de la censure, l'écrivain russe Aleckandr Solzhenitsyn parle dans son discours de réception du Prix Nobel pour la littérature, décerné en 1970: « Lorsque les écrivains sont condamnés à créer en silence, en secret, sans jamais entendre l'écho des mots écrits par eux-mêmes, il ne saurait être question d'une tragédie personnelle, mais du martyre d'un peuple entier ».

Les données fournies dans *La Pensée interdite. Écrits censurés* (2000), un livre-catalogue sur la mutilation de la littérature roumaine pendant la période de l'après-guerre qui mesure indirectement la force de résistance de la littérature roumaine dans sa confrontation brutale avec la censure communiste, montrent une énorme liste d'écrivains et d'œuvres littéraires exclus de la dynamique du phénomène littéraire depuis 1945 jusqu'à 1989. Le coordonateur de l'œuvre*, Paul Cavadia,* écrit, dans ce sens : « La censure totale du régime totalitaire communiste ne pourrait être comparée ni à l'Index catholique, ni aux mesures similaires aux autres régimes totalitaires qui visaient des segments limités de publications, hors du tirage. »

Même si, en mars 1977, le dictateur Nicolae Ceauşescu, dans une démocratie fictive, signe la dissolution de la Direction de Presse et des Impressions, nom euphémique de la censure, celle-ci continue à fonctionner sous diverses formes masquées.

La mise en place de la terreur intellectuelle a débuté en 1945 avec le premier catalogue des ténèbres évasivement appelé « Publications retirées de la circulation » et s'intensifie jusqu'à la fin des années 80 grâce aux «listes de sélection » dictatorialement établies par C.C.E.S. et B.C.S. Dans la brochure achevée en 1948, *Publications interdites jusqu'à 1948,* l'on mentionnait, dans l'esprit de l'implacable communisme:

Cette opération de désinfection du secteur du mot imprimé dans notre pays, même si elle a mené la création du présent volume assez impressionnant, est loin d'être achevé. En effet, comme l'on a eu l'occasion de montrer, l'étirage de la pénétration de l'idéologie fasciste réactionnaire était assez considérable et, au cours de cette vérification de fonctionnement a seulement sorti au grand jour.

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La mesure prioritaire a était l'élimination totale des bibliothèques publiques dits «clandestines» des écrivains qui ont choisi l'exil après la guerre ou dans les décennies à venir. L'on a ainsi retiré des dossiers, par des interventions régulières, *l'œuvre entier* (tel que mentionné dans les documents) des écrivains comme Vintilă Horia, Aron Cotruş, Ştefan Baciu, Alexandru Ciorănescu, Horia Stamatu, Paul Goma, Ion Caraion, Nicolae Balotă, Matei Călinescu, Petru Dumitriu, Dorin Tudoran, Petru Popescu, Dumitru Ţepeneag, Ion Omescu, Vintilă Ivănceanu, Ilie Constantin, Mihai Ursachi et ainsi de suite.

Mais la longue main de la censure s'étend aussi dans le passé, visant particulièrement la florissante période de l'entre-deux-guerres. La littérature roumaine est réduite en sanctionnant, au plan idéologique, des œuvres majeures tels que *Maitreyi, Poèmes avec des anges, Chira Chiralina, Les Chaussures de Mahmoud, A Medeleni, La Veille de la révolution, Sur la Rivière d'Arges, Thèses et Antithèses, La Transfiguration de la Roumanie*, l'œuvre de Eminescu, etc.

De la prose de Rebreanu l'on a « épuré » pas moins de sept titres, et de l'œuvre vaste de Sadoveanu - un adapté au régime, tout comme G. Calinescu – l'on a exclu une édition de l'entre-deux-guerres, mais aussi des écrits qui pourraient faire surgir des discussions sur le sujet des frontières (*Des Routes de Bessarabie, La Guerre des Balkans)*.

L'étrangeté des interdictions de lecture / distribution et le degré de terreur deviennent plus aigus lorsqu'il s'agit des œuvres classiques de la littérature roumaine. Selon tous les indices, l'on vise généralement les éditions considérées comme «rétrogrades», créées avant 1947: *Souvenirs d'enfance* et *Les Œuvres complètes* (édition 1944) de Ion Creanga, *Moments, croquis et souvenirs, Romans et récits* de I.L. Caragiale, *Souvenirs* et *Mes prisons* de Ioan Slavici.

C'est énorme (et absurde) la liste des titres interdits de Eminescu en éditions soignées par Ion Pillat, Perpessicius, D. Murăraşu etc. comme si la création de Eminescu pourrait être réduite à *Empereur et prolétaire*. L'on va plus loin dans la répression des éditions, vers le périmètre de la littérature roumaine ancienne jusqu'à *Ţiganiada* de I. Budai-Deleanu ou *Fragments historiques* de C. Negruzzi. Il suit: B.P. Hasdeu (*Razvan et Vidra*), Al. I. Odobescu (*Œuvres complètes*), G. Coşbuc (*Ballades et romances*), C. Hogaş (*Sur les Routes de montagne*), I. Al. Brătescu-Voineşti (*Dans le Monde de la justice*), etc.

Les écrivains révolutionnaires de 1948 ne sont pas épargnés non plus: Bălcescu, Alecsandri, Russo, Ghica. Plus près de nos jours, si l'indexation des volumes non-conformistes ou problématiques sous le signe de l'évasion (comme, *Attente* de D. Ţepeneag, *Un* de C. Abăluţă ou *Les Absents* de A. Buzura) se trouve naturellement dans la logique de la censure, c'est symptomatique l'« épuration » des écrits signés par des écrivains qui ont contribué effectivement à l'instauration du proletcultisme. Il s'agit des auteurs comme A. Baranga, D.Deşliu, P. Georgescu, A.Toma, D.Corbea, O.Cazimir, D.Botez, I.Peltz, V. Tulbure, N. Moraru, S.Iosifescu et ainsi de suite. C'est un acte (involontaire) de réparation, une réponse tardive contre le « réalisme socialiste » propagé dans les années '50.

Après 1989, la reconquête de la pleine liberté d'expression a déclenché naturellement l'enrichissement de la littérature roumaine (mais non des hommes de lettres!), déterminant, en même temps, des mutations évidentes dans la réception, par l'élargissement des lectures, contrôlée par différents leviers de la censure déguisée, sous le communisme. Le premier phénomène littéraire visible dans la zone littéraire, dans

une telle atmosphère détendue, est représenté par la réanimation des Mémoires et de la littérature autobiographique en général.

L'ampleur du phénomène s'explique, avant tout, par la reprise des sujets interdits par la censure en régime totalitaire: l'exil, l'emprisonnement, la résistance anticommuniste dans les montagnes, la vie des politiciens de l'entre-deux-guerres, le destin de la famille royale et, par extension, l'existence cachée dans le totalitarisme. L'on a publié, dans les années 90, avec une ferveur importante, ou tout simplement l'on a réédité les mémoires royales, les mémoires des personnalités politiques, diplomatiques et militaires de la période pré-communiste, des souvenirs de prison, des souvenirs de la Bessarabie et de la Bucovine du « goulag », des aveux de l'exil, des mémoires sur la résistance anticommuniste, des mémoires des grands journalistes. Tous ces aveux relatifs à la littérature de non-fiction, parus en avalanche, correspondent essentiellement aux horizons d'attente du lecteur contemporain saisi par la fièvre des lectures récupératrices.

Les journaux des écrivains représentent un segment spécial de Mémoires, étant une branche de la littérature fragmentaire au caractère autobiographique, déjà consolidée par les représentants de l'Ecole de Targoviste. Par la résurrection du journal intime – symptôme certain de la liberté de création - la littérature déplace l'accent sur le document existentiel, en s'appuyant désormais sur les données authentiques, en état brute. Je dirais que l'on assiste à l'abandon irrévocable des procédés rhétoriques de déguisement et de transfiguration de la réalité brute, en absence de la censure ou de l'autocensure.

De la multitude des journaux (des œuvres de tiroir, par définition) le journal intime se détache comme une forme de survie et de résistance morale face au communisme : *Le Journal d'un journaliste sans journal* ou le *Journal du bonheur*. Sous le signe de reprise, après l'abolition de la censure, la littérature entre, elle aussi, au sein de la diaspora et tous les écrivains classés autrefois au « Fon secret » seront « rapatriés », l'un après l'autre, dans la littérature roumaine.

Leurs ouvrages de référence sont (ré)intégrés dans le circuit des valeurs, obturé par la propagande communiste jusqu'en 1989. Dans ce plan d'un tableau synoptique complet de la réinstallation des valeurs littéraires, le cas de I. D. Sârbu devient emblématique : l'écrivain marginalisé par le défunt régime, qui demeurait en Craiova comme dans un exil, redécouvert après 1989 grâce à ses romans politiques *Adieu, l'Europe!* et *Le Loup et la cathédrale*. L'Abondance de la littérature après le communisme est en fin prise en charge par le renforcement d'une, disons, *superstructure* à sa mesure. Il s'agit de la publication, absolument nécessaire, des outils de travail du philologue (et pas seulement), les dictionnaires et les histoires littéraires. Le signal a été donné par le déverrouillage du gigantesque projet *Le Dictionnaire des écrivains roumains* coordonné par Mircea Zaciu et d'autres.

S'il y a un gain de l'ère post-révolutionnaire dans le domaine de la littérature (et de la paralittérature), c'est celui de la déception éditoriale au fond de la disparition réelle de la censure. Avant '89 les plans de quelques maisons d'édition nationalisées ont été strictement limités et contrôlés par le pouvoir politique: dans les premières décennies d'après-guerre, par la Direction de Presse, et ensuite, après la « dissolution », par le Conseil de la Culture et de l'Education Socialiste. Or, dans la Roumanie démocratique, tout écrivain (ou scribe) qui pense qu'il a quelque chose à transmettre à ses pairs (et pour la postérité) peut avoir accès à l'impression. Des maisons d'édition, il y en a partout, les sponsors de clientèle sont également présents (si l'on ne fait pas appel au «parrainage» familial), des subventions, il n'y en a plus. Le phénomène est

rafraîchissant, maintenant que l'on est entré dans l'ère des ordinateurs et de l'Internet. Car il dénote des compréhensions intellectuelles irrésistibles dans un moment où notre société est forcément orientée vers le pragmatisme. Même s'il pourrait être une sorte de bovarysme artistique de l'homme de l'Est de transition prolongée, dans les conditions d'une restriction fatale du cercle des lecteurs.

La censure économique actuelle, qui affecte bien sûr l'évolution de la littérature est, généralement, mise au crédit du retrait des « seniors » du front de la chronique littéraire. Ainsi, la peine de la séparation entre valeur et non-valeur dans les « explorations critiques » est tombée dans la charge de la génération quatre-vingt. Ils sont secondés, avec brio, par les jeunes chroniqueurs, réellement doués, audacieux et tempéramentaux, prêts à combler les postes vacants. Par conséquent, les défauts de la réception anémique de la chronique littéraire et du livre en général, doivent être cherchés ailleurs. Tout d'abord, je voudrai invoquer la difficulté de propagation de l'acte critique, dans les conditions d'une contrainte forcée des diffusions des revues culturelles où la chronique littéraire satisfait, par tradition, le rôle du premier violon. Ensuite, la distribution absolument aléatoire des revues, en note avec les mouvements aléatoires de l'ouvrage. Et il convient de noter qu'une propagation efficace des idées du livre ou de la revue d'aujourd'hui se fait à travers les écoles et, surtout, les Facultés des Lettres existant dans toutes les grandes villes.

Il semble qu'un nombre réduit de ceux qui peinent dans le domaine de l'enseignement supérieur se rendent compte de leur rôle de formateurs et de guides du goût esthétique. Puisque ce n'est pas le manque d'intérêt des jeunes pour la lecture - de passager, j'en suis sur - qui est inquiétant, mais l'attitude agressive et ignorante envers la littérature contemporaine qui prolifère dans les sphères politiques et dans d'autres sphères d'intellectuels (post) révolutionnaires.

Les facteurs de crise de la littérature non censurée visent plutôt le processus de la réception qui découle de la crise de la société roumaine avançant avec difficulté vers le capitalisme. Il est vrai que l'intérêt des lecteurs s'est diminué d'une manière significative dans le XXIème siècle, après la disparition de l'enthousiasme des récupérations et après la satiété de l'inclination vers la littérature de non-fiction (journaux intimes, mémoires, épistolaires). La lecture comme une forme de refuge et d'abolition des frustrations du totalitarisme est disparu dans le nouveau contexte socio-politique, en dissipant un segment massif de lecteurs. Et le pouvoir d'influencer le goût du public, a chuté considérablement par l'appauvrissement de la classe intellectuelle qui constitue, sans aucun doute, le noyau des lecteurs. Aujourd'hui, le lecteur ne ressent plus la censure, mais il contemple longuement les bons livres sur les rayons des bibliothèques, puisque le pouvoir d'achat a considérablement baissé, en même temps que la circulation.

Ana Blandiana propose (dans son essai sur la censure de « La Roumanie littéraire », n ° 2 / 2011.) une solution assez facile, par la bonne volonté du pouvoir actuel, pour l'amortissement de la censure économique: subventionner toutes les bibliothèques du pays pour des achats massifs de livres. Il est vrai que les salons du livre, avec un afflux important de (présumés) lecteurs – ainsi que *Bookarest* et *Gaudeamus* - nous donnent de l'espoir en ce qui est de la restauration de bonnes relations entre les écrivains / critiques et leurs lecteurs (et pas seulement des spécialistes).

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GENESIS IMAGERY (WORLD/WORD CREATION) IN MIHAI EMINESCU AND NICHITA STĂNESCU'S COSMOGONIC POEMS

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Abstract: However different the two poets, there are convergent spaces in which their visions meet, allowing for a comparative view. It is mainly the case of their cosmogonic poems and of how they both choose to model their spatial imagery. The cosmological representations mirror a whole philosophical perception, becoming at times rather abstract, to the point that Stănescu no longer refers to a world model, but to a spatial configuration of poetry itself. Beyond the easily recognizable cosmological models having at core the geometrical imagery of the Universe, one may notice that the need of a world's centre is nothing but the translation of the inner need of one's self which does not require outward fulfilments: all is done through and within the self. Genesis refers to the creation, but what is being created differentiates and, at the same time, complements the visions of Eminescu and Stănescu. Whereas Eminescu chose the creation of the world as a matter pre-existent to poetry (WORLD creation), Stănescu insists on questioning the words to their ultimate meaning, hence the higher dose of self-referentiality (WORD creation). Surprisingly, despite the difference in meaning attached to it, they both make use of the same poetic imagery.

Keywords: genesis, shape imagery, word- creation.

Myth, imagination and imagery of Genesis

According to Gilbert Durand, imaginary is essentially identified with the myth and it forms the first sub-layer of the mental life, being a world of coherent representations and cultural products. Its efficiency resides in the strong bond between structures and symbolic meanings (schemes, archetypes and symbols). Homo sapiens are, at the same time, *homo symbolicus*, giving their own interpretation to cultural and spiritual images.

According to Mircea Eliade, the veridical aspect of a myth is given by the fact that myths are histories referring to realities. Knowing the myth, we know the origin of things and thus we get to dominate and manipulate them according to our own will. (Eliade, 1978: 18) [1]. In the same study, Eliade considers the cosmogony a "sacred myth", whose reality is confirmed by the mere reality of our world. Knowing that any creation repeats the act of cosmogony, becoming sacred, we may hold true that the poetic creation is a divine work, the place of God being taken by the poet who re-creates the language and re-defines it in a personal manner. "From a point of view, one may say that all great poets recreate the world, because they try to see it as if Time and History didn't exist." [2] (Eliade: 1991, 137)

Myth passing into poetry is a complex act, involving an adjustment of the ideological material, a transfiguration of myth's data, which results in the creation of a

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2 Defining the myth, Eliade operates a distinction between real history and false history, the first referring to myths, and the second to legends and fairy-tales. Myth is, in his definition, a sacred history, relating an event that took place in the beginnings of time, showing the genesis of either the whole (world), or just parts of it.
[2] All the critical quotations are in our translation from the Romanian version.

poetic myth. Such is the case of Nichita Stănescu, for whom the world creation is essentially synonymous to poetry creation. The poet becomes an architect of worlds, taking demiurgic attributes, being the indivisible, almighty One, totally identified with his creation. The act of hemography[1], of writing in his own blood, becomes an imperative for Stănescu: "I'm but/ a speaking bloodstain"[2] (*Self-portrait*). Stănescu transposes himself in the linguistic sign, modifying its genetic structure. His whole poetry revolves around the powerful verb "to be"; therefore we can define a verbal configuration, of genesis-word, in opposition to Eminescu's nominal configuration, where the stress is placed on key-nouns related to genesis. The imagery of the two creators is a construct of representations nesting complex structures which we will try to analyse by breaking the myth into its constitutive elements.

Elements of the myth

Chaos currently defines the state preceding the cosmogony.[3] For Eminescu, it is a self-sufficient entity, "self-contained", characterized by Stănescu through immateriality: "cannot be seen". Self-sufficient, unlimited, undetermined are attributes deriving most likely from man's incapacity of defining something which does not fall under his senses. Still, the poet manages to transcend the limits, shaping the unshaped.

Water, universally present in all myths of Creation, "seems to occupy, as age and recurrence in cosmogonic representations, the supreme position" (Vlăduțescu: 1998, 81), corresponding to primordial principle's characteristics: lack of limits, indeterminacy, and cyclic continuity. For these reasons, water appears to Gaston Bachelard as being "the truly transitory element. It is the essential ontological metamorphosis between fire and earth. […] The daily death is the death of water. Water flows continuously, water falls continuously. […] the toil of water is endless." (Bachelard: 1999, 10). The critic emphasizes the fertile potential of this element "A drop of strong water is enough to create a world and to melt the night. […] Water is an embryo: it gives life unexhausted buoyancy."(*ibidem*, 13). Water's supremacy is given by its ambivalent nature: germinating power but, at the same time, a thanatic connotation, ending life by flooding. Water's hypostasis in eminescian poetry ranges from the primordial immensity, to the image of the sea, and to that of the ocean. For Nichita Stănescu water becomes a principle, taking the first place in the *Terrestrial morphology*: "Water is of a majority. / for this reason, / in the universal hunger, / It holds a distinguished, royal place/ called the universal thirst." (*Contemplating the world from the outside*).

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[1] "…the science I have created is so subtle, that sometimes is mistaken for the natural. It is called hemography, writing with your own self." (Stănescu, 1985: 20).

[2] The English versions of the poems are taken from the volumes cited under references, for the following poems: *The elegies, The Slit-man, Self portrait* (Nichita Stănescu), *Satire I, Lucifer* (Mihai Eminescu). The other poems quoted are in our translation.

[3] In some cosmogonic legends, chaos is no longer the primordial element. For instance, in *Enuma Eliş* world's creation is the result of combining sweet and salty waters, in *In fu jing* the sky, the earth, the thunder, the running waters, the mountain, the wind the fire and the still waters all participate in the act of creation, whereas in *Rig Veda* the seed of life is hidden in chaos and activated by heat. The creation process is spontaneously triggered by the action of opposite forces: Yin and Yang for Chinese, Love and Hatred in Hesiod's representation, God and Devil in Christian beliefs.

Unlike the other elements, the striking quality of *earth* is its immediate reality, its tangibility. However, the more solid the matter is, the more subtle and toiling the work of imagination. Surrounded by water, from where it is brought by the devil, earth has, consequently, "a secondary cosmogonic dignity to water, for it is contained in its depths as an inform matter. (Vlăduţescu: *op.cit*., 88). Mixed with water, earth becomes clay, representing the primordial matter. The telluric imaginary takes various aspects in the poetry of both Eminescu and Stănescu. As a cosmic entity, the earth is a scale reproduction of the sky, hence deriving a mystical geography having at its core the symbolic centre of the World, the Axis Mundi. Upon this image, the poets' cosmogonic visions are being modelled, and their creation is, in itself, a cosmogonic pattern, describing a circular movement from myth to logos and back to the myth.

Air is, amongst all, the most immaterial element, which endows it with the greatest poetic potential. Associated in the folklore with divine breath, this element becomes sacred, spiritualized, and its poetic image is an ascending one. The attribute of verticality attached to it (Bachelard: 1997, 14) is transposed by the two poets in the metaphor of flying. Especially with Stănescu we notice the construct of a flight dialectics. Even love appears in his poems projected in this aerial space, the couple of lovers being themselves immaterial and, somehow, spiritualized: "Of air I am, of air you are." (*Blue, harrowing spiral*); "As a night's dream you float" (*Poem*). Through this fantastic flight, mind enters the purest air, assimilated to the thought: "Men are strange birds/ their inwardly grown wings flap, / floating, soaring/ in a pure air which is the thought!" (*Eulogy to man*). Similarly, the Lucifer's flight has the connotation of verticality and it takes place in an ethereal space. The ascending psychology being well emphasized, all these poetic images are possible due to the immateriality of the element: "Within the infinite air dimensions fade and […] thus we reach that non-dimensional matter which gives us the impression of a total and intimate sublimation."(Bachelard, *op.cit*, 13).

Patterns and cosmologic representations

At the level of cosmologic imagery, functional in Eminescu's and Stănescu's lyricism, one notices the prominent exploitation of Plato's model, which is a convergence point between the two authors. The geometrical figuration of the Universe focuses upon the symbolism of the sphere and of the circle. Mirroring perfection, these shapes hold the monopoly in the topography of the Universe, mainly in the sequences referring to the sacred moment of Genesis. Nonetheless, analysis points out, especially with Nichita, the approach of Kant's model, marked by decentred worlds and historical crisis. With Eminescu, the presence of this model involves the apocalypse, the entering in a time of solstice. In Stănescu's vision, we are made witnesses to a post-Einstein approach of cosmogony, through the model of worlds' vertical expansion, as it appears in *The ninth elegy*: "Unflown wing, you are born/ from one egg to another bigger egg." The cosmologic representations mirror a whole philosophy, becoming at times rather abstract, to the point that Stănescu no longer refers to a world's model, but to a spatial configuration of poetry itself. The poet is in quest of a way to shape the unshaped, to put into words the "troubling don't-know-what", which he so metaphorically defines as "unspoken organ of words which sees not the colours, hears not the sounds, tastes not the flavours, smells not the odours. […] Behold! My words welcome you and lend you a body." (Stănescu, 1990: 16). Shifting the accent on logos, Stănescu creates a logo-genesis, so that the "body" of the poem becomes a scale reproduction of the Universe's "body".

A whole range of cosmologic configurations are interwoven in the lyrical texture. Eminescu admirably reunites, within only a few verses, Plato's centric model, with the world generating point at its core and the disintegrating model of Kant, forecasting an apocalypse ("the rebel planets freeze and headlong plunge about in space"). The contrast is even more flagrant in the poems of Stănescu, where the passage from a harmonic universe to a poetic image radially atomised in all possible directions is abrupt, without warning. In *Song (Farewell to an age)*, the harmony is counter pointedly opposed by a double negation "but it wasn't, it wasn't like that". Thus, the poet commiserates the state of things which should have been different: *"All should have been* spheres, */ but it wasn't, it wasn't like that. / All should have been* lines, */ but it wasn't, it wasn't like that. / you should have been a thin* circle, */ but you weren't, you weren't like that. / I should have been a thin* rhomb, */ but I wasn't, I wasn't like that."* Though at first sight the *line* induces the idea of monotony and lack of generative power, geometry defines the line as a succession of points, therefore a succession of centres generating worlds. The line curves, changes shape and forms a circle, yet another symbol of platonic perfection, together with the sphere. The only odd shape in these verses is the rhomb, denominating the poet. The image of the rhomb can be reduced to that of an isosceles triangle doubled in a mirror. Consequently, it is a dual sign, denoting both the beginning and the end, the rise and the fall, in a way that "Everything is the opposite of everything else", as Stănescu claims in *First elegy*.

The primordial need of finding a centre is synonym to the need of finding one's lost self, and this is why the poet chases his own heart. His impetus is so strong, that the self breaks into atoms, in a movement similar to disintegration: *"I am going to run in all directions at once/ I am going to run behind my heart/ like a war chariot/ pulled in all directions at once/ by a troop of fiery horses" (Eleventh elegy)*. The way to oneself demands a transposing of the macrocosmic into microcosmic, which could explain the vision of condensing the Universe in the image of a point, present in Eminescu's *Satire I*, and Stănescu's *First elegy*. Eminescu stands out due to the materiality of his poetic expression. Speaking about "the uncontained", despite a certain dose of ambiguity, one notices the reference to the naught, the primordial chaos, the non-being. In exchange, Stănescu's lyric discourse represents a pseudo definition, hence the impossibility of determining: "He begins in himself and finishes/ in himself". Who or what is "*He*"? Is it the naught, is it the point, is it the creator himself? Whatever the answer, *He* is rather a principle than an entity. It is the principle of perfection, as suggested in the verse: "In some ways he resembles/ a sphere". The fact that there is only a resemblance to perfection indicates a cleft, confirmed by the verbal regime, structured in two opposite, perfectly balanced series of affirmations and negations through which Stănescu defines his imaginary universe.

The symbolism of the sphere[1] is highly exploited in Stănescu's poetry: "the earth is a sphere, / the moon is a sphere, / the sun is a sphere, / the sublime stars are spheres." (*Scolding Euclid*). Even the "organism closes in itself in the perfect shape of a sphere." (Béguin: 1970, 93). In this context, refusing to evolve in a sphere can be translated in the need to stay in the uncreated, in the amorphous: "Around myself I coil/

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[1] The geometric shape bears the symbolism of a generative nucleus: "Restrained to three dimensions – sphere, to two dimensions – circle, this shape, being itself close to the fecund shape of the egg, allows the possibility to imagine the continuity and immanence from One to multiple, and the reversibility from multiple to One." (Wunenburger: 2009, 40-41).

denying access to the sphere." (*Mood*)

Similarly, Lucifer claims his origin in the primordial chaos, in a static eternity, previous to the birth of Universe: "Out of the chaos was I wrought, / In chaos would I be dispersed, / Out of the empty darkness brought, / For darkness do I thirst…". Having "nor time, nor place", Hyperion does not obey the chronology of history, nor the limits of space. Even the idea of death is abolished for him, as it would spoil the balance and lead to the loss of the centre and of unity with the Creator. The same self-sufficient spatial-temporality is present in Stănescu's creations. The recurrence of the reflexive pronoun, both in Eminescu's *First satire* and in Stănescu's *First elegy*, indicates the return to origins, to the inner self, which does not require outward fulfilments: all is done through an inside this self. It does not recognize the "existence of an outside dimension" (Braga: 1993, 162): "Everything is within. / The Universe itself only exists/ within itself." (*Aleph indexed by Aleph*)

As spatial infinite, this self acknowledges no limitation: "No aura heralds him, / no comet's tail follows him." (*First elegy*). Eluding the historical definition makes reference to the platonic cosmological model governed by equinoctial time, a time of myths and not of history: "It has not even a present, / even if it is difficult to imagine/ in what sense he does not have one." (idem). Stănescu's poetic language vacillates between absurd, paradox and at times a seeming nonsense, whereas *Satire* I manifests an amazing materiality of poetic language. Aiming to put into words the period of pre-Genesis, the poet communicates on two registers: affirmation and negation, trying to shape the immaterial. Then, a sudden movement marks the beginning of Genesis, the point being the masculine principle, to which the maternal instance is added, represented by chaos. From this moment on, the static eternity shifts into a cyclic one, in a continuous movement:

> Then something small in chaos stirred… the very first and primal cause. / And God the Father married space and placed upon confusion laws. / That moving something, small and light, less than a bubble of sea spray, / Established through the universe eternal and unquestioned sway…. (*Satire I*)

World versus Word Genesis

While Eminescu chose the making of the worlds as a matter pre-existent to poetry, Stănescu insists on questioning the words, searching for their intimate meaning. Words' obstinacy to reveal completely generates an ontological pain which seems to be the translation of Eminescu's yearning (the analogy *torment-torture*) into Stănescu's verses, which are far more self-referential. In Bachelard's terms, we may distinguish the presence of vocalised or verbalised images, inferring a creative mental dynamism mediated by language. Poet's hunger for words is fuelled by his strong belief in the power of the linguistic sign. *The word* is reinstated, not in its traditional meaning, but recomposed at yet another level: *the unword*: "eventually, things have in their core/ nothing but a word" (*Hunger for words*).

The word is the centre of Stănescu's vision, the axis of a whole universe. All is being built on words, we exist through words, and the Universe itself exists because of the words. Only they are eternal, the ultimate essence of all things. The concept of *unwords*, with which Stănescu operates, transcends the immediate reality of the linguistic sign, becoming the most appropriate means of relating with and connecting to nature. Only such a transfer of the self into the cosmic unity can provide the key to Universe's mystery: "He stretched to me a leaf like a fingered hand. / I stretched my hand like a leaf with teeth. / […]/ I could hear his thickening sap throbbing/ like blood. /

He could hear my calming blood rising like sap. / I crossed through him. / He crossed through me. / I remained a lonely tree. / He/ a lonely man." (*The unwords*)

When the transfer is complete, we witness the birth of o cosmic man and of a human cosmos. The logos have been purified and became poetry. From this perspective, the word has a privileged status: "If matter has time, *the word* has *eternity*, if matter is only simultaneous to a second, *the word is simultaneous with anything, at any time*. The shadow of my life is my words." (Stănescu: 1985, 82). Stănescu's words are alive, they are humane; they become the beating hearts of universal love: "I used to teach my words to love, / show them my heart/ not giving up until their syllables/ would start to beat. / […]/In the end, the words/ had to resemble me/ and the world." (*Ars poetica*)

The act of writing is a reiteration of the primal act, the initial matter that preceded the "creation of fingers and of things." (*The art of writing*). The cited poem relates the act of writing with mythical thinking, depicting the image of thought trapped in words, *the signified* caged in *the signifying*: "writing is a way of slowing down the thinking, / a primitive way to understand and to stop/ the movement of thoughts." It is from this perspective, of world transcribed into word, that one should tackle the cosmogonic nature of Nichita's poems. Explicitly present in the title of one poem, the notion of *cosmogony* is immediately given a definition that allows the comparison between world creation and poetic creation: *Cosmogony, or lullaby song*. However, the title is deceitful because it is not an incentive to sleep, but to wakefulness. The refrain is a negative imperative: "Don't fall asleep", and what seems to be metempsychosis turns out to be the image of a cyclic universe in which the individual soul is melted into the universal one.

Using the metaphor of sleep as a transcending gate, Eminescu distinguishes two levels of analysis: the dream, or the imaginary level, and the reality. Their correspondents are the sacred time of myth (with the metaphor of life as a dream), and the history in crisis, deprived of reason. The poet's option for the imaginary space of dream is obvious. According to Mircea Eliade, sleep is the equivalent of oblivion, therefore a synonym for "*blindness*". (Eliade: 1978, 110) In fact, this is precisely the force that Hyperion is drawn by: "Around him there was naught…And still, / Strange yearning there was yet, / A yearning that all space did fill, / As when the blind forget." (*Lucifer*). Oblivion is refused to Lucifer, because it would equal the loss of immortality, of the primal memory. These attributes differentiate the mortals from their creators, the only holders of the sacred. From this point of view, the poet represents an intermediary between the two instances, as he has access to the origins, but even he suffers the drama of amnesia. *The third elegy* of Stănescu ends with such an image of relapsing into the human state. The transcendent experience does not remain in the memory of the man, despite his efforts, simply because the phenomenal world does not address the intellect, but the spirit: "I stretched to remind myself/ of a world I had understood in a flash/ […]/ But I could remember nothing."

The Genesis and the Apocalypse prove to be of the same substance, originating and reuniting by closing the circle in the image of the point. The continuous, cyclical birth governs this cosmic space where "all are born from all/ uninterruptedly, all are born from all." (*Contemplating the world from the outside*) As for the temporal coordinate of this continuous birth and existence, Stănescu has the original theory that men produce time for the Universe, adding a new dimension to it. Living within the margins of time, men unveil their perishable nature: "We, the inhabitants of this second/ are but a night's thin dream". On the opposite, the superior being is endowed with eternal life: "nor time, nor place shall know, / Unfettered and unending." (*Lucifer*).The

hypostasis of the creator who gives life and death is taken in Stănescu's creations not by a person, but by a concept, if thus we can define *the song*. Born from words and tears, *the song* becomes a central concept, the demiurge: "He is sometimes called the soul/ but it would be still more accurate to call him, / the song." (*Contemplating the world from the outside*)

The ambiguity and the uncertainty persists in the passages recreating the Genesis from *Satire I*. The junction between philosophy and poetic logics allow the harmonic blending of the opposites. Thus, the issues of being and being-not situate us in the range of the uncreated, prior to the being. Knowledge and logos are absent, all is refused to reason, even if we do not know what this *all* encompasses: "Into the time are things begun, when being and not being still/ Did not exist to plague man's mind, and there was neither life nor will, / When there was nothing that was hid, yet all things darkly hidden were". Looking for answers, the scholar from *Satire I* utters questions in an attempt to run over the possible Genesis scenarios: "Was there a heavenly abyss? Or yet unfathomable sea?" The abyss is a fragmented, discontinuous space, suggesting the image of a world submitted to disintegration. The other uttered possibility reveals quite the opposite, as the sea is a continuum. The scholar's questions remain unanswered and the same uncertainty envelops the perspective of the Apocalypse. The final eternity is nothing but eternal death, the not-being now having thanatic significance: "All falls into not being's night and an unbroken silence reigns/ As once again the universe its primal peace and void regains…"

On the other hand, the ending of Stănescu's world is a continuous lapse into one's own self, in a concentric pattern. The process is so fast that it can't even be observed from the outside. At the same time, birth is also perpetual: "All lapsed in itself with equal speed/ and at the same time, so nobody/ noticed anything/ […]/ All burst out of itself, with equal speed/ and at the same time, so nobody/ noticed anything." (*The Heart*). The concentric pattern becomes obvious in *The ninth elegy*, with the image of the Self contained in a bigger entity: "enclosed in a bigger egg/ hatched by a bigger idea." The poet is aware that "It is only from sleep/ that everybody can wake up/ from the cock of life nobody, / ever." There is a constant game of contrasts in Stănescu's poems, harmonized by complementarity: "The earth of 'to be'/ takes the air from the earth/ of 'to be not'/ […]/Everything is stuck to everything." (*The Slit-man*), or "They say No only those/ who know the Yes; / but he, who knows everything, / has many Yesses and Noes on torn scraps of paper." (*First elegy*).

Conclusion

Tackling with the issue of Genesis, Eminescu surprises with the rich imagery of the Creation myth's elements, while Nichita Stănescu produces a mutation within the logos, invested with magic attributes. "*No*" and "*Yes*", "*To be*" and "*To be not*" become the fundamental coordinates of his creations, bearing an extraordinary semantic power.

The mutations that Eminescu operates within the Romanian poetry are thoroughly discussed in Ioana Em. Petrescu's study – *Eminescu and the mutations of Romanian poetry*. The critic points out the similitudes of vision between Mihai Eminescu and the modern poets, which denotes the visionary and avant-garde spirit of the romantic poet. Subscribing her opinion, we might add that the neo-modernist poet Nichita Stănescu is not that estranged from the romantic philosophy. On the contrary, he proves tributary to this vision, and to Eminescu especially, an attitude expressed in many of his confessions and interviews.

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GEO BOGZA, A POET OF REVOLT

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Abstract: The originality and the novelty of his poetry were in accordance with the influences of the European context, the expressionist and surrealist elements revealed his passionate attitude towards his love for life, his euphoria, rebellion and need to say shocking things by their names, to sing happiness and to directly express his outrage.
Keywords: Geo Bogza, trivial language, Offensive Poem.

Geo Bogza, the poet called by Mircea Martin "an arsonist of consciousness, a visionary of language and literary conventions" (Martin, *România Literară:* 42/1986:4) remained "deep down his soul a man who appreciated continuity far more than rupture, and negation was just a phase of integration" *(Ibidem*: 4).

The debut with the volume of poems – Sex Diary (1929, Integral Collection) - is a menacing one, Geo Bogza preferring rough truths among which "the bourgeois morality, the bourgeois hypocrisy, but not the basic profound morality".(Ibidem: 4) Geo Bogza's rebellion involved sincerity lived up to exasperation, and a total fusion between the writing and the act of living.

Because of the trivial language he used in the poems in "Sex Diary", on November 28th, 1932, he was put on trial for indecent behaviour. The trial, in which the young poet was assoiled, was judged in an evacuated room lest the language of the poems should have a negative impact on readers.

The volumes that followed – Offensive Poem - (1933, Publishing House „Unu") - keep the same menacing spirit. Adept of the dramatic language, the young avant-garde poet "has approached new themes, unsuspected in Romanian literature till then, he wrote a scandal literature, adopting instruments of rupture to make his adhesions and loves more precious." (*Ibidem*: 4)

His poems were generated by tensions, sometimes unbearable, full of youthful nihilism. Bogza spoke about love, about death and despair in his own style.

The incisive poetry was his concern throughout the period of writing the poems from " Sex Diary" and "Offensive Poem". Written in the first person, "Sex Diary" is designed in a sharp and convulsive way. The central idea of "Offensive Poem" revealed "the confidence in their own generation, questioned the existence of a necessary life and the devotion of our ancestors, the conscience of unimaginable forms, and the understanding of echoes with anticipated retrospective repercussions over the contemporary soul, the gratitude shown to the words, the option for the miracle of blather and for the pencil as sharp as a sword." (Petrov, *România Literară*, 45/1986:5)

In poems of this period, the poet blended many elements of avant-garde manifestos, the confrontation with the false morality, challenging views and the broad vision of the cosmos. Many of his symbols "considered to be obscene, the images and the lyrical stories were part of the hymn dedicated to humanity and life."(Ignatovich, *România Literară,* 45/1986:.5)

The originality and the novelty of his poetry were in accordance with the influences of the European context, the expressionist and surrealist elements revealed

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his passionate attitude towards his love for life, his euphoria, rebellion and need to say shocking things by their names, to sing happiness and to directly express his outrage. His lyrical universe derived from a harsh obscene and trivial language, and "from turning poetry into epic and endowing non-literary texts." (Zamfir, *România Literară,* no. 16/1984:12)

In the lyrics of that period, we can find the poet's obsessions, the sexual ones, the woman being just a piece of meat that gives pleasure (Sex Diary, Offensive Poem), obsessions with oil, which was the "divine essence" generating death and life (Oil Poem), as well as the cosmic obsession with death and war.

The grandiloquent nature of these components is supported by "the repetitive style of the verbs, the phonemes, the phrases and by the structures that provide a musical background producing a reliable oratorical effect." (Steinhardt 1982: 11)

Whereas the volume of poems "Sex Diary" was meant to be "a monograph of the pure erotic instinct, "Offensive Poem" was conceived as a chronic of the ravages of sexuality, of the primary uncontrollable instinct, which ignores the rules and conventions, and affronts the obedient society revealing its obscene nakedness. " (Paul Cernat: 2010: 36).

His youth poems, grouped into the following volumes "Sex Diary" (1929), "Offensive Poem"1933), "Ioana Maria" (1937), "Song of Rebellion, Love and Death" (1945), celebrated life, and a taste for violence, conflicts and moments lived at maximum intensity. In the poems of the second stage of life grouped into volume "Orion" (1978), moral elements, justice, compassion and sometimes irony prevailed.

The whole poem "Ioana Maria" (1937) is a conversation, a dialogue with the beloved woman, an alleged girlfriend, likened to a ship. The destiny of two lovers floats drifting like a boat in the ocean scope. Ioana Maria is an ode, a hymn of erotic excitement.

In "Song of Rebellion, Love and Death" (1945), the central character, the pale virgin was related to disasters, suicide, love, sadness, nothingness : "pale virgin relative of all the disasters of love". The virgin is now reflected both in the terrestrial microcosm, with nostalgic legs, with teenage love, and also in the universal macrocosm as an unknown star, as a comet which brings the end of the world. During nights of exasperation, thousands of thoughts terrified the poet, turning the beloved woman into the most disturbing figure in the universe: "pale virgin relative to dreams, to dismay / to violent disappointment / to nostalgia, to revolt, to suicide" (Song of Rebellion , Love and Death III).

In the cycle of poems dedicated to the oil fields ("Oil Poem", "Nicolae Ilie", "Sick Oil Landscape ", "Mysterious Murder in Bustenari Village"), Geo Bogza is concerned with the relationship between man and oil. The poems dedicated to oil arose from the terrible experience he had in 1928, when he held up the body of a young driller who had the misfortune to fall prey to fire. "The night of horror that I had lived trying to save the young man who was squirming in the grass, with two rings of fire around his ankles, brought me to writing poems, also in the avant-garde tone, but different from those hitherto ". (Bogza, *România Literară,* 25/1978: 7).

"Oil Poem" was written on a tragic and painful background. While deep down the earth, oil was boiling , at the surface, earth was boiling of murders, thefts, abomination: "I do not love oil when it becomes pure essence in a tube / But I love it as it springs out of the earth, dirty." (Oil Poem).

The volume "Orion" (1978),which is representative of the third stage of creation, is full of moral and political significance. Reaching adulthood, "the former

avant-garde poet displayed a solemn ceremonial lyricism, with a dim glance at the sky, watching the constellations shine, after he had looked at the earth or its underground from which darted dirty, but fertile oil fields ".(Cernat: Bucharest: 36)

The poem "Walt Whitman" (1955) can be considered an autobiographical poem, a story, a confession of the young poet. In this poem, Bogza finds himself and describes himself in proclamatory words and sometimes declamatory. His impressive and grandiose style is given by simple words of high rank meaning. Influenced by Walt Whitman, Bogza's poetry deals with issues such as: the birth of life on earth, the appearance of humanity, the strong connection with nature and matter, freedom of peoples, transforming the entire universe, man versus his modern issues.

Geo Bogza's poetry offers inexhaustible interpretative suggestions by nonconformity and triviality of lyrics, by meditations on life and death, by originality and authenticity of style. By the "model" meaning given to the word, Geo Bogza is among modern poets, contemporary with the great figures of the twentieth century. Nicholas Steindhardt identified a series of significant effects of Bogza Geo's poetry: the solemnity of lyrics (the constant effects of cutting the phrase, metaphors and outrageous imagery, proclamatory rhetoric effects, effects of blatant rebellion, effects of enhanced report, fantastic effects including real effects, effects of modern exuberance, effects of cosmopolitanism and geographical references, surreal effects, banal and commonplace effects, contrast effects, apocalypse effects, diverse effects, shocking effects, apostrophizing effects, effects of alternation between Solemn – Common - Daily, the contrast between serious and petty etc.

Doru Scarlatescu finds a special relation between Bogza Geo's subjectivity and "reality" and "literature". Bogza turned the poem against "literature" during the menacing period by appealing to "that pervasive force of the nude fact, without sentimentality and stylistic adornment", unlike the literary pages written in adulthood exposing obsessions and nightmares. The poems of the youth, which described a nude, hallucinatory reality, determined Dumitru Micu to name them true "copies of nature".

Bogza's work can be studied only from avant-garde experience. With a large opening to the world and considering human existence in the universe as an extraordinary state given by man's ability to think, Geo Bogza prevails in literature through determined civic attitude and meditative background of his poetry.

In the first stage of creation, Geo Bogza wrote in exasperation, wrote because he felt he had a duty to the world in which he lived. At first, "I wrote in exasperation - Geo Bogza confessed- and today I am writing for completely other reasons, larger than any other that have ever woken my consciousness. I write because now more than ever, I think I have something to say. I write to try to correct errors. " (*Ibidem*: 7)

In the second phase of creation, the ostentatious stage, Bogza's poetry identified itself with the landscape of burning probes, revealing the perfect harmonization of burning oil eruption with the infernal of life.

Joan Holban's observation about the similarity between Bogza's poetry and oil extraction activity is entirely relevant: the "terrible beauty of a probe in eruption, the object that penetrates the rock to reveal its hidden sap was the extent of the other beauty of the penetration poetry that drilled "the usual" to reveal the alive, the incandescent " (Holban *România Literară*:3/1989 (XXII):5)

Earth that is burning, trees rustling, the cracking flames, the industrial world are the essence of the poetic message. The drillers, the burning landscape, the boiling landscape provides a permanent state of crisis on the "structural center of the world"

(*Ibidem*: 5) The aspects generated by fire relate the oil landscape to pre-Christian and biblical hells.

Taking exasperation and revolt as a starting point in his first two stages of lyrical creation, Geo Bogza creates his own terrestrial hell, through a harsh aggressive language. During the maturity stage, the poet moved to a new experience, that of examining human performance with the instruments of justice.

As a revolt against literary clichés, Bogza's poetry has evolved into a vigilante lyricism. In poems of the third stage of creation, he has a special appeal to the parable and allegoric allusions.

Geo Bogza's contribution to the renewal of the lyrical discourse, regarding both direct poetry and allegorical and parabolic poetry was an essential one. The originality of the lyrical universe and his vocation of a "founder" are correlative aspects of the Geo Bogza's poetic work.

Bogza's vehemence regarding a non-literature poetic discourse, based on sincerity and on the conviction that literature means "life" was substituted, in many reports, with a tendency to turn reality to literature, in a lyrical manner.

Under all "facets", Bogza's work is both related to the revolting reality and to imagination, to tormenting adventures of soul, to unleashed passions and mythological solemnity. Between two fires, "the world outside" and "the inside world" ("the table on which we write is a bramble"), the poet does not ignore the great (basic) truths of existence. He also does not allow to compromise idyllically the essential themes of literature.

In Geo Bogza's poetry, we meet three levels of sincerity: a violent and immediate sincerity in Sex Diary, Offensive Poem, Oil Poem, Song of Rebellion, Love and Death; a melancholic sincerity in Ioana Maria, and a meditative sincerity in the poems of the third stage. Before it gets any poetic value, the poet's revolt is a manifesto, being the expression of a polemical response to social and aesthetic contempt.

Geo Bogza "did not deny the tradition of Romanian literature, he denied only its idyllic side, he always praised Eminescu and all the other major Romanian literary figures. He did not approach any grammatical theory, not even for a second, he did not violate the language to obtain stylistic effects, he did not cultivate novelty itself, or other models. (Martin, România Literară.42/1986:18)

Bogza's work distinguishes itself through modeling effects that endow the words, by updating romantic revolutionary impulses, yet remaining within modernism in full synchronization with the literary movements of the middle of the twentieth century.

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LE DISCOURS IMAGINAIRE DE FĂNUŞ NEAGU

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Abstract: *We propose here to show that imagined speech of Fănuş Neagu is largely oriented toward the reader. Imaginary speech does not integrate text as a product of the narrator's voice, because it is common for the narrator to tell us "something", even to teach "something", but as the speech of the fictional interlocutors who speak sometimes to us, to teach us "something". Fănuş Neagu proves to be an egocentric yet generous author willing to communicate and see the reader as pure second recipient of dialogues between characters.*
Keywords: *imaginary, speech, Fănuș Neagu.*

Nous nous proposons ici de montrer que le discours imaginaire de Fănuş Neagu est orienté dans une large mesure vers le lecteur. Nous comprenons par *discours imaginaire* des actes de langage en tant que pure fiction, réalité commune sur le terrain de la littérature. Dans le plan de communication linguistique ordinaire, on pourrait opposer ce syntagme à celui de *discours réel*. Ce discours imaginaire ne veut pas intégrer le texte comme un produit de la voix du narrateur, car il est fréquent pour tout narrateur de nous dire «quelque chose», même d'enseigner «quelque chose», mais la parole des interlocuteurs fictifs, qui, chez Fănuş Neagu, ils parlent parfois pour nous, pour nous apprendre «quelque chose».

Tout monde fictif est, dans une certaine mesure, en fonction de l'expérience personnelle de celui qui veut l'imaginer. L'esprit humain ne peut concevoir quelque chose de totalement inconnu ou tacite. C'est surtout le cas d'un univers imaginaire construit et véhiculé par des moyens linguistiques, parce que sa réception et sa compréhension impliquent non seulement l'appel à l'expérience commune mais des contraintes de la langue dans laquelle on communique. Selon ces contraintes à caractère objectif que tout écrivain assume, il nous semble improbable que Fănuş Neagu pourrait écrire sur un endroit de nord-ouest ou que ses héros parlent un dialecte Maramureş. Dans les nouvelles de Fănuş Neagu le discours des caractères est conçu comme «réaliste», mais la façon dont ses héros parlent parfois est remarquable en ce qui concerne l'imaginaire linguistique. Parfois, ses personnages parlent comme si d'un autre monde, un monde irréel, spectaculaire, dans lequel le narrateur, à travers leur voix nous appelle et nous guide.

Une analyse de plan imaginaire vise à capturer et analyser les schémas structurants, par un inventaire de tout ce qui constitue le texte de niveau sonore, graphique, morphologique syntaxique, rhétorique. Ces régimes ne sont pas illimités. Muguraş Constantinescu, dans la préface de sa traduction de Jean Burgos (*Imaginar şi creaţie*, Bucureşti, Editura Univers, 2003), énumère pour leur apparition fréquente, les schémas de multiplication, la division, la miniaturisation, expansion, l'extension, la croissance, augmentation, épaississement, la domination, la fusion d'atténuation de répétition de serrage, fermeture relation d'imbrication, progressive, relation, alternance, la germination, la maturation, la fructification, etc. Ces schémas contribuent à l'orientation, la vectorisation d'un texte, parce qu'il n'y a pas de signification définitive du texte, mais son orientation vers les sens. L'imagination n'est pas quelque chose de stable, comme un magasin, un entrepôt ou une somme d'images, mais aussi une

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rencontre, un carrefour. Dans les écrits de Neagu se rencontrent involontairement les endroits qui marchait, où il a haussé, par l'esprit ou par l'âme, de différentes époques dans lesquelles ils vivaient, la vanité de celui qui était bien connus aux stades de même qu'au théâtre, la fatigue et l'effort de la confirmation parmi des grands écrivains et de relaxation inspiré; sa douce «pays imaginaire» et parfois la réalité insipide. Il s'agit de rencontrer des impulsions intérieures du créateur et les pressions environnementales externes. En plus, la rencontre de l'imaginaire du créateur et celui du récepteur qui vient au texte arme de ses impulsions et pressions. Le pays de Bărăgan des les écrits de Fănuș Neagu n'appartiens pas au lecteur, pas même au Fănuș Neagu, peut-être les héros qui en parlent ont une existence «objective» dans le royaume imaginaire. L'idée d'intersection, de réunion rappelle que l'imaginaire n'est pas analysable comme une structure d'images, mais comme une structuration de leur dynamique et de l'évolution, jamais terminée, toujours renouvelée, rafraîchie par la lecture rituelle, le travail de réception, qui chez Neagu errent dans les vastes forêts narratives, parfois flamboyant, avec des symétries romantiques et parfois un ravin de malformations baroques.

Formé ou non à l'École de la Littérature, corrompu ou non par tentation de des avantages du régime, cela ne revêt aucune importance particulière pour la valeur de son travail. Fănuș Neagu est un écrivain de talent, de succès à l'époque et ses écrits n'ont pas épuisé leurs significations. On peut essayer plusieurs encore plusieurs touches dans les textes de Fănuș Neagu, comme le dit Nicolae Manolescu sur le roman *Îngerul a strigat* (*apud* Crăciun, Cristiana (ed.), *Fănuș Neagu 70*, cuvânt înainte de Eugen Simion, argument şi convorbiri de Viorel Crăciun, Bucureşti, Editura Semne, 2002 : 8). La fixation de la perspective analytique fondée sur la notion de imaginaire linguistique, devint lui-même un acte efficace et légitime, extrait la création et son produit du marais des débats sur l'autonomie esthétique ou littérature engagée, sur l'homme alors qu'on imaginait ou l'homme nouveau alors que voulait l'idéologie.

Paradoxalement en apparence, les canons du réalisme socialiste ont préparé un débouché naturel de leur emprise. D'une certaine manière ou d'une autre, les romanciers ont toujours ressenti le besoin de s'écarter de l'homme de la «nouvelle littérature», composé d'une simple réaction instinctive, facilement à imaginer, percevoir, en pensant aux avantages sur le plan de la fonction moralisatrice et sociale littérature.

Selon Eugene Negrici, «la gloire d'écrivains comme Eugen Barbu, Marin Preda, Fănuș Neagu, Titus Popovici a augmenté aussi par le sentiment des lecteurs qu'ils assistent à travers eux à la première hérésie anti-idéologique.» (*Iluziile literaturii române*, Editura Cartea Românească, Bucureşti, 2008 : 145). Juste la schématisation, la simplification, la prolétarisation sous l'influence de l'idéologie qu'ils pouvaient produire de telles réactions. Le monde créé par le langage de Fănuș Neagu évolue en ce «mode de réponse» comme appelé Eugen Negrici cette tendance (*ibidem*), la recette du succès, assumé ou non, en fonction des interdictions du régime.

Comme d'autres écrivains, après 1960, Fănuș Neagu parvient à échapper à la «simplicité imbécile du réalisme socialiste» (dans son ensemble qualifie zone (*ibidem* : 146) et va à écrire une prose des «cas» avec des personnages forts qui agissent d'une manière bizarre et imprévisible. Il était temps de la littérature des décoratives bizarres qui ont confirmé la diversité spectaculaire de la vie (impensable dans le réalisme socialiste). C'est le terrain fertile de la prose de Fănuș Neagu, qui développe un mécanisme de «distorsion» des images, une explosion d'images qui ne sera pas limitée à offrir la perception du contact avec le monde réel, ou sa mémoire. L'image créée est elle-même l'expérience. Il semble que par écrit Fănuș Neagu peut vivre, chanter, boire, se mettre en colère, insulte avec ses personnages. Abandonnant en l'écriture, autant que

possible, le côté de sa personnalité et le côté humain, en général, tributaire aux représentations sociales agrées ou induites, appartenant à l'idéologie de l'époque, et se penchant avidement vers la composante subjective, générant des univers imaginaires non clos, Fănuş Neagu crée mot après mot, une saga où les attributs connus du monde sont tous re-traduits, de l'essence devenue détail inutile jusqu'à l'exagération de quelque chose fortement faible.

Une forme des préoccupations de Fănuş Neagu pour éclairer le monde créé et caché derrière les mots est l'élément relevant, habituellement ethnologique ou anthropologique, qu'il communique au lecteur. Il est intéressant que la façon c'est le dialogue des personnages dont le lecteur est un outsider, mais qui devient partiellement le bénéficiaire de l'acte de communication, au sens strict, évidemment, parce qu'en fait, le lecteur est le seul récepteur réel[1].

La dernière partie de la déclaration, *nu risipiţi fulgii, că vă trebuie să umpleţi perne*, est adressé au lecteur, certainement pas au niveau superficiel, mais en structure profonde, l'auteur a pensé nécessaire enseigner ce détail. Du point de vue du monde l'imaginaire, qui cour à travers nos yeux (même fragmentaire), injonction concernant les plumes n'a pas aucun sens. Elle savait quoi faire. Ce n'était pas la première fois. Les arguments peuvent également être trouvés, par extrapolation de la situation ou du type de relation entre les deux parties dans d'autres actions.

On peut trouver facilement d'autres exemples de la communication secrète avec le lecteur (qui n'est en aucune façon dupe, mais assume le rôle de complice dans cette affaire)[2].

Quand Fănuş Neagu ne régit au narrateur de raconter quelque chose, il place dans le discours de ses caractères un contenu qui semble superflu (par exemple, malgré tous les soins – supposée – de Luş, son père n'a pas besoin de connaître toute l'histoire d'os[3] pour identifier l'objet de vols. Fănuş Neagu estime toutefois que le lecteur «doit» connaître cette information. De même, Turcoaia semble *nous* parler de cette superstition

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[1] "Căpălău luă pasărea, o întinse pe prag şi repezi toporişca cu sete. Sângele ţâşni stropind pervazul uşii şi peretele.
- Cheam-o pe Vica să răzuie sângele, zise omul, şi vedeţi, *nu risipiţi fulgii, că vă trebuie să umpleţi perne*." (*Ningea în Bărăgan*)

[2] " - Tată, strigă el cu glasul gâtuit de milă, hai, vino şi mă bate tu!
- Vorbeşti prăpăstii, îi răspunse Vasile Popescu, ce-am eu cu tine?!
- Ai, că te-am minţit. Ştii, *oasele-alea de cal, pe care voia Turcoaia să le ardă ca să-şi fiarbă cafeaua în cenuşă de oase, le-am vândut eu pe cinci lei lui Titi Torofleacă, să-şi facă patine din ele*.
- Stai cuminte, că chiar mănânci chelfăneală!
Turcoaia clătina capul supărată.
- Ai scăpat, păcătosule! Treci sub geam şi scutură-te de pureci!
- Pureci?! se miră Luş. De unde pot să am?!
- Maică, făcu Turcoaia, împingându-l la perete, tu nu eşti cruce-ntreagă, zău! *Azi e-ntâi martie, zevzecule, şi ca să nu te mănânce purecii la vară trebuie să stai sub geam şi să strigi de trei ori martie-n casă, purecii afară!*
- Soru-mea Ilinca a strigat? Dac-a strigat ea, strig şi eu. Cheam-o aici să spună!
- Mă, zise Turcoaia, agitând ciurul de nuci, le vezi? Toate astea ţi le sparg în cap dacă nu strigi.
Ca să scape, Luş se propti bine pe picioare şi strigă de trei ori:
- Martie-n casă, purecii afară!
- Aşa, se domoli Turcoaia, *ascultă de ăi bătrâni, că n-au vânturat pământul de pomană!*" (*Tutunul*)

[3] "Ştii, *oasele-alea de cal, pe care voia Turcoaia să le ardă ca să-şi fiarbă cafeaua în cenuşă de oase, le-am vândut eu pe cinci lei lui Titi Torofleacă, să-şi facă patine din ele.*"

avec des «puces de Mars», parce que nous savons que Luş est déjà élevé et ne pourrait absolument pas ignorer la superstition de cette tante qui vivait dans la même maison. Ce schéma est évident à la fin de dialogue où Turcoaia semble nous parler en mots et dans la croyance de Fănuş Neagu, qui veut ne montrer «la voie vers l'archétype» (Cornel Ungureanu, *Proza românească azi*, Bucureşti, Editura Cartea Românească, 1985 : 76), route ouverte par la pratique d'une habitude ancestrale dont le sens a été perdu[1].

Dans une autre histoire, un enfant, Banică, rêve, raconte et crée des images superbes pour œil et la mémoire émotionnelle, mais apparemment pas parler de ram, mais nous adresser de nouveau et ne ressemblant plus à un enfant[2].

Chez Fănuş Neagu l'abondance de métaphores n'est pas si fastidieuse que la préoccupation de les investir avec une fonction explicative à un niveau qui n'est pas avantageux pour écrivain. Le processus va proliférer dans le recueil de nouvelles *Pierdut în Balcania* (1982), où métaphores inondent les pages, portant avec eux les conséquences des catastrophes naturelles et «artificielles». Le style artistique atteint un sommet de virtuosité ; le fabuleux sape chaque fois le réel en projetant un monde où la chose la plus importante est la parole qui l'a créé.

Fănuş Neagu nous présente, parfois très redondante, parfois par une seule métaphore brillante, les facettes de son monde imaginaire, en fait un univers de discours, accessible à nous tous par la parole. Cette obstination sous-jacente de son écriture, qui acquis parfois des accents «pédagogiques», peut être vue aussi dans le discours des personnages qu'il demande de parler: parfois ils parlent leur, en pensant «à haute voix», comme pour nous montrer, nous enseigner ce qui est et comment le monde dans lequel ils ont été forcés de vivre. Ils semblent instances secondes de celui qui nous amène vers l'avant, grâce à la puissance des mots roumains, que en croit fermement, le monde tel quel le sent.

Fănuş Neagu montré de cette façon aussi en tant qu'auteur égocentrique et généreux à la fois, obstinée de communiquer pleinement, de transmettre verbalement son monde internalisé ou imaginé, par tous les moyens, y compris par la mise du lecteur dans la posture de deuxième récipiendaire de dialogues entre les personnages.

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[1] *"ascultă de ăi bătrâni, că n-au vânturat pământul de pomană!"*

[2] "Berbecul se opri, proptindu-se zdravăn pe picioare. Băiatul râse strâmb.

- Apucă-l de coarne, îl îndemnă fata. El crede că ai venit să-i furi mieii.

- Nu-i fur, berbecule, zise băiatul. Numai motanul nostru fură. Duminică, bunica Paraschiva, a tăiat o găină şi a pus deoparte, pentru mine, rânza şi ficatul, dar până să vin eu, motanul le-a înhăţat. Şi nu l-am bătut. *L-am încălţat în coji de nucă*, atât. Tu, urmă el din ce în ce mai îndrăzneţ, îmi eşti drag, să ştii. Dacă vrei, îţi dăruiesc clopoţelul de la sania mea. *E galben şi are limba subţire, cu o bobiţă de plumb în vârf*. Mâine ţi-l aduc. Sau, poate, vii tu la noi şi-l iei. *În malul de sub casa noastră curge un izvor cu apă rece. Acolo, află tu, o să prind eu odată o ochişoară pe care să mi-o prăjească bunica Paraschiva.*" (*Descoperind râul*)

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LUCIAN BLAGA
OU L`ENRICHISSEMENT DE LA RÉVÉLATION
À TRAVERS LA MÉTAPHORE

Violeta ONEAȚĂ-BERCARU[*]

Abstract: The poetical universe of a writer as Lucian Blaga, is oriented on the extension of vitality in connection with a cosmic feeling, as well as with the metaphysical illuminances. The perception, through a metaphysical vibration of his soul, of the sensible and the steadfast essences of the microcosme on one hand, of the Great Universe on the other, - a search targeted to accomplish a fusion with that mysterious universe – represents an important guideline of his poetry.A poetry of a high metaphorical transfiguration. Separated from the celestial infinite, banished and fixed on a terrestrial ground, the modern man feels alone and unhappy much more than the man of the early times. The poet feels a need to rectify this universe of unhappiness, building some imaginary links as, for example, an intensive propensity to live in the middle of a savage nature, or into the deepness of the mystery, capable to increase the beauty of the world. All these links unify in the position of semantic actants, capables to accomplish a simultaneity and a convergence as linguistic principles of the modern poem, through a structuralisation of the message around the metaphor.

Keywords: metaphysical links, semantic actants.

Ľoeuvre poétique est un espace esthétique dont le noyau est représenté, maintes fois, par la métaphore, noyau d'où réverbère l'imaginaire. Le langage métaphorique est un langage imagé et imaginé ayant, de la sorte, un sens manifeste et, également, un sens latent. La métaphore comme stratégie langagière, comme fiction qui a la capacité de re-écrire la réalité, dispose d'une flexibilité sémantique qui rend possible une combinaison inattendue du point de vue logique, mais expressive du point de vue littéraire. Elle se trouve en rapport direct avec une cohérence syntaxique, qui reste d'ailleurs obligatoire et constante, alors que la liberté combinatoire de la cohérence sémantique est pratiquement infinie, d'où la richesse des sens, soit qu'il s'agisse d'inventions verbales et formes lexicalisées, (ex. le bras du fauteuil) soit qu'il s'agisse de métaphores vives ou révélatrices. (ex. *le soleil, la larme de Dieu, tombe dans la mer du sommeil* // Lucian Blaga). La métaphore comme actant sémiotique et sémantique crée un réceptacle linguistique d'où le sens se déplace vers ľnterlocuteur, aboutissant à ce que représente l'unité d'entre le concret et le symbolique, d'entre le particulier et le général. Par exemple, dans la poésie moderne, on observe une densité du lyrisme qui se concentre autour de la métaphore, que Riffaterre définit comme *matrice structurale* qui assure ľunité du poème (1978), E. Negrici la définit comme *structuralisation à ajout de sens* (1998) et R. Zafiu comme un *symbole global et statique* (2000) qui, à son tour, assure ľunité du poème moderne. Ľauteur, Rodica Zafiu, dans son livre *Narration et poésie,* énonce le principe de la *simultanéité* et de la *convergence* comme caractéristiques du poème moderne qui, une fois débarrassé des longueurs épiques du romantisme, a été lancé par E. A. Poe et puis par Baudelaire comme un poème court.

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La linéarité du texte est un piège, une apparence qui doit être dépassée pour qu'on aboutisse, par des équivalences et des superpositions, à l'essence de la poésie. Le résultat idéal des opérations de l'équivalence est l'un qui tient de l'atemporalité, de l'image, ou d'un symbole. (R. Zafiu : 2000, 15).

L'auteur réalise une série d'énumérations de points de vue, qui se trouvent sous le signe de la poésie comme métaphore. L'expressivité consiste dans une convergence des plans, qui conduisent à une structuralisation de densité lyrique autour de la figure comme :

- Figure essentielle qui concentre les tensions profondes du poème (Ştefan Munteanu, *apud* R. Zafiu, 2000 : 16).

- La lecture tabulaire en opposition avec la lecture linéaire du texte poétique, d'après Jacques Dubois du Groupe μ (J. Dubois, *apud* R. Zafiu, 2000 : 16), ces téories focalisant sur la *réduction du texte à une figure centrale, à un symbole global statique.* (R. Zafiu, 2000: 16).

- En fin, un cas emblématique est considéré par l'auteur, celui de Michel Riffaterre (1978) d'après qui le texte poétique est *réductible à une matrice structurale,* la succession où la différence étant, au fait, équivalentes comme sous-divisions de la même matrice structurale, et ayant lieu un procès de conversion des signes vers la signification. Donc, les termes de *simultanéité* et de la *convergence* s'expliquent par la brièveté du poème d'une part, et par la conversion des signes envers la signification de la figure, de la métaphore, d'autre part. Brièveté et figure construisent l'unité du poème moderne. Mais voilà ce que dit Riffaterre :

Textul poetic e reductibil la o *matrice structurală,* care poate fi uneori rezumată într-un cuvânt-cheie, alteori într-un cuplu opozitiv; lectura hermeneutică, avansând în text, recunoaşte că enunţuri succesive şi diferite sunt, de fapt, echivalente, pentru că apar acum ca variante ale aceleiaşi matrici structurale. Discursul poetic reprezintă, aşadar, echivalenţa dintre cuvânt şi text, fiind produs de transformarea matricei ipotetice în text, prin conversiune (transformare convergentă a semnelor spre semnificaţia unică) şi expansiune (dezvoltarea unei unităţi într-o secvenţă). (M. Riffaterre *apud* R. Zafiu, 2000 : 16-17). [Le texte poétique est réductible à une *matrice structurale,* qui peut être, parfois, résumée à un mot-clef, autrefois à un couple oppositif; au fur et à mesure que la lecture herméneutique avance dans le texte, elle reconnaît que des énoncés successifs et différents sont, au fait, équivalents, étant donné qu'elles apparaissent comme variantes d'une matrice structurale commune. Le discours poétique représente, en fin de compte, l'équivalence entre mot et texte, étant le produit de la transformation de la matrice hypothétique en texte, par ce que représente le principe de la conversion (transformation convergente des signes vers la signification unique) et celui de l'extension (le développement d'une unité dans une séquence)] (n. r.).

Quel est le type de métaphore qui peut se plier à arranger toute une unité du poème autour d'elle, on peut trouver une réponse dans la théorie de la métaphore vive de Paul Ricoeur. Le théoricien considère le poème un objet dur qui ferme le langage à fonction didactique du signe, pour le faire entrer dans la fiction et dans l'espace du sentiment. Comme Jakobson, dans *Linguistique et poétique* (1963), il prend en considération une re-évaluation totale du discours par l'intermédiaire de la figure, quels qu'ils soient ses éléments, anéantissant toute idée d'ornement ajouté. Il dit que :

Sensul unui enunţ metaforic este suscitat de eşecul interpretării literale a enunţului; pentru interpretare, sensul se distruge pe sine. Or, această autodistrugere a sensului condiţionează la rându-i prăbuşirea referinţei primare.[…] Dar aceasta nu este decât prima fază sau, mai curând, latura negativă a unei strategii pozitive; autodistrugerea sensului, sub acţiunea nonpertinenţei semantice, este doar reversul unei inovări de sens la nivelul întregului enunţ, inovare obţinută prin torsiunea sensului literal al cuvintelor. Această inovare de sens este metafora vie. (Paul Ricoeur : 1984, 354) (Le sens d'un énoncé métaphorique est suscité par l'échec de l'interprétation littérale de l'énoncé ; pour l'interprétation littérale le sens se détruit par lui-même. Or, cette auto-destruction engendre, à son tour, l'écroulement de la référence primaire.[…] Mais ce n'est que la première phase, ou plutôt le côté negatif d'une stratégie positive; l'auto-destruction du sens, sous l'action de la non-pertinence sémantique, est seulement le revers d'une innovation du sens au niveau du discours entier, innovation obtenue par la torsion du sens littéral des mots. Et cette innovation de sens est la métaphore vive) (n. r.).

Paul Ricoeur surprend, aussi, la qualité de dénotation secondaire de la métaphore, rendue justement par l'écroulement de la référence primaire qui apporte la référence métaphorique et, également, une dénotation de deuxième rang, une dénotation secondaire, la dénotation métaphorique :

În opera literară, discursul îşi desfăşoară denotaţia ca o denotaţie de rangul doi, în favoarea suspendării denotaţiei de prim rang a discursului. Acest postulat ne readuce la problema metaforei. Se poate, într-adevăr, ca tocmai enunţul metaforic să arate limpede acest raport dintre referinţa suspendată şi referinţa desfăşurată. Enunţul metaforic este cel care-şi cucereşte sensul, ca sens metaforic, pe ruinele sensului literal (Paul Ricoeur : 1984, 342). (Dans l'oeuvre littéraire, le discours déploie sa dénotation comme une dénotation du deuxième rang, en faveur de la suspension de la dénotation du premier rang du discours. Cela nous apporte de nouveau le problème de la métaphore. Il est possible que, justement l'énoncé métaphorique montre clairement ce rapport entre la référence suspendue et la référence déployée. L'énoncé métaphorique est celui qui conquiert son sens en tant que sens métaphorique, sur les ruines du sens littéral) (n. r.).

Dans le même contexte on peut placer la théorie de la métaphore révélatrice du poète roumain Lucian Blaga. Mais si le théoricien français explique les mécanismes internes et cachés de l'oeuvre littéraire en tant que transfiguration à l'aide de la métaphore, la même idée est mise en relief par Lucian Blaga, dans son livre *Geneza metaforei şi sensul culturii* (1937) – *La genèse de la métaphore et le sens de la culture* (1937), à travers une vision anthropologique, dans laquelle apparaît l'idée du métaphorisme, comme unité jaillissante des catégories abyssales et immuables de l'esprit humain. La métaphore représente un dérivé de celui–ci, du métaphorisme,ayant l'empreinte d'un style déterminé historiquement, Blaga détachant, en dépit des poétiques et des stylistiques, l'idée de métaphorisme de l'idée de style. La thèse de Blaga repose sur l'idée que la métaphore, en général, est imprégnée d'aspects stylistiques déterminés historiquement, tandis que le métaphorisme et, également, la métaphore révélatrice représentent ensemble une donnée ontologique, un placement de l'homme qui engendre la substance de la métaphore, dans la proximité du mystère. C'est une mise en lumière d'une vérité apportée des profondeurs de ce mystère, et livrée à la réalité. Ce type de transfiguration, qui rappelle un peu la transmutation alchimique aussi, rend la

métaphore l'instrument orienté vers l'enrichissement du volume de la révélation, c'est à dire, *un coup d'essai de découvrir le côté caché de l'objet donné*. (Lucian Blaga, 1985 : 362)

Nous observons que ce moment de cohésion avec le transcendent qu'opère le langage poétique, présenté par Blaga entre en parallelisme avec une tradition de type romantique présentée toujours par Paul Ricoeur, celle de Coleridge, qui définit la métaphore comme *a symbol established in the truth of things - un symbole établi dans la vérité des choses*. Mais Paul Ricoeur aussi, en 1975, réalise une interprétation similaire avec Blaga. Si pour Blaga le métaphorisme et, également, la métaphore révélatrice sont atemporels et défectifs de style, propres pour l'homme qui habite près du mystère et le révèle, parce que : *le mode métaphorique n'est pas issu à travers l'évolution ou à travers l'histoire humaine, la métaphore est logiquement et réellement antérieure a l'histoire*. (L. Blaga, 1985 : 362**)** - pour Paul Ricoeur : *la métaphore opère une échange entre le poète et le monde, par l'intermédiaire de laquelle la vie individuelle et la vie universelle poussent ensemble*. (Paul Ricoeur, 1984 : 383).

Voilà quelques métaphores révélatrices de Blaga: *La cendre des anges brulés vient, tombante des cieux/ sur nos épaules et nos maisons//.ou La larme de Dieu, le soleil/ tombe dans les mers du sommeil//.*

Nous avons donné ces exemples pour établir une certaine émergence entre la thèse de L. Blaga et le système de P. Ricoeur, qui construisent – tous les deux - une analogie entre la vie individuelle et la vie universelle à travers le métaphorisme, l'écart étant celui de la méthode, qui tient d'un fait culturel appartenant à deux espaces différentes. Le mot-clef pour l'un puisse être la révélation, le mot-clef pour l'autre la sémantique. On peut conclure que, n'ayant pas une portée de la tradition rhétorique comme celle de l'espace français, le poète et le théoricien roumain la complète, à l'égard de cette stratégie langagière qui est la métaphore, par une portée fascinante elle aussi, celle de l'intuition poétique.

Respecter une cohérence syntaxique étroite, mais construire des sens poétiques sur une cohérence sémantique libre et réaliser une multitude de combinaisons de signes, signifie essayer et aboutir aux sens profonds de la contemplation universelle, observer des archétypes et des cérémonials de la nature à l'aide de l'imaginaire. Mais cet imaginaire ne se laisse pas surpris – dans l'inéfable ou, tout au contraire, surpris dans la laideur universelle – dans son état latent de contemplation. Il jaillit de sa structure intime à travers les stratégies du langage, à travers les articulateurs sémiotiques et sémantiques, qui créent, en fin de compte, le champ de l'imaginaire linguistique. Ces idées nous rappellent, aussi, celles de Tzvetan Todorv qui, dans son livre *La Grammaire du Décameron,* esquisse le concept de *grammaire universelle*, grammaire qui s'explique et qui accomplit une division modulaire: *modus essendi, modus intelligendi* et *modus significandi.* (Tzvetan Todorov, 1975 : 115). Pour chaque mode il y a, dans la vision de Todorov, un correspondant, celui de l'univers, celui de la pensée et, respectivement, celui du langage. Et Todorov de conclure qu' *à l'aide de la pensée, les modes de la langue imitent les modes de l'univers. La grammaire est une, parce que l'univers est unique.* (T. Todorov, 1975 : 115).

Et nous de conclure que l'actant sémantique, qui est la métaphore, construit un imaginaire linguistique qui, à son tour, forme le lien entre l'aspiration du poète et l'univers auquel il aspire, celui de l'Entier ancestral des origines, le Grand Entier. C'est d'ailleurs la vision générale du poète Lucian Blaga, celle de pouvoir retourner dans la pureté de l'univers ancestral des origines. Son univers poétique est centré sur l'essor et l'expansion de la vitalité, liée au sentiment cosmique, ainsi qu'aux illuminations

métaphysiques. La vibration de son âme perçoit les essences sensibles et immuables du microcosme germinatif, mais il imagine, aussi, une possible fusion avec le Grand Univers. Exilé sur le sol terrestre, l'homme moderne se sent profondément seul et malheureux. Le poète semble rectifier cet univers du malheur en construisant des liens imaginaires comme celui de l'ardeur du vivant intense au milieu d'úne nature sauvage, celui du mystère qui enrichit la beauté du monde, ou bien le lien des monades. Tous ces liens – il y en a d'autres – se réunissent, également, dans la position d'actants sémiotiques et sémantiques, capables de réaliser le principe de la *simultanéité* et de la *convergence.*

Le lien du mystère.

Le paradoxe de la lumière surgissant des tranches des ténèbres, la force germinative du mystère comme matrice de la connaissance qui n'entre pas dans la moule limitative de l'évidence positive, les signes qui se montrent et qui se cachent, construisent une corolle que le poète nomme *la corolle des merveilles du monde.* La métaphore *corolle* apporte une connaissance sur une dimension transcendente qui, dans la vision de Blaga, se nourrit et pousse du noyau de ce mystère. Le risque de la connaissance positiviste de surface est effacé, et de ce point on peut ouvrir la porte d'une connaissance toujours plus enrichie par ce lien du mystère, une connaissance des profondeurs au niveau de l'individu, d'une part, au niveau universel, d'autre part. Ayant la puissance génératrice des vérités profondes, le mystère – le vrai objet de la connaissance chez Blaga – doit être défendu. Il dit *je n'écrase pas la corolle des merveilles du monde,* cela représente une précaution artistque, une art poétique qui place la formation du poème dans la zone du mystère. Il est considéré le terrain fertile d'où aparaissent des tranches révélatrices de vie. Il y a deux champs énérgétiques différents, l'un de la lumière, l'autre de la ténèbre, entre lesquelles se trouve la corolle, porteuse de vérité, par l'intermédiaire de la métaphore. L'être poétique est orienté vers l'infini du mystère et dans cet espace pousse la métaphore de la corolle génératrice d'autres métaphores-symboles chargées de lumière, cette fois-ci. Donc, entre les ténèbres = mystères et la lumière = fleurs, yeux, lèvres ou tombeaux, se place un fil de communication qui rend l'image poètique de la diversité du monde, image formée par la stratégie langagière de la métaphore. Sémantisant la diversité complexe de la beauté dans le monde, les métaphores-symboles jettent discretement des rayons lumineux envers le mystère ombrageux de la corolle qui porte, à son tour, d'une manière complémentaire, la charge du champ énergétique des ténèbres. Il s'agit d'une correspondence entre concret et abstrait, entre lumière et ténèbres qui s'accomplit par la métaphore.

On peut conclure que la métaphore comme actant sémantique crée ce réceptacle linguistique, qui englobe une concentration lyrique particulière pour le poème moderne, aboutissant à ce que représente l'unité, en tant qu'unité entre le concret et le symbolique.

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LE DÉMON ET SES ÉMISSAIRES DANS LA DYNASTIE CARAGIALE

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Abstract: The area of the fantastic indicates new connections and keys of the artistic imaginary that characterize Caragiale writers. Under the influence of popular believes, the demon appears in both Costache Caragiale's comedy and in some of I. L.Caragiale's epic works and drama. Not as much the demon, as the characters' demonism represents one of the aspects of the fantastic area in Mateiu Caragiale's writing, having a bookish source. Significant points for the dynasty's imaginary are: the theme of the worse than Devil's woman, evil eye, magic rituals, fantastic scenery and animals being the Devil's emissaries, as external signs of hell.

Keywords: fantastic, demon, dynasty.

La dimension fantastique de l'œuvre de la dynastie de Caragiale a de différentes perspectives. Le coloris fabuleux étonne et fascine simultanément les récits réalistes de Caragiale. De même, les irisés poétique jaillissent de la réalité obsolète, instable et périssable des personnages de Mateiu Caragiale. A ces types de fantastique on ajoute des structures fantastiques du psychologique et des formes du satanique. Des incarnations démoniaques se produisent même dans l'écriture théâtrale de Costache Caragiale, le représentant de la première génération de la dynastie. En respectant le profil distinctif de la dimension fantastique, de la perspective offerte par les deux grands écrivains de la dynastie, on insiste, dans ce qui suit, sur une constante thématique et d'atmosphère, qui nous permet une comparaison. C'est de la magie, du mystère, démon, démonisme, la femme pire que le diable, le magnétisme, les yeux hypnotiques et d'autres signes de la transcendance.

En fusionnant avec le concept de bien, dans l'esprit humain universel de tous les époques, le diable est « un être de raison » (Minois, 2003: 5), une partie maléfique d'un inséparable tout et qui peut être expliqué du point de vue mythique dans l'esprit rationnel ou conçu comme réel du point de vue religieux. Né d'abord sous les auspices des religions monothéistes, le diable entre dans la culture laïque, profane, de l'Europe, tout en infusant les créations littéraires. Une image populaire du diable cornu surgit dans les représentations du théâtre du XIIe siècle, en prenant ensuite des forme de plus en plus fantaisistes. En l'acceptant sur la scène sous de différents noms, dont certains carrément hilarantes comme Robin, Greppin, Pierasset en Lorraine, Polig en Bretagne, Lou Pecat en Gascogne, le Chaudronnier, l'Estropié ou le Boiteux en Espagne, la culture populaire essaie ainsi se libérer de la terreur provoquée par les images démoniaques, établies par culte chrétien. Le caractère ridicule du personnage, son portrait peint d'une manière grotesque fonctionne comme une sorte d'exorcisme, en admettant parfois la sympathie envers lui ou d'acceptation de l'enfer, qui reste plus agréable que le paradis (*Ibidem*: 39). Sous l'effet des hérésies folkloriques, le diable se dessine depuis le XIe siècle, comme une apparence monstrueuse, « mi-homme, mi-animal, noir, cornu, la peau ridée et poilu », prenant parfois l'aspect de loups garous, en entendant, d'autres fois, ses ailes de chauvesouris ou même s'envisageant comme des créatures bleues, les pattes de faucon (dans Les Heures de Rohan, en 1430). Pendant la

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Renaissance, à cet imaginaire diabolique, des représentations artistiques sont ajoutés comme le résultat de certains fantasmes refoulés. Dans le *Jardin des Délices*, par Hieronymus Bosch, par exemple, nous rencontrons une vision folle du diable avec queue, les yeux de feu, la gueule de bête et les pattes de rongeurs, un énorme poêle remplaçant son ventre.

On a insisté sur ces avatars du démon, à partir de premiers siècles de représentation artistique, car il semble vraiment révélateur que certains détails de son visage, fixées avec certitude, par le mental collectif, mais aussi à l'aide des lectures des textes de cette époque-là, sont trouvés dans le travail de trois générations d'écrivains Caragiale qu'on suit. Le thème du diable est utilisé par Costache Caragiale dans la comédie O *soare la mahala*, avec une intention comique et satirique. Le boyard Eftimie, respecté dans la société pour son esprit pragmatique, avec lequel il a gagné sa richesse et sa position, devient ridicule aux yeux des dames, lorsqu'il s'exprime la crainte de l'Antéchrist incarné dans un enfant de six ans, qui n'est autre que son voisin. La description du petit démon reflète les traces des croyances populaires, parce que « cet enfant est né avec deux dents au-dessus, que Dieu me pardonne, ses yeux sont rouges, parfois comme ceux d'un lapin blanc » (*Primii noştri dramaturgi*, 1960: 207). Mais pas seulement les yeux mais aussi le comportement de l'enfant présente des attributs d'animaux. Effrayé de la foudre, le petit pousse des hurlements qui ressemblent au boyard superstitieux, comme ceux d'un « loup affamé ».

L'espace thématique des influences de type magique contient « le charme, la magie », « la fascination érotique, l'incantation », « la magie noire », illustrés par la prose d'I. L. Caragiale et de Mateiu Caragiale, circonscrits au fantastique. Tout en traitant le diabolique, I. L. Caragiale utilise « l'agitation et l'alarme », tandis que chez Mateiu Caragiale apparaissent « l'écart et l'entêtement » (Derşidan, 1997: 306).

Les débuts timides d'introduction du diable parmi les personnages de Caragiale, remarqués dans les saynètes *Olga şi Spiriduş* ou *O invenţie mare,* s'accomplissent dans les proses mémorables *Calul dracului*, *Kir Ianulea*, *La hanul lui Mânjoală*. Selon l'appréciation de Nicolae Ciobanu, celui qui leur accorde un grand espace dans son livre sur le fantastique de Ion Luca Caragiale, « ces écrits tendent [...] vers un réalisme épique intrinsèque, où le fantastique d'origine magique-folklorique est sollicité seulement pour révéler la dimension de l'impénétrable et du maléfique satanisme qui s'insinue dans la psychologie humaine, en lui marquant – assez souvent d'une manière décisive - le comportement et, finalement, le destin » (Cioban, 1987: 335). Parmi les opinions sur le fantastique de Caragiale exprimées par Pompiliu Constantinescu, on retient seulement celle qui regarde l'existence du satanisme dans la vision épique-fantastique de l'auteur. Chez I. L. Caragiale, le satanisme n'est pas celui des angoisses personnelles, car même lorsqu'il adopte la narration à la première personne, les évènements fantastiques sont présentés avec objectivité. En ce qui concerne l'art du fantastique, les considérations du critique partent de la même prémisse du détachement lucide de l'écrivain, en soulignant que « le réalisme de Caragiale prendre un bon équilibre avec la magie fantastique » (Constantinescu, 1967: 163).

Le diable apparait en genre dramatique aussi dans le drame *Năpasta*, pour tourmenter Ion, le fou. De son pouvoir, que la Vierge peut le garder, parce que « le diable m'a commandé deux fois ou me faire tuer... pour prendre mon âme... » (Caragiale, I. L., 1959: 340). Bien qu'on ne connaisse pas son visage, on voit l'influence néfaste qu'il a sur le pauvre Ion. Dans le même drame, nous constatons que tous les deux, divinité et démon, ont leurs messagers. Ion quitte la prison, parce qu'il suit un écureuil, qu'il perçoit comme l'envoyé de la Vierge. Étant donné le fait qu'il

arrive, en le suivant, dans la maison de la veuve de l'homme à cause duquel il a été enfermé, nous ne pouvons pas ignorer la fonction symbolique de la petite créature comme un instrument du destin. La même vision d'un écureuil apparait au moment de sa mort. Dans l'imagination fiévreuse, quasi-démentielle, du fanatique religieux, habilement manipulé par les insinuations d'Anca, Dragomir prend le visage de diable, ennemi de l'homme, qu'Ion apostrophe en crescendo: « Si tu es le diable, pourquoi ne vas-tu pas t'assoir dans l'étang où tu as été jeté par la Vierge? Ou ... pourquoi ne pas aller n'importe où à condition que tu ne reviennes plus? Ou pourquoi ne pas retourner dans les entrailles de l'enfer? Pourquoi? ... » (*Ibidem*: 363), ce qui renforce l'idée commune de l'humanité rejeté, de la distinction envers tout ce qui est naturel.

En *La hanul lui Mânjoală*, deux autres créatures, le coyote et le chevreau, deviennent des messagers de forces obscures ou même des incarnations démoniaques, comme il explique à Fanică son beau-père, Iordache: « C'était le diable, écoutez-moi » (Caragiale, I. L., 1962: 112). Il y a un frisson satanique dans le texte qui glisse dans l`atmosphère et dans la conscience du personnage. Le jeune homme est tellement submergé par les émotions d'une nouvelle expérience qu'il perd sa lucidité.

En *Kir Ianulea* on peut parler d`un « pacte avec le diable », plutôt fortuit et présenté comme un épisode secondaire. Entre Negoiţă et Aghiuta se consacre un contrat qui assure au premier la récompense en argent pour la gentillesse salutaire montré au diable harcelé par les créanciers. Negoiţă s'échappe de cette alliance à temps, par une tromperie avant que le goût de l'argent détruise sa vie et son âme.

Les apparitions démoniaques de la prose de Caragiale ont une finalité variée. Ses démons une fois intégrés dans une communauté humaine ne semblent à rien supérieurs aux mortels. Si vous vous disputez en quoi que ce soit, ce sont leurs défauts et leurs vices. Par exemple, Kir Ianulea, « comme chaque homme soumis aux faiblesses humaines, était dominé de la passion de la vanité » (*Ibidem*: 160). Le diable n'est pas seulement un symbole satanique, parce que parfois « le diable te dirige, on voit, vers le bien ... » (*Ibidem*: 112). Autrefois, en raison d'un pouvoir terrestre, il rentre en enfer, pour se reposer, « pour trois cents ans » (*Ibidem*: 175) ou il s'éloigne « en clopinant de retour sur la colline vers le coucher du soleil » « sans même regarder en arrière » (*Ibidem*: 182). Limité, sous forme humaine, en ce qui concerne ses pouvoirs surnaturels, le diable d'I. L. Caragiale acquiert des attributs fixés par la tradition de la littérature populaire, en étant facilement trompé de l'ingéniosité de l'homme simple. Même l'image de l'enfer est soumise, chez I. L. Caragiale, à une transformation parodique, à l'aide de l'alchimie de l'humour. Le dialogue grivois entre Dardarot et ses sujets glisse en bouffonnerie et la réputation de l'enfer obscur est donc compromise.

En connotant la tentation féminine, « le petit diable » apparait dans le récit *Între două poveţe*, où lors d'un bal masqué, la jeune Nina, déguisée en Méphisto, surveille continuellement le narrateur, en produisant un magnétisme irrépressible. Dans ce texte, l'impression magique est réduite à un déguisement ordinaire, à travers l'apparence de surréalité d'un être humain tangible que possible.

Le démonisme est imité, remarque Ion Vartic « dans l'espace de l'immédiat, sous une forme littéraire, un cliché, une parodie » (Vartic, 2002: 90), dans un sketch comme *Bubico* où, à la fin, le narrateur, qui s'est diaboliquement vengé de l'agaçant chien gâté, quitte théâtralement la scène. « Je passe comme un démon dans la foule et je disparais dans la nuit noire » (Caragiale, I. L., 1960: 223).

Ce n'est pas tant le démon, que le démonisme de quelques personnages qui constitue l'ossature de cet aspect du fantastique chez Mateiu Caragiale. Si chez I. L. Caragiale, le satanisme est surpris du point de vue de la conception populaire, d'après

laquelle le démon tente les hommes, comme un symbole du mal, qui se nourrit de leurs faiblesses, chez Mateiu Caragiale, la source du démonisme est d'un genre livresque et implique une admiration pour tout ce qui porte la marque du mal. Chez les personnages Aubrey de Vere, tout comme chez Mihnea, la critique littéraire trouve une « hermétique démoniaque » qui se manifeste « par la conscience de la séparation irréparable des siens » (Cotruş, 1977: 83). Le décor et les objets fantastiques amplifient l'atmosphère démoniaque de l'évocation. Le fragment *Negru şi aur*, par exemple, qui fait partie du cycle prévu les Magureni, porte un sous-titre indiquant la damnation satanique des personnages de Mateiu: *Salon al iadului*. Tant le personnage Mihnea et que les salles du château à travers lequel il s'égare comme un fantôme, sont circonscrites à un imaginaire diabolique. Les signes extérieurs de l'enfer sont en concordance avec un mal intérieur d'un enfer dans lequel le héros plonge en l'absence de son épouse morte. Le critique littéraire Ovidiu Cotruş saisit les salons du château - dans leur mélange chromatique d'ombres et de reflets - comme certains bolgies dantesques. Toutefois, se référant au personnage de ce récit, l'essayiste remarque: « le luxe de ses vêtements en deuil, sa fièvre agitée, son visage durci, ce sont les hiéroglyphes qui révèle son satanisme » (*Ibidem*: 28). Ensuite, c'est au régime satanique qu'appartient la succession des rituels ténébreux pratiqués par Mihnea dans l'intimité du château imprégné de la présence spirituelle palpable de la femme perdue. Son parfum préféré, d'œillet blanc - Aubrey de Vere préfère celui d'œillet rouge - entoure le corps et les vêtements de deuil. Les marques démoniaques émergent du frisson et de l'agitation de Mihnea, qui s'apparente aux manifestations épileptiques de Paşadia et du ministre du *Sub pecetea tainei*, mais aussi bien de la marche épileptique de Sir Aubrey de Vere, comme symptômes de la possession démoniaque.

Le même hermétisme démoniaque de *Negru şi aur* peut être tiré de singularité du mode de vie de Sir Aubrey. Il est indéniable que ce personnage appartienne à la catégorie du dandy. Son secret qui ne peut être avoué est une forme de satanisme, défini par des traits comme la volupté de la solitude morale, la froideur, la stérilité et la fierté exacerbée.

En se situant toujours dans la sphère du fantastique, le fragment *La Viişoara* du projet interrompu de Mateiu Caragiale, intitulé *Iznoave vechi*, comprend une scène qui ressemble beaucoup aux légendes tissées autour de l'aubergiste de *La hanul lui Mânjoală*. « La Maison aux fantômes » des Magureanu avait effrayé les curieux – comme les voleurs de texte de Caragiale, tellement « qu'un d'entre eux, à cause de la peur, est tombé malade » (Caragiale, M., 1988: 175).

Nous tenons à insister sur un point de convergence du fantastique de Caragiale, dont il se croise le motif fréquemment illustré de la « femme pire que le diable » avec des représentations de la féminité maléfique, diabolique, du fantastique de Mateiu Caragiale. I. L. Caragiale crée par Acriviţa, un personnage féminin de *Kir Ianulea*, un « portrait de femme plus démoniaque » (Fanache, 1984: 134), que même son mari Ianulea voit « plus démoniaque que le fond de l'enfer ». On admet la vérité de l'opinion critique que « la méchanceté de cette femme est concurrentielle, gagnée et elle mesure le mélange du monde » (Derşidan, 2003: 77). Il vaut la peine de remarquer un détail du portrait, présent chez d'autres personnages démoniaques des récits de Caragiale (le diable de *La conac*, par exemple): le défaut de loucher (« elle avait seulement un défaut, elle avait ce regard louche parfois, mais pas toujours »). Avec cette particularité Acriviţa, dès le début, est dotée du «don» d'aveugler celui qui tombe amoureux, mais aussi de dominer les autres. La mésaventure de Kir Ianulea, le diable trompé par la femme, est liée à une autre passion, celle d'Aghiuţă, le même démon mentionné au

début du texte, terrorisé de la vieille femme, à qui il a rendu des services pendant trois ans. Comme il indique l'exégète Vasile Fanache « le fantastique est imposé par la structure même des personnages féminins, dont il échappe à la compréhension rationnelle l'avantage maléfique sur les hommes et il est rapporté à des causes surnaturelles démoniaques » (Fanache, 1984: 135). C'est le but de l'action: le maitre de ce monde des ténèbres, Dardarot, veut que ses sujets vérifient la véracité de la raison invoquée par les hommes entrés en enfer, pour leur chute dans le péché. À cette fin, Aghiuţă est envoyé dans une aventure terrestre destinée à prouver la nature démoniaque de la femme qui serait à l'origine de toutes les misères humaines. Une fois marié, le diable devient la victime de la femme égoïste, avide et jalouse, qui lui fait honte aux yeux du monde et le conduit au désespoir et à la ruine matérielle. Acriviţa dévoile ses attributs démoniaques seulement après ce qu'elle s'est mariée. Sa transformation est radicale et se passe du jour au lendemain, dans l`épouse « douce » reposent des latences insoupçonnée de « lionne », qui rendent la chair de poule au diable lui-même.

Dans la prose de Mateiu Caragiale, le charme diabolique de féminité réside dans le regard qui subjugue, en devenant un détail repris, comme un motif obsessionnel, à travers ses pages. En parlant de Pena Corcoduşa, pendant sa jeunesse, Pantazi la décrit ainsi: « Le charme de cet être généralement maussade, plutôt étrange que beau, se trouve dans ses grands yeux verts, un vert troublé, avec des ordures de poisson, comme il dit le romain, des cils et des sourcils foncés, le regard un peu perdu » (Caragiale, M., 1988: 57). Et pourtant, Pena n'était pas la femme maléfique du livre. L'incarnation d'Ève « l'étrangère, l'ennemie irréconciliable et éternelle, celle qui répand la tentation et la mort », c'est la demoiselle « juive » Raşelica Nachmansohn, qui attire fatalement le regard des hommes de la buvette de Covaci et qui était « consciente de sa merveilleuse beauté orientale en pleine floraison, blanche et matte comme une figure en cire, où ses yeux de velours brulaient comme une flamme froide entre ses cils en soie » (*Ibidem*: 50). Son apparition évoque au narrateur l'image d'une fleur sombre, « pleine de poison et de miel », justifiée par la suite par le pouvoir de fascination exercé sur les hommes, mais aussi de la passion néfaste déclenchée, épuisant la force de vie des hommes dont il se croise le destin avec le sien.

Une autre apparition féminine diabolisée dans la prose de Mateiu Caragiale est Sultana Negoianu, tourmentée par les instincts de la chair, qui révèle ses crises les plus pervers, en transmettant la chaleur du sang aux nièces, Tita et Mima, des êtres vicieux et marqués des anomalies physiques ou mentales importantes, mais aussi à Ilinca, créature délicate, qui choisit de résister aux flammes apportées des « terribles sens » et du « chagrin des nuits cruelles » (*Ibidem*: 128). On aperçoit les supplices de Sultana et d'Ilinca comme une réponse de Mateiu Caragiale aux trois cas de possession de *Kir Ianulea*, à l'aide duquel I. L. Caragiale crée des scènes de « virtuosité démonologie » (Fanache, 1984: 136).

L'amour est associé à la folie et au démonisme, dans le travail d'un autre représentant de la dynastie, Luca I. Caragiale, le fils cadet d'I. L. Caragiale. Nous nous référons au *Hrisovul domniţei,* un poème qui surprend, de multiples perspectives fragmentés, la triste histoire d'amour d'une châtelaine. La passion effrénée de la jeune femme qui - dans la vision du Fou – « est manquée de raison » (Caragiale, L., 1972: 36), prend une explication surnaturelle, d'intervention des forces diaboliques, associés avec le péché: « Dans la vallée des esprits / Le chèvre du diable joue / par l'herbe du péché / Au claire de la lune. ». L'image est hallucinante et grotesque à la fois, ce qui entraine à la danse irréelle d'autres présences de l'imaginaire du fantastique démonologique, « Les sorcières crient / Et elles frappent les sabots / ainsi que les envies

brillent ... / Elles se crachent comme les chats / et se montrent les seins / A la Lune »
(*Ibidem*: 37-38) – (notre traduction).

En conséquence, le démon et ses émissaires sont des présences indéniables de
l'imaginaire fantastique de la dynastie d'écrivains Caragiale appartenant à trois
générations, en gagnant des illustrations mémorables, surtout à travers l'œuvre des deux
piliers centraux, père et fils. Dans le cas d'I. L. Caragiale, le fantastique d'origine
satanique « vérifie les parties du réel » (Derşidan, 1997: 416), tandis que le fantastique
de Mateiu Caragiale se nourrit du refus des explications rationnelles. Chez I. L.
Caragiale, le fantastique garde les repères du réel, tandis que chez Mateiu Caragiale, il
offre des ouvertures vers le sacré.

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L'IMAGINAIRE VISUEL ET L'IMAGINAIRE ACOUSTIQUE

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Abstract : Our speeches have a worldview that is fundamentally determined by visual empirical intuitions. Having an eidos, according to Platonism until today, means that we have a scheme reducible to a visual image. The problem that rises concerns the model of interpretation of an imaginary that puts the hearing as a starting point for the interpretation of the imaginary scheme. How does the imaginary that is not built on a visual structure appears, even an abstract one, but on the hearing structure? How do we understand a representation which is not reducible to a visual explanation, but to a hearing one? We have to find a model that can link the eye with the ear.

***Keywords** : imaginary, hearing, visual.*

La métaphysique kantienne accorde une place importante à la sensibilité. Le titre de gloire de la métaphysique avant Kant s'appuyait sur son indépendance et la « purification » de toute immixtion du sensible dans les actes de la pensée qui pouvait, apparemment, sonder au-delà des limites que nos organes sensoriels peuvent nous offrir et nos intuitions empiriques nous enseignent. Le territoire du sensible est le territoire du subjectif et de la « noirceur » de l'âme, sans pouvoir réduire ses contenus à des explications rationnelles. Kant est celui qui redonne la place du sensible dans l'architectonique de l'esprit humain. Sans l'expérience sensible, tout le bâtiment de la pensée s'écroule. Quand on parle de *connaissance* c'est nécessaire de parler du sensible, sinon le mot même de « connaissance » doit disparaître. L'intuition sensible – *a priori* et *a posteriori*, donc celle qui précède et celle qui succède l'expérience directe – représente le fondement architectural de l'esprit. Jusqu'à lui, les philosophes ne pouvaient pas voir les choses dans un ensemble architectural d'une telle complexité et pour cette raison, ils s'aventuraient dans une sorte de « parti pris » qui prenait des formes faiblement « extrémistes » – du genre « soit-soit » ; soit la raison, soit le sensible. L'introduction d'une intuition pure *a priori* représente le moment de naissance de ce tournant. Il existe donc un principe sensible *avant* la sensibilité même que notre faculté peut nous en procurer et avoir les *formes* connues : le visuel, l'auditif, le toucher, l'olfactif, le gout. G. Deleuze, dans une interview où il était questionné sur Kant, parlait de celui-ci comme le créateur du Tribunal – le Tribunal de la Raison – comme une sorte d'institution nouvelle dans la philosophie, d'après le modèle juridique. Avant lui, au XVIIIème siècle, c'était la mode des *enquêteurs* ; la période des « détectives particuliers » de la philosophie, ceux qui enquêtaient sur tout (Hume fait une telle fameuse *enquête* sur l'entendement humain). Ils essayaient donc d'arriver à une solution – simple et unique – comme résultat de cette enquête. Avant, au XVIIème siècle, avec Leibniz, c'était la période des *avocats* – ceux qui défendaient une cause ; ils partaient donc d'une idée déjà présente dans l'esprit et ensuite elle était soutenue par d'autres, les plus pertinentes possible. Kant ramène ensemble le défectif qui fouille dans l'extérieur une cause d'un acte commis et l'avocat qui doit défendre une cause sous l'institution de la Critique, c'est-à-dire le Tribunal de la Raison. Mais Kant a fait plus que ceci : il nous semble qu'il a construit aussi le bâtiment même où un Tribunal doit loger.

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L'architecture « physique » doit être soutenue par le but d'avoir cette construction ; qui doit s'adapter donc à l'activité des personnes qui se trouvent dedans. On ne peut pas faire un Tribunal dans une Ecole – on ridiculise les deux Institutions. De même, une cathédrale doit contenir dans ses pierres le sens, la signification du Dieu qui doit loger dans cette construction matérielle. Dieu ne peut pas avoir n'importe quel corps. La justice[1], de même, ne peut pas avoir n'importe quel corps[2]. Et, comme nous allons voir plus loin, ces constructions soutiennent, à part les Idées auxquelles font référence, avec une même puissance, le visuel et l'acoustique. Tout dans une cathédrale semble construit pour créer des résonances, de jouer avec les sons, à part la complexité visuelle. Mais, sans tomber dans un essai sur le sens architectural proprement dit, il faut garder tout de même cette analogie entre la *demeure philosophale*[3] kantienne et l'architecture comme art. On parle donc d'une sorte d'approche entre les systèmes philosophiques et certains arts ; ainsi nous disons que la pensée de Kant est une pensée architecturale, celle de Hegel est poétique, celle de Schopenhauer s'approche de la musique et ainsi de suite.

Mais revenons à notre sujet, le sensible et l'imaginaire. Nous sommes intéressés par un problème qui, malgré les apparences qui placent ce problème dans une catégorie tangentielle ou moins importante dans le cas d'une analyse sur l'imaginaire, peut s'avérer d'une grande importance dans le cas où nous cherchons à comprendre le Logos de l'imaginaire. Ce problème sort donc de l'ensemble de ces questions : Pourquoi l'imagination et l'imaginaire[4] sont tellement attachés au visuel ? Pouvons-nous comprendre et interpréter l'imaginaire sous les notions qui impliquent plus l'ouïe ? Pourquoi et comment s'établit cette affinité entre l'imagination/imaginaire et le visuel ? Pourquoi on ne parle presque jamais d'un imaginaire musical ou auditif ? Peut-on trouver un modèle d'interprétation de l'imaginaire à partir de l'auditif ?

Le point de départ : le schématisme kantien

Il existe dans le schématisme kantien[5], quelques remarques qui peuvent nous diriger vers une interprétation qui rend possible très facilement les confusions. Tout

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[1] C'est très intéressant d'observer deux bâtiments qui sont proches : la Cathédrale Notre Dame de Rouen et le Tribunal de Grande Instance de la même ville. Ce tribunal représente la première construction laïque au style gothique. On a transféré donc les attributs divins et les mystères inscrits dans la Cathédrale dans une construction laïque, mais qui demande une importance assez grande vue le fait qu'elle traite sur la Justice.

[2] On se souvient les remarques de Pascal dans ses *Pensées*, sur la forme, l'habile des praticiens de la loi – il s'agit ici beaucoup de fictions qui touchent l'esprit de tout le monde. La fourrure, l'allure, le rituel juridique ont une signification imaginaire, mais celle-ci donne la vraie puissance de l'acte juridique.

[3] Nous empruntons le syntagme de Fulcanelli, qui fait une très intéressante analyse des sens cachés et des significations ornementales qui se trouvent dans l'architecture des cathédrales. Le titre de son livre est : *Les demeures philosophales et le symbolisme hermétique dans ses rapports avec l'art sacré et l'ésotérisme du Grand Œuvre.*

[4] Nous faisons donc la distinction entre ces termes où l'imagination représente la faculté ou la puissance qui engendre des représentations, une faculté intermédiaire, comme nous voyons chez Kant, entre la sensibilité et l'entendement et l'imaginaire constitue l'ensemble de tous les produits de cette faculté, ensemble qui organise ces productions dans des structures cohérentes (qu'on puisse les nommer : le monde mythique, l'univers de l'art, l'hallucination, le rêve etc.).

[5] Le schématisme est présenté par Kant dans la *Critique de la raison pure,* chap. *Doctrine transcendantale du jugement ou analytique des principes*, chapitre premier, *Du schématisme des concepts purs de l'entendement.*

d'abord, il faut souligner que l'imagination est une faculté sensible, même si intermédiaire, entre la sensibilité et l'entendement. Un terme moyen, au vrai sens du mot, doit rester moyen, c'est-à-dire à mi-distance ou neutre face aux composantes qu'il relie, sinon cette posture n'est plus appropriée. Or l'imagination semble être une faculté trompeuse de ce point de vue : elle est et n'est pas en même temps intermédiaire.

> Or, il est clair qu'il doit y avoir un troisième terme qui soit homogène, d'un côté, à la catégorie, de l'autre, aux phénomènes, et qui rende possible l'application de la première au second. Cette représentation intermédiaire doit être pure (sans aucun élément empirique) et cependant il faut qu'elle soit, d'un côté, *intellectuelle* et, de l'autre, *sensible.* Tel est le *schème transcendantal.* (Kant, 1944 : 151)

L'imagination présentée dans ce paragraphe, est bien un intermédiaire pur. Et elle est plus penchée vers la sensibilité que vers l'entendement. Kant en dit :

> Cette condition formelle et pure de la sensibilité, à laquelle est restreint dans son usage le concept de l'entendement, nous l'appellerons le *schème* de ce concept de l'entendement, et la méthode qui suit l'endentement à l'égard de ce schème, le *schématisme* de l'entendement pur. (Kant, 1944 : 152)

Le schème est le produit de l'imagination, mais elle sort du cadre sensible mais en restant orientée vers celui-ci. Comment comprendre cette formule ? Le schème, comme synthèse pure de l'imagination ne vise aucune intuition particulière, mais seulement « l'unité dans la détermination de la sensibilité ». Il semble qu'on tourne toujours en cercle, avec cette nouvelle formule. Le schème est *une condition* pour avoir l'intuition sensible. Et il ne faut pas confondre donc schème avec image ! Comment donc penser cette chose ? Kant, en parlant du concept empirique d'assiette, il invoque *le cercle* comme schème qui fait possible la construction de ce concept. Mais le cercle n'est pas une image ? Même abstrait, dans le sens où on n'a pas une image d'un cercle ou d'un triangle qui puisse jamais être adéquat au concept pur d'un cercle ou d'un triangle en général. Le schème devient donc la condition pure de toute image future. Comment donc le schème d'assiette n'a rien à voir avec l'image du cercle qu'elle implique pourtant ?

Si nous restons fixés dans ce langage visuel, où on parle nécessairement d'*image*, de *schème* – c'est-à-dire encore d'une image, mais plus « géométrisée », plus abstraite – alors nous ne pouvons pas faire des grands pas vers la compréhension. Mais comment contourner le langage qui nous impose cette terminologie ? Et quand on dit qu'on nous est imposé, nous voulons dire qu'il existe de bonnes raisons pour l'utiliser de cette manière. Qu'entendons donc par cette *condition* de l'image ? Nous considérons qu'ici se trouve le point de tournure. Kant parle aussi du schème comme la *représentation d'une méthode* qui fait possible la représentation d'une image concrète.

> Or, c'est cette représentation d'un procédé général de l'imagination pour procurer à un concept son image que j'appelle le schème de ce concept. (Kant, 1944 : 152)

U. Eco (Eco, 1999) fait une ré-analyse de cette conception du schématisme de Kant, pour voir comment celui-ci s'applique effectivement dans la formation des concepts empiriques. Sans enter plus en détails, il faut attirer l'attention sur comment construire le schème d'un objet inconnu – imaginaire ou non. Eco ne prend en compte que l'objet connu qui existe – l'ornithorynque. A celui-ci ne correspond aucun schème, si nous restons dans le cadre du kantisme. L'ornithorynque *existe* et cette chose peut nous fournir le schème *par le simple fait de cette existence. Le schème se forme à partir d'un particulier existant.* C'est toujours l'imagination qui utilise cette forme de schème, réfléchie ; Kant en parle plus de cette forme dans la *Critique de la faculté de juger*, quand on part d'un particulier vers un général. Le schème général n'existe pas, comme c'est le cas pour les catégories, elle *se construit à partir et avec l'individuel particulier.* Eco nomme ce procédé *abduction* = on part d'un individuel pour arriver à une règle générale.

U. Eco explique le schème en utilisant le concept de *diagramme de flux* (Eco, 2007 : 411) (*flow chart*), qui est un terme informatique. L'ordinateur « pense » dans le schème de *if...then go to,* et cette fonction est utilisée pour faire un calcul ou pour dessiner une figure – donc la palette que le diagramme couvre est assez grande. L'essentiel de ce diagramme consiste dans le fait qu'ici interviennent deux facteurs : le temps et l'alternative/le choix. Le diagramme fonctionne donc pas à pas, moment par moment, et à chaque moment s'ouvre une alternative. Une fois une variante de l'alternative a été choisie, le suivant pas se développe dans cette direction et ainsi de suite. Elle ne peut pas être vue en termes spatiaux, mais temporels. Mais, dans ce cas, pourquoi nous nous représentons mieux le schème comme étant une image, ou quelque chose « comme une image », dans les meilleurs des cas ?

Le choix de l'image

Pour répondre à cette question il faudrait reprendre l'analyse bergsonienne sur les données immédiates de la conscience (Bergson 2011). Sans entrer trop en détails, nous nous arrêtons à une célèbre phrase : « Nous nous exprimons nécessairement par des mots et nous pensons le plus souvent dans l'espace. » (Bergson, 2011 : VI). Que veut dire « s'exprimer/penser dans l'espace » ? Penser et s'exprimer ainsi veut dire que nous opérons « les mêmes distinctions nettes et précises, la même discontinuité qu'entre les objets matériels. » (Bergson, 2011 : VI). La conscience ne peut pas surprendre la *durée*, ou le temps vécu. La conscience arrive seulement à *traduire dans son langage* le temps, qui en est un « spatialisé ».

Il existe donc une asymétrie entre l'intuition pure de l'espace et celle du temps qui se prolonge dans la perception empirique de ceux-ci (Heidegger, 1982). L'intuition pure du temps est plus profonde et en quelque sorte « primordiale » à celle de l'espace. Bergson souligne donc *l'approximation* spatiale du temps vécu dans le langage. Notre langage est géométrisant et ne peut exprimer de façon claire que les choses qui arrivent à se mettre dans une forme, plus ou moins abstraite, spatiale. Le temps, comme le fondement des mouvements internes, échappe à cette expressivité. Pourtant, le temps aussi peut être traduit, *dans certaines limites*, dans le langage rationnel. La musique, la poésie ou… la ligne courbe (cette dernière pour Bergson) sont les langages propres où s'expriment le temps et la durée. La ligne courbe, qui réclame même de la part des mathématiques des nombres irrationnelles pour l'exprimer, devient le symbole du temps, de sa continuité et de son état paradoxal. La ligne droite ou cassée d'une figure – comme le triangle – nous donne le discontinu, la séparation dans des individuels. Avoir une image veut dire avoir une totalité ou un entier qui peut être isolé du continuum du

monde. Aussi, une image ou une *vue*, présuppose une *extériorisation* – spatiale donc – d'un objet. Il n'existe pas de *projection* sans l'espace, sans mettre l'objet devant nous. Le préfixe *pro*, de *pro-poser*, exprime une direction – mettre quelque chose *devant* nous, et ce devant devient un *opposé* ; il tourne le visage vers nous, en sortant de nous, on se met face à face, comme dans le cas des formes énantiomères[1]. Chaque chose donc, en se spatialisant, se réfléchie dans un certain degré d'énantiomère. Toute image c'est un énantiomère d'une certaine partie de nous-mêmes ; l'espace devient donc l'équivalent d'un miroir. Chaque *personne* est un nous-mêmes… « personnalisé ». Le nom grec pour personne est *prosopon* (πρόσωπον), *pro-ops*, la face qui se met devant moi et qui porte le nom de masque, face ou image. Il ne faut pas ignorer le fait que ce terme (prosopon ou hypostasis) qui désigne la personne, fait une carrière assez grande dans le cadre théologique où on joue avec les subtilités de l'image et du symbole. Cette image qui devient *une partie de nous-mêmes* spatialisée, est donnée d'un coup, totale et purifiée par la temporalité qui n'intervient pas tout à fait dans cette donation. L'image n'est pas successive, en se construisant continuellement – tout le temps (*sic !*) – elle est formée *spontanément* ou immédiatement.

Donc, l'imaginaire est plus attaché à l'image et à l'espace en vertu d'une tendance qui pousse l'esprit à s'orienter vers l'extérieur/l'espace. Le temps, comme intuition pure *a priori*, prépare cet intérieur à s'orienter mieux dans cet espace. Cela ne veut pas dire que l'espace est purement et simplement l'extériorité pure – n'oublions pas que tant l'espace que le temps sont tous les deux des intuitions pures qui sont essentiellement *en nous*. Cela est, bien sûr, montré aussi par la manifestation d'un espace empirique intérieur, qui est bel et bien à l'œuvre pendant nos rêves. La projection des images internes pendant les rêves revient à une ré-projection interne de l'espace qui s'approche de sa forme pure.

Mais en quoi consiste maintenant la relation entre la vue et l'auditif ? Quelle est le fondement sensitif de cette différenciation ? Si on part d'une analyse corporelle, comme le fait d'ailleurs Descartes, en regardant le « responsable » de l'intuition sensitive que l'organe de sens nous en donne, alors nous devons faire une analyse semblable à l'oreille. Au *globe* oculaire correspond maintenant un autre globe, mais *métamorphosé* dans un colimaçon. Nous réduisons l'oreille à l'élément central de celle-ci, qui est un globe spiralé ou en mouvement, qui est la composante de l'oreille interne la plus importante, la cochlée.

Le choix du son

On dit que toute la philosophie occidentale, à partir de son origine grecque, représente l'expression d'une certaine modalité de voir le monde, et plus précisément sous la tutelle de l'œil. La tradition chrétienne continue aussi et donne encore de puissance à cette modalité *télescopique* de voir le monde. Dans l'autre espace voisin, celui de l'Asie Mineure, là où l'Islam a pris naissance, devient l'espace de l'écoute[2]. L'espace du Soleil et de la lumière éblouissante trouve son complément dans l'espace de la Lune et du son. Dans le premier espace l'Univers est compris avec l'aide du langage de la vue. On croit que la face de la philosophie qui cherchait des sens nouveaux trouvés par le filtre de l'oreille était autre. Il semble que le son de l'Univers

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[1] Il s'agit des formes réfléchies dans le miroir – la main gauche devient droite dans le miroir et l'inverse.
[2] Ce partage culturel qui tourne autour de la vision ou de l'écoute on le rencontre dans la pensée d'H. Corbin, F. Schuon, R. Guenon, P. Tillich.

nous dit autre chose que sa lumière nous dit. Ou il se donne à nous sous une face qu'on ne puisse pas concevoir avec le regard. Une sonate n'est jamais réductible à une image/tableau et l'inverse. Cet attachement de notre esprit qui est plus sensible à la lumière qu'au son a attiré l'attention des philosophes depuis toujours et certains d'entre eux ont essayé de se rapporter à l'Univers par un schème sonore. Comment se présente l'Univers ausculté et non regardé ? La réponse de cette question se trouve facilement si on cherche dans l'esthétique ou dans les sensations proprement dites – dans un mot, si on cherche là où l'esprit *vit*, dans le *vécu*. Mais on ne trouve pas ici la mise de notre recherche. On ne cherche pas quelle est la musique de l'Univers et comment celle-ci nous impressionne et touche notre affectivité. On ne cherche pas la voie qui nous offre de la joie par un enchaînement d'idées qui pressentirait une sorte de symphonie de l'écoute. Les choses sont plus complexes si on essaie de comprendre cette question dans le sens où nous voulons éclairer comment le son détermine notre pensée et notre entendement. Un tel chemin a été déjà parcouru dans l'histoire de la philosophie, mais en partant d'une base visuelle. Platon, par exemple, dans la *République*, déclare cette appartenance de l'Idée qui se colle fortement à l'image. Et il construit un modèle explicatif où la pensée est quelque chose *semblable à l'image*. D'ici sort une direction privilégié de comprendre le monde – la pensée qui s'exprime par le langage est quelque chose qui ressemble à l'image visuelle et l'image extérieure détient une essence commune avec notre langage. Entre les deux existe une affinité qui nous oblige à les mettre immédiatement en contact. Nous voyons une symétrie immédiate entre l'image et le langage/la pensée. Mais que se passe-t-il au moment où on approche la pensée/le langage au son ? Comment se présente la pensée-son ? Avons-nous des idées sonores de la même façon qu'on a des idées-images ? Pour ceux qui désirent une interprétation analytique, il existe un livre qui traite un peu ce problème ; il s'agit de J. Docik et R. Casati – *La philosophie du son* (1994). Ici est traité le problème de la connaissance qui est mise en relation avec cette base sonore. Mais on n'entre plus en détails sur ce sujet. On part ici de l'antichambre de la philosophie du son, c'est-à-dire d'une psycho-analyse sonore.

Un premier signal qui nous attire l'attention sur cette approche nous est donné par Aristote dans ses *Catégories*. Les êtres humains donnent une forme spécifique au *Logos* universel dans le moment où on le pense et on l'exprime dans un langage. Plus encore, il semblerait que le Logos *est* la pensée – pensée qui se pense elle-même (au contraire à l'œil, qui est limité par ce fait qu'il ne puisse pas se voir soi-même). On s'approche donc le Logos par au moins deux portes principales : les sens, et plus précisément la vue et l'ouïe. Sur le premier nous avons déjà parlé. Nous sommes maintenant intéressés par l'audition, l'oreille et son essence. C'est-à-dire nous ne sommes pas attirés par le *comment* on écoute – cette question reste dans l'attention des scientifiques. Aristote nous donne un exemple : il s'intéresse beaucoup au *rôle* et à *l'essence* de l'audition. Il n'insiste pas trop sur ce sens, il en parle même tangentiellement ; le philosophe se réfère plus à un organe qui est directement lié à l'oreille, la *voix*. Plus précisément, Aristote parle de trois sources de nos idées – celles-ci en donnant même une forme spécifique à nos idées. Il s'agit des idées *in mente*, c'est-à-dire dans la pensée « silencieuse », dans la tête, *in re*, c'est-à-dire dans les objets extérieurs, comme Logos qui se manifeste en dehors de nous et *in voce*. Cette dernière forme (en réalité, chez Aristote, celle-ci est située entre les deux premières) nous surprend. Il fallait qu'elle ne soit pas séparée de la première forme – l'idée exprimée par la voix vive n'est pas trop différente de l'idée qui la précède dans notre tête, au contraire, on est tentés à dire que l'expression parlée d'une idée n'est qu'un lancement

dans le monde d'une seule et même idée qui apparaît dans la pensée – le mot prononcé est une pensée mis comme tel dans la voix. Quand je pense à un chien et quand je prononce le mot « chien », je ne fais pas autre chose que manifester à l'extérieur de moi, à l'aide de ma voix, ce que je pense effectivement. Il semble qu'Aristote a fait cette distinction avec une finalité bien précise. Malheureusement il n'est pas entré trop en détail sur cette question.

Il existe un penseur contemporain qui s'est occupé beaucoup avec ce problème, et plus précisément avec la relation entre le langage et la voix et l'oreille. Il s'agit d'Alfred Tomatis. Il est un médecin français (n. 1920, il décède en 2001), spécialisé en ORL, qui applique une méthode propre – nommé même « la méthode Tomatis » – dans le cas des troubles d'ouïe et de langage. Cette méthode porte encore le nom d'APP (audio-psycho-phonologie). A côté des aspects purs thérapeutiques de cette méthode de Tomatis, ce qui nous intéresse ici sont les fondements et les implications philosophiques d'où cet auteur part pour établir ensuite, par l'expérimente, ses découvertes avec l'applicabilité dans la pathologie. Parmi ses nombreuses livres dédiés à ce sujet, nous prenons en compte seulement trois : *L'oreille et le langage* (Seuil 1963), *Neuf mois au paradis* (Ergo-Press 1989) et *Ecouter l'Univers* (R. Laffont 1999). Dans ces livres, l'auteur sort du cadre étroit de la physiologie ou de la pathologie de l'oreille et se lance dans une sorte de philosophie de l'écoute. Il est intéressé par un problème central : comment arrive le son à déterminer la formation de l'être humain ? Il n'est donc pas intéressé par une biologie de l'oreille, du comment fonctionne celle-ci et quel est son rôle dans l'économie de l'être humain regardé d'un point de vue biologique. Il se demande sur l'essence qui dirige et détermine l'apparition des formes biologiques qui concernent l'audition. Il part donc de l'essence de l'acte d'audition et élargit cet acte de l'être humain vers l'Univers même, qui est de nature sonore, s'il est considéré de la perspective explosive du Big-Bang. Avoir une individualité quelconque dans l'Univers matériel et/ou spirituel veut dire avoir une certaine fréquence[1] et communiquer avec d'autres individus veut dire enter en résonance avec ceux-ci, c'est-à-dire il faut entrer dans certains rapport résonateurs ou de phase avec ces autres entités. Celle-ci c'est l'idée de départ de Tomatis. Il observe ensuite de près comment l'audition prend naissance et avec quelles autres facultés il est connecté. On suit ici donc comment on arrive d'une idée philosophique à sa manifestation dans la nature. Comment est devenue, et plus précisément, pourquoi l'oreille est devenue l'incarnation d'une certaine forme du Logos ?

Ainsi, le point de départ en est un idéel. Le Logos, ou la Parole, comme il est souvent utilisé dans une traduction plus proche de nos codes, est transcendant à toute manifestation de la nature. Par multiples transformations et approximations, celui-ci tend vers une manifestation jusqu'au monde hylétique de la nature. Les vibrations plus ou moins ordonnées que les objets émettent mécaniquement sont corrélâtes, même si l'analogie est fortuite, avec le Logos. C'est-à-dire qu'entre celui-ci et la simple vibration émise dans la nature dans certaines conditions (dire pourtant que quelque chose existe vaut dire que cette chose vibre continuellement), il existe un lien très séré. Etre ordonné, c'est-à-dire sous l'emprise du Logos, veut dire *vibrer en ordre.* Au Chaos lui manque le Logos, c'est le bruit pur. Et puis, en passant dans la transcendantalité, dans l'intérieur de l'être humain, ce même Logos prend la forme du langage. Le langage est la vibration de

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[1] Il faut rappeler que Noica, à la fin de son analyse des catégories de Platon, Aristote et Kant (dans *Douăzeci și șapte de trepte ale realului*), il s'interroge sur les nouvelles catégories que l'esprit peut en créer. Il en identifie une seule, celle *d'onde.*

la pensée. Le problème qui se pose est le suivant : le langage est une création humaine, obtenu par une adaptation et sélection naturelle ou il est imposé/donné par un extérieur transcendant à nous ? Tomatis ne donne pas une réponse claire à cette question. Il semblerait qu'il est enclin, probablement aussi comme suite au fait que l'auteur est un esprit chrétien fervent, vers admettre le fait que le langage est essentiellement le résultat de l'intervention du Logos divin qui a mis la semence de celui-ci en nous. A nous revient seulement la mission de performer et de soigner cette semence qui peut être « inhibée » dans sa croissance par des milliers de causes, qui arrivent parfois jusqu'au banal bruit quotidien qui perturbe notre être jusqu'à la profondeur.

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GRIECHISCHER DAIMON UND RÖMISCHER GENIUS – ZWISCHEN ANTIKE UND GOETHES GENIEBEGRIFF

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Abstract: This paper presents the etymological and semantic evolution of the concepts daimon and genius from ancient Greek-Roman to modern times, insisting on their reception in German literature and culture. Our aim is to highlight the importance of the two concepts in some of Johann Wolfgang von Goethe's works and in shaping his idea of the modern genius in different stages of his life and career. The paper illustrates with Goethe's most representative early Sturm und Drang-hymns and some of his later works the transformation of the two concepts from interchangeable notions expressing the Originalgenie as a highly talented, creative, but also tempestuous and noncompliant entity to expanding the pair Dämon-das Dämonische to describe the individuality and character of a person which make them unique (daimon) and the primordial, irrational, supernatural, powerful force which manifests in a superior being (daimonic).

Keywords: daimon, genius, Goethe.

Daimon und *Genius* – etymologische und semantische Entwicklung

Laut Angus Nicholls erscheint der Begriff *Daimon/ Dämon* zum ersten Mal in der vorsokratischen Philosophie und im 18. Jahrhundert kommt er wieder in den späten Phasen der europäischen Aufklärung in Goethes Werken vor (Nicholls, 2006: 11). In der Goethezeit wird das Substantiv „Dämon" häufig mit dem Adjektiv „dämonisch" in Verbindung gebracht. Aus etymologischer Sicht stammt das Wort „dämonisch" aus der altgriechischen Wurzel δαίω (*daio*), die „zu (ver)teilen" bedeutet. In diesem Zusammenhang deutet das Substantiv „das Dämonische" auf den Prozess hin, durch den die Götter den Menschen göttliche Gaben und Schicksale zuschreiben. Der Begriff *Daimon* bezieht sich auf das Schicksal eines Einzelnen oder auf eine Art verborgener Macht, die das Leben eines Menschen prägt. Diese Bedeutung ist üblich im Orphismus. Ebenso spricht man von einer Person, die von einem Dämon als Alter Ego oder anderes Ich beherrscht wird (*ibidem*).

Homer verwendet den Begriff *Daimon*, um göttliche Einflüsse zu bezeichnen. Hesiod ist der Erste, der ihn als göttlichen Begleiter des Menschen beschreibt. In der *Theogonie* vergleicht Hesiod Faethon, den Sohn der Göttin Eos, mit einem göttlichen Dämon. In den *Hauslehren* wird der *Daimon* als irdischer Geist dargestellt. Für Aristoteles bezieht sich dieser „Dämon" auf ein Lebensprinzip, während Heraklit glaubt, dass der *Daimon* eines Menschen seinen Charakter darstellt. Laut Angus Nicholls bezeichnet der Begriff *Daimon* auch eine mythische menschliche Rasse und, im Allgemeinen, eine Seele oder ein Wesen als Vermittler zwischen Gott und Menschen, die der profanen Welt göttliche Botschaften übermitteln. Durch das Konzept „das Dämonische" drückt Goethe eine überlegene Natur mit übernatürlichen Kräften aus, was wir heute unter dem Begriff des Genies verstehen würden (*ibidem*: 12). Sowohl bei den Alten, als auch bei Goethe, wird das Dämonische als Empfindlichkeit betrachtet, die die Möglichkeit einer Verbindung zwischen dem Menschlichen und dem Göttlichen ankündigt, ein Phänomen, wodurch das rationale Wissen mit dem irrationalen Element der menschlichen Erfahrung konfrontiert wird. Solche

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Zusammenstöße führen auch zu Situationen, in denen rationale Konzepte von irrationalen oder mythischen Bildern ausgelöst werden (Nicholls, 2006: 11).

In der griechischen Antike bezeichnet sowohl *Daimonion* (δαιμόνιον) als auch *Daimon* (δαίμων) einen Schutzgeist, der über das vorbestimmte menschliche Schicksal wacht. In Platons *Apologie des Sokrates*, die auf eine Rede des Sokrates als Verteidigung gegen den Vorwurf der Verführung der Jugend und des Unglaubens in Götter beruht, werden durch den Begriff *Daimonia* die neuen Götter bezeichnet, an denen der griechische Philosoph angeblich glaubt. Für Sokrates ist das *Daimonion* jedoch eine innere Stimme göttlicher Natur. Plutarch beschreibt dieses Konzept in dem Dialog *De Genio Socratis*. In dem Aufsatz *Sokratische Denkwürdigkeiten* (1759) bezeichnet Johann Georg Hamann, einer der ersten philosophischen Lehrmeister Goethes, das *Daimonion* als irrationale Quelle des sokratischen Genies (Hamann, 2004: 61). Der griechische Philosoph Empedokles verwendet den Begriff *Daimon*, um auf die Seele zu verweisen. Im *Symposion* beschreibt Platon, wie Sokrates von der Priesterin Diotima aus Mantineia in der Philosophie der Liebe eingewiesen wird. Für sie ist die Liebe ein großer *Daimon*, der einen Vermittler zwischen Menschen und Götter darstellt. In *Phaidron* bezeichnet Platon den *Daimon* als Beschützer, der den Menschen über den Tod hinaus begleitet.

Für den Schweizer Psychiater Carl Gustav Jung stellt der *Daimon* eine innere Kraft dar, die den Menschen dazu veranlasst, seine Ideale und Überzeugungen zu verraten (Jung, 1956: 357). Laut dem amerikanischen Psychologen Rollo May ist das *Dämonische* eine Urkraft, eine unpersönliche archetypische Funktion, ein natürlicher menschlicher Impuls, mit kreativem und destruktivem Potenzial, der die ganze Person erfassen kann (May, 1969: 123-124).

Dem griechischen *Daimon* entspricht in der römischen Kultur das Konzept *Genius*. Im antiken Rom stellt der *Genius* (von *gignere* – „erzeugen") einen Schutzgeist dar, der einen Menschen beschützt und seine schöpferische Persönlichkeit ausdrückt. Der *Genius* bestimmt das Schicksal eines Menschen und verschwindet bei dessen Tod. Die alten Römer verwendeten auch den Ausdruck *Genius loci*, um auf den Schutzgeist eines Ortes zu verweisen. In der augustinischen Zeit begann man den Begriff *Genius* mit Talent und Inspiration in Verbindung zu bringen. In der römischen Literatur erscheint der *Genius* erstmals als Geist in Plautus' Komödie *Captivi*, während Horaz ihn in den *Episteln* als begleitende Gottheit des Menschen beschreibt. Die Römer verwendeten die Eigenschaft *Genius* nicht nur in Verbindung mit Namen von Herrschern und berühmten Männern, sondern auch zusammen mit abstrakten Begriffen.

Das Originalgenie in der Geniezeit

War Goethe das letzte Universalgenie? Sebastian Donat und Hendrik Birus, die Goethes Entwicklung in den drei Hauptstufen seines Lebens und Werkes untersuchen, stellen fest, dass der junge Goethe ein Genie im spezifischen Sinn war, der reife Schriftsteller betrachtet sich weder als Genie, noch als Klassiker, denn er findet genau in der Einschränkung der Möglichkeiten den Zugang zur Meisterschaft, während der alte Goethe nach Universalität strebt, indem er sich aber vom Begriff des *Originalgenies*, dem Muster des kreativen Menschen und Künstlers im Sturm und Drang, auch *Geniezeit* genannt, distanziert und das „être collectif" (das kollektive Wesen) als Verkörperung der Idee des Universalgenies im Kontext der modernen Literatur entwickelt (Donat, Birus, 1999: 9).

Im Rahmen unserer Forschung über den griechischen *Daimon* und den römischen *Genius* kommen wir zunächst zur Epoche des Sturm und Drang,

Schöpfungszeit des jungen Goethe, zeitlich begrenzt etwa zwischen 1765 und 1785 und gekennzeichnet durch die Unabhängigkeit des Originalgenies im Gegensatz zur traditionellen *Regelpoetik* der französischen Klassik. Der Begriff *Originalgenie* erscheint erstmals in Christian Friedrich Michaelis' deutschen Übersetzung aus dem Jahr 1771 (*Versuch über das Originalgenie des Homers*) von Robert Woods *An Essay on the Original Genius of Homer* (1769). Wood bezieht sich auf den Begriff des *Genius* im Aufsatz des englischen Dichters Edward Young *Conjectures on Original Composition* (1759), der die Überlegenheit der angeborenen Originalität des Genies und die Möglichkeit moderner Schriftsteller verkündet, mit den Fähigkeiten der alten Griechen und Römer mitzuhalten und sie sogar zu übertreffen. Laut Edward Young ist der Geist des menschlichen Genies ein fruchtbarer und belebter Boden und es gibt zwei Arten der künstlerischen *Mimesis*: die Nachahmung der Natur, die als „original" gilt, und die Nachahmung anderer Künstler (Young, 1759: 9). Youngs Werk löste den Geniekult im Sturm und Drang aus.

Im Zeitalter der Aufklärung gibt es mehrere Deutungen des Geniebegriffs. Für Gotthold Ephraim Lessing bezeichnet das Genie einen Kompromiss zwischen der Strenge der klassischen Form und dem subjektiven Mangel an Regeln (Barner, Grimm *et alii*, 1998: 188-191). Bei Friedrich Gottlieb Klopstock erscheint das Genie sowohl als *Genius*, als göttlicher Begleiter des Menschen, der im Epos *Der Messias* Schutzengel genannt wird, als auch um das schöpferische Wesen des Dichters oder des Künstlers auszudrücken. Klopstock versteht die Poesie als Mittel zur Erreichung eines moralischen Zieles. Für den deutschen Schriftsteller ist die höchste Darstellung des Dichters nicht das Genie, sondern „der heilige Dichter" (Freivogel, 1954: 112-114). Laut Max Freivogel wird in Klopstocks „heiligem Dichter" das zukünftige Bild des deutschen Genies im Sturm und Drang angekündigt (*ibidem*: 116-119). Für Klopstock offenbart sich das dichterische Genie, wenn die Reizbarkeit der Empfindung die Lebhaftigkeit der Phantasie übertrifft und wenn die Scharfsinnigkeit der Vernunft beide überschreitet (Klopstock, 1984: 216).

In *Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe* (1778) beschreibt der Schweizer Philosoph und Schriftsteller Johann Caspar Lavater ausführlich die verschiedenen Merkmale eines *Genies* als überlegenes Wesen, das von dem römischen *Genius* geleitet wird und sich mit diesem identifiziert. Lavater lobt die Eigenschaften des Genies: „Fruchtbarkeit des Geistes! Unerschöpflichkeit! Quellgeist! [...] Kraft ohne ihres Gleichen – Urkraft, kraftvolle Liebe; Elastizität der Seele [...] Zentralgeist, Zentralfeuer, dem nichts widersteht" (Lavater, 1960: 80). Der Schriftsteller bezeichnet das *Genie* als „das Ungelernte, Unentlehnte, Unlernbare, Unentlehnbare, Unnachahmliche, Göttliche" und „das Inspirationsmäßige" (*ibidem*).

Die ersten mittelbaren Definitionen des Genies in Goethes Werken erscheinen in den Gedichten *Wandrers Sturmlied*, *Mahomets Gesang* (beide 1772 entstanden), *Prometheus* und *Ganymed* (beide wohl 1774 entstanden). In *Wanderers Sturmlied*, in dem auf die Götter Jupiter und Apollo verwiesen wird, wird auf die altertümliche Vorstellung des Genies als Schutzgeist oder Schutzgott hingedeutet. Bacchus, der als „Vater Bromius" bezeichnet wird, gilt für den jungen und stürmischen Goethe als „Jahrhunderts Genius": „Vater Bromius! / Du bist Genius, / Jahrhunderts Genius, / Bist, was innre Glut / Pindarn war, / Was der Welt / Phöbus Apoll ist" (Goethe, 1960: 32). In *Mahomets Gesang* wird das Genie im Einklang mit der Natur beschrieben, aus der es seine schöpferische Kraft entzieht: „Seht den Felsenquell, / Freudehell, / Wie ein Sternenblick; / Über Wolken / Nährten seine Jugend / Gute Geister / Zwischen Klippen

im Gebüsch. // Jünglingfrisch / Tanzt er aus der Wolke / Auf die Marmorfelsen nieder, / Jauchzet wieder / Nach dem Himmel" (*ibidem*: 310).

Ganymed und Prometheus sind Vermittler zwischen dem Weltlichen und dem Göttlichen. In *Mahomets Gesang* wird das jugendliche Genie, das von seiner inneren Energie oder seinem Dämon geleitet wird, dargestellt (Nicholls, *op.cit.*: 133-134). Während Mahomet einem einzigen Gott unterliegt und das Genie in seiner unendlichen Substanz integriert wird, möchte Prometheus, dass die Welt seine eigene Widerspiegelung darstellt, eine Ausstrahlung seiner übermäßigen Subjektivität (*ibidem*: 141). In Goethes Hymne an Prometheus erscheint der Titan als Verkörperung des schöpferischen Genies des Sturm und Drang, als Wesen in vollkommenem Einklang mit sich und mit der Welt, das gottesähnliche Fähigkeiten besitzt: „Hier sitz ich, forme Menschen / Nach meinem Bilde, / Ein Geschlecht, das mir / gleich sei, / Zu leiden, zu weinen, / Zu genießen und zu freuen sich, / Und dein nicht zu achten, / Wie ich!" (Goethe, 1960: 328). Im Gegensatz zum rebellischen Prometheus strebt Ganymed nach der Einheit mit dem Göttlichen: „Hinauf! Hinauf strebt's. / Es schweben die Wolken / Abwärts, die Wolken / Neigen sich der sehnenden Liebe. / Mir! Mir! / In euerm Schoße / Aufwärts! / Umfangend umfangen! / Aufwärts an deinen Busen, / Alliebender Vater!" (*ibidem*: 329). Friedrich Gundolf bemerkt, dass Prometheus und Mahomet nur hellenische oder orientalische Namen für Goethes gehobnes Ich sind. Was sich in den gleichnamigen Gedichten vollzieht „ist die lyrische Wiedergeburt ewiger Mythen, nicht die dramatische Evokation vergangener Zeiten" (Gundolf, 2013: 122).

In *Kritik der Urteilskraft* (1790) bezeichnet der deutsche Philosoph Immanuel Kant den *Genius* im ästhetischen Sinn als angeborene Gemütsanlage (*ingenium*) eines Individuums, durch welche die Natur der Kunst die Regel gibt und seine erste Eigenschaft ist die Originalität (Kant, 1977: 241-242). In *Mein Begriff vom Genie* aus *Götze-Dämmerung oder Wie man mit dem Hammer philosophiert* (1888) erklärt Friedrich Nietzsche, welche Eigenschaften ein Individuum haben muss, um als Genie betrachtet zu werden:

> Große Männer sind wie große Zeiten Explosiv-Stoffe, in denen eine ungeheure Kraft aufgehäuft ist; ihre Voraussetzung ist immer, historisch und physiologisch, daß lange auf sie hin gesammelt, gehäuft, gespart und bewahrt worden ist – dass lange keine Explosion stattfand. Ist die Spannung in der Masse zu groß geworden, so genügt der zufälligste Reiz, das »Genie«, die »Tat«, das große Schicksal in die Welt zu rufen. [...] Die großen Menschen sind notwendig, die Zeit, in der sie erscheinen, ist zufällig [...] Zwischen einem Genie und seiner Zeit besteht ein Verhältnis, wie zwischen stark und schwach, auch wie zwischen alt und jung: die Zeit ist relativ immer viel jünger, dünner, unmündiger, unsicherer, kindischer (Nietzsche, 1954: 1019-1020).

In *Erinnerungen, Träume, Gedanken* beschreibt Carl Gustav Jung seine eigene Erfahrung mit dem Einfluss des Genies auf seine Schöpfung und stellt fest, dass es zu einer Notwendigkeit wurde, seine frühen Erinnerungen in dieser Autobiographie niederzuschreiben, denn, wenn er es auch nur einen Tag unterlässt, stellen sich sogleich unangenehme körperliche Symptome ein, die vergehen, sobald er daran arbeitet und er bekommt einen klaren Kopf (Jung, 2003: 2). Laut Angelo Morretta erfährt der Geniebegriff im 20. Jahrhundert eine rückläufige Entwicklung in der westlichen Kultur, denn die wahre Größe des *Daimons* liegt nicht mehr in der natürlichen oder moralischen Kraft und auch nicht in seiner tragischen Problematik geistlichen Wesens. Sie ist einfach nur materielle und technische Größe, die, obwohl sie äußerst komplex ist, den

Menschen in die riskante Lage bringt, in seinem biologischen Wesen zu skizzieren oder sich in einem kosmischen Abenteuer zu verlaufen. Für Angelo Morretta vereint der wahre klassische Geist die Vernunft und die Empfindung in einer Synthese, die über menschliche Kontraste hinausgeht (Morretta, 1994: 56-57).

Der ältere Goethe: zwischen *Dämon* und *das Dämonische*

In *Strugling with the daimon: Eliza M. Butler on Germany and Germans*, stellt Sandra J. Peacock fest, dass für Eliza Marian Butler, in der umstrittenen Studie *The Tyranny of Greece Over Germany* (1935), Johann Wolfgang von Goethes *Daimon* einer der gefährlichsten griechischen Konzepte war, die die deutsche Kultur und Gesellschaft geprägt haben, neben Friedrich Nietzsches *Übermensch* und Stefan Georges *Maximin*. In einem Buch von 1956 über Byron und Goethe allerdings hat Eliza Marian Butler das Dämonische in einer wohlwollenden und feineren Untersuchung überarbeitet (Peacock, 2006: 100) *Byron and Goethe* untersucht den Einfluss und die gegenseitige Bewunderung zwischen den zwei großen literarischen Persönlichkeiten. Hier bemerkt Eliza Marian Butler wie Goethes Anschauung vom Dämon sich mit Byrons Tod in Griechenland verändert. In *Faust II* verliert Goethe sein Vertrauen in das griechische Muster als, nach Euphorions Tod (der Byron darstellt) und Helenas Rückkehr in die Unterwelt, Fausts griechische Traumwelt zerfällt (Butler, 1956: 208). Für Sandra J. Peacock stellt Euphorions Tod die Unvereinbarkeit zwischen klassisch und modern dar (Peacock, *op.cit.*: 111).

Bis Ende der 1820er verwendete Goethe die Begriffe *Daimon* und *Genius*, um eine ursprüngliche schöpferische Kraft zu bezeichnen. Dies ändert sich mit Byrons Tod, als der deutsche Schriftsteller neue Nebenbedeutungen für seinen Dämon findet. Der englische Dichter wurde für Goethe zum Prototyp des *Daimons*, einer starken, irrationalen Kraft mit verheerendem Potenzial, die die grundlegendsten und vernichtenden menschlichen Regungen verkörpert (*ibidem*: 113). Im zwanzigsten Buch des letzten Teils der Autobiographie *Aus meinem Leben. Dichtung und Wahrheit* (1808-1831) bezeichnet Goethe das Dämonische nach dem Beispiel der Alten in einer eigenen Deutung seines Dramas *Egmont* (1788) als furchtbares Wesen, das sich im Unmöglichen manifestiert. Laut dem deutschen Dichter bildet das Dämonische „im wunderbarsten Zusammenhang mit dem Menschen eine der moralischen Weltordnung, wo nicht entgegengesetzte, doch sich durchkreuzende Macht. [...] Am furchtbarsten aber erscheint dieses Dämonische, wenn es in irgend einem Menschen überwiegend hervortritt" (Goethe, 1959, Band 10: 177).

Urworte. Orphisch ist ein philosophisches Gedicht, das 1817 geschrieben, ursprünglich in den Studien *Zur Morphologie* veröffentlicht und 1820 in der Zeitschrift *Über Kunst und Altertum* nachgedruckt wurde. Das Gedicht besteht aus fünf Strophen, die als Titel jeweils ein griechisches Wort mit mythischen und geheimnisvollen Bedeutungen haben. Diese orphischen Worte bezeichnet Goethe als Urworte, die das menschliche Leben und Schicksal prägen: Δαιμων, Dämon (Charakter, Individualität); Τυχη, das Zufällige; Ερως, Liebe; Αναγκη, Nötigung und Ελπις, Hoffnung. Laut Dieter Paul Fuhrmann dienen die nachträglich hinzugeführten Erläuterungen zu Goethes Gedicht als kleine Abhandlung zur Lebensweisheit (Fuhrmann, 1999). Dieter Paul Fuhrmann verweist auf zwei sehr wahrscheinliche Quellen, die Goethes Gedicht beeinflusst haben: Karl Ludwig von Knebels Gedicht *Aus dem Griechischen* und *Zerstreute Abhandlungen* des Archäologen und Koptologen Johann Georg Zoega (*ibidem*). Emil Staiger identifiziert bei Karl Ludwig von Knebel, einem Goethe und Wieland nahestehenden Dichter, Übersetzer des Lucretius und Propertius, ein Gedicht

das auf 1815 datiert, in dem die Gottheiten Daimon, Tyche, Eros und Ananke aufgerufen werden (Staiger, 1959: 96). Laut Emil Staiger beziehen sich Johann Georg Zoegas *Abhandlungen*, die 1817 erscheinen, auf dieselben vier Götter, die den alten Ägyptern nach, der Geburt des Menschen beistehen (*ibidem*). Wie auch Dieter Paul Fuhrmann bemerkt, fügt Goethe den vier kanonischen Gottheiten Elpis (die Hoffnung) hinzu, die früher, in seiner klassizistischen Epoche (insbesondere in der *Pandora*), in Begleitung von Phobos (der Furcht) auftritt (Fuhrmann, *op.cit.*). In *Urworte. Orphisch* beschreibt Goethe den *Daimon/ Dämon* als

> „[...] die notwendige, bei der Geburt unmittelbar ausgesprochene, begrenzte Individualität der Person, das Charakteristische, wodurch sich der Einzelne von jedem andern bei noch so großer Ähnlichkeit unterscheidet. Diese Bestimmung schrieb man dem einwirkenden Gestirn zu, und es ließen sich die unendlich mannigfaltigen Bewegungen und Beziehungen der Himmelskörper unter sich selbst und zu der Erde gar schicklich mit den mannigfaltigen Abwechselungen der Geburten in Bezug stellen. [...] Das noch so entschieden Einzelne kann als ein Endliches gar wohl zerstört, aber, solange sein Kern zusammenhält, nicht zersplittert noch zerstückelt werden, sogar durch Generationen hindurch. Dieses feste, zähe, dieses nur aus sich selbst zu entwickelnde Wesen kommt freilich in mancherlei Beziehungen, wodurch sein erster und ursprünglicher Charakter in seinen Wirkungen gehemmt, in seinen Neigungen gehindert wird, und was hier nun eintritt, nennt unsere Philosophie das Zufällige [...] In diesem Sinne einer notwendig aufgestellten Individualität hat man einem jeden Menschen seinen Dämon zugeschrieben, der ihm gelegentlich ins Ohr raunt, was denn eigentlich zu tun sei, und so wählte Sokrates den Giftbecher, weil ihm ziemte zu sterben" (Goethe, 1977: 568-570).

Der ältere Goethe beschäftigt sich immer mehr mit dem Begriff „das Dämonische". Dieses Konzept wurde 1831 mehrfach in Goethes Gesprächen mit seinem persönlichen Sekretär Johann Peter Eckermann wiederaufgenommen. Laut Goethe kann das Dämonische nicht durch Vernunft oder Verstand ausgelöst werden. Obwohl der Dichter behauptet, dass es in seiner Natur nicht liegt, gibt er zu, dass er ihm unterworfen ist. (Eckermann, 1850: 235) Laut Goethe manifestiert sich das Dämonische besonders in bedeutenden Individuen, wie dem italienischen Maler Raphael Sanzio, dem englischen Dichter William Shakespeare, dem russischen Zaren und späteren Kaiser Peter der Große, dem preußischen König Friedrich II., dem österreichischen Komponisten Wolfgang Amadeus Mozart, dem Kaiser von Frankreich Napoleon Bonaparte, dem italienischen Komponisten Niccolò Paganini und dem englischen Dichter George Gordon Noel Byron. Bei den Griechen zählten solche dämonischen Wesen zu den Halbgöttern. Das Dämonische erscheint auch in der Natur in verschiedenen Gestalten, ganz oder teilweise, sichtbar oder unsichtbar, aber auch in dunklen Zeiten (Eckermann, *op.cit.*: 257). In *Aus meinem Leben. Dichtung und Wahrheit* bemerkt Goethe, dass „jenes Dämonische" sich „in allem Körperlichen und Unkörperlichen manifestieren kann, ja bei den Tieren sich aufs merkwürdigste ausspricht" (Goethe, 1959, Band 10: 177). Laut Goethe hat Mephistopheles keine dämonischen Züge, weil er ein viel zu negatives Wesen ist und das Dämonische sich als positive Tatkraft äußert (Eckermann, *op.cit.*: 236). Im 3. Akt von *Faust II* nennt Helena Mephisto, der unter der Gestalt von Phorkyas erscheint, *Widerdämon*: „Ein Widerdämon bist du, das empfind' ich wohl, / Und fürchte, Gutes wendest du zum Bösen um" (Goethe, 1959, Band 3: 274). So unterscheidet der deutsche Schriftsteller das Dämonische vom Teuflischen im Sinne des Christentums. Doch in *Faust I*

bezeichnet sich Mephisto selbst als Geist, der stets verneint. Er verkörpert die Stimme des Unzufriedenen voller Widersprüche, der nach dem Absoluten strebt. Er handelt nicht, er regt nur an. Somit wird Mephistopheles zum dialektischen Prinzip der Evolution: „Ein Teil von jener Kraft, / Die stets das Böse will und stets das Gute schafft" (*ibidem*: 47).

Lucian Blaga, der Sokrates *Daimonion* mit Goethes *Daimon* vergleicht, bemerkt, dass Letzterer genauso geheimnisvoll ist, aber größer, genauso selten, aber kräftiger, genauso launisch, aber unternehmungslustiger (Blaga, 1930: 259). Der rumänische Dichter betont die Unterschiede zwischen dem sokratischen und Goethes Dämon. Sokrates inneres Orakel enthält etwas Negatives. Es ist eine verborgene Stimme, die seinen Meister davon abhält, einen falschen Schritt zu machen. Der sokratische Dämon ist ein Geist der moralischen Einschränkung. Goethes Dämon ist eine magische Kraft, ein positiver Geist der Schöpfung, der Leistungsfähigkeit, der Tat (*ibidem*: 260). Laut Lucian Blaga erklärt sich Goethes Faszination für Byron dadurch, dass er in dem englischen Dichter über alle Konventionen und Gesetze hinaus das Dämonische verkörpert sah. In Byron entfaltet sich das Dämonische, die verborgene, launische Kraft der Schöpfung, des Abenteuers und der Tat unverändert in ihrer ursprünglichen Gestalt (*ibidem*: 260-261). Obwohl er in Byron das Dämonische in seiner ursprünglichen Form bewunderte, akzeptierte Goethe es nicht in seinem eigenen Wesen, denn sein Geist ist zu komplex, um von einer einzigen Eigenschaft bestimmt zu werden.

In verschiedenen Phasen seines Schaffens bemerken wir bei Goethe eine Umwandlung des Geniebegriffs vom Originalgenie als überaus begabtes, kreatives, aber auch stürmisches Wesen, zur Gestalt des Dämons als Individualität und zur Eigenschaft des Dämonischen, das die Manifestierung einer widerspenstigen Urkraft sowohl in Menschen, als auch in der Natur im Allgemeinen darstellt.

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HERMETIC – HERMENEUTIC CONDITION OF LONGING (DOR) AS THE FIRST STIMULUS OF VIVACITY OF GENIUS OF MOLDOVAN ROMANIAN PEOPLE

Liuba BOTEZATU*

Abstract: *The uplifts (ascensions) by spirituality of the people covering us are first of all those of the identity imaginary reached at the condition of longing to return to nature (essence, core) and to cut through into universality. Thus, the hermetic – hermeneutical condition of longing is one of the conditions of vivacity at the level of sublime of our psycho-intellectual style. To wear and to bear with dignity your image throughout the world means to manifest yourself in the entire amplitude of the said and written word (speech). With this message of psychoanalytic range and spread we try/continue to detach the effects of genius depths of the everlasting Romanian people through the same M. Eminescu or his predecessor, V. Alecsandri, and even later through L. Blaga, …, L. Lari, N. Leahu, M. Sleahtitchi, Mircea V. Ciobanu …*

Keywords: hermetic – imaginary, longing, Eminescu.

Besides, all *longings,* started and arisen from a sensory reality, complement first of all symbolically, imaginary, on the wings of a dream world, as a relevant state (of sleep) when sleeping. Therefore, the dream/imaginary, conceived as a standby (sleepless condition) of spirit, represents its own work in the hermetized subconscious until the moment of spontaneity in productive reality.

As regards this fact, the *longing* by its pointing conditions and determinates the magic world of imaginary. And the imaginary, in turn, is placed by substitution at the longing's mercy as biased condition of spirit for getting out from anonymity.

The hermetic – hermeneutical or hermeneutical/hermetic condition of longing at the level of our concerns relates to the performing arts of the morality complex process at the level of Graciousness (1). Thereby, each hermeneutically well motivated process spontaneously conditions and determines certain hermetic situations of circumscription of finality and starting of a new beginning on the completion stage.

Out of those highlighted and suggested, we can say that, in our case, that *inner sensitive necessity* acquires phenomenal vivacity at the level of syllable, even at the level of interpretative phrase: *longing – longing for what it is more beautiful and more perfect.* The specific feeling which especially characterizes us at the level of the double human aspiration (*pleasure of pain* – C. Noica) is carried by longing on the wings of imaginary: behind the authenticity of becoming to that *stage of absolute philosophy.* Hence, it is the truth that we detach almost from/in all socio-philosophical poetry of Eminescu, starting with "Ode *(in ancient meter)*", which, according to the affirmations of Romanian critic Gh. Craciun, is *an emblematic text by which the meanings of* Luceafărul (Evening Star) *open and deepen* on the same runway of the rhetoric of inner struggles *"By my own dream, inflamed, I am groaning, / On my own pyre, I melt in flames… / Can I lightly revive from it like Phoenix bird?//"* (Ode…)*, "But how would you like me to get off / don't you even understand / that I am immortal / and you are mortal?//"* (Luceafarul /Evening Star).

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This way or another way, *longing* – as a first condition of sublime resignations – characterizes our all-coverage got on the scale of genius. Rather to say that the vivacity of genius in the poem *Luceafarul (Evening Star)* is stimulated *by longing* as a state of the hermeneutic condition at epic-external structural level, on the one hand – sources of inspiration of poem – the two fairytales of Cuniş: *The girl in golden garden* and *The Beautiful without body,* also the folk poem *Flier,* as well as the antecedent Eminescu *Călin (leafs of story),* and, on the other hand – lyrical/internal – the inner struggles between virtual and virtuosity; between death and non-death; between love and hate; between the everyday beautiful and transcendental sublime, towards which fact, in the poem bearing our name,– until the end, there following a story of an unfulfilled longing very well known by our reader. Here, the interest is directed toward invocation digression in two plans of identity opposite of which fact appear in a particular way the many graces/many attempts to return to the essence of the first longings. Taking it always from the beginning, the endless column proves to be as it can be – boundless. And the essence of things, conceived and arranged in a different way, reveals through poet's mouth, until the end in a hermetic image, the great truth known as the order of the world: "… *and I, in my world, I feel myself immortal and cold"* – the genius does not die, but he also does not have luck. Therefore, even the *luck,* which here our interest is directed to, in the meaning of geniality, is understood in a differentiated way as regards the re-consignments of efforts by means of continuous and ongoing whirl (storm) of spill in immortality. We suppose that it is a truth which the poet Maria Sleahtitchi also insists upon through that silent (mute) dialogue at level of poetic parallelism, concluded in counterpoint *"he smokes"(4, p.24): ,, he smokes a time at the window/contemplating a picture/of December with blinds// immersed in a huge armchair/she is consuming coffee//walking her look on the spring lawns (meadows)/ on the vis-à-vis wall//".*

Speaking of luck; those who seek it unconditionally accept the differentiation (because the poem has to be first of all a harmony) and that which the hearts of protagonists geminate (twin) is actually what causes the effect – surprising the beautiful in a different image (face): *,,they talk poems/ about nevermore nuts călin/ metaphor of leaf and water from lake// his almond eyes/like the Arab poets dragged by hair/floating shyly (diffidently) on her face and smiling//* (of course, *a non/lonely Genius,* in the imaginary of *our third eye* – L.B.) *,,he smokes at the window / a poem about time//"* The main thing from what was is that which remains, which in Eminescu image worth to be followed: *that rod crowned with reeds,* being just the *shepherd rod* of dignity to whom we belong to, taken over by Ion Druta from our estates and our ancestors, but not taken over only by him … We shall turn and focus our attention upon V. Alecsandri, who greeted the rising of *Luceafărul poeziei noastre* (Evening star of our poetry) with a lot of admiring discernment (perception),, – *Is there anybody singing better than me?! – Better for his country and better for him!"* And in the poem *Dan, căpitan de plai (Dan, captain of region),* at the moment of the final dialogue between Dan and Ghirai (Giray), we capture the scene when Dan, asking Ghirai (Giray) for permission *"to leave him, leave in the moment of heavy death, to kiss one more time the land of my/his country"*, and the khan deeply moved responds to the great patriot: *,,- Father, take my horse and go!"* Hence, this would mean to take and keep up the Torch of Christian Sublime of the entire nation with wide openings towards universality, toward what we only today acknowledge as a transcendental factor of spiritual complements on biblical reason: *love your neighbor as yourself, and also love your enemy.*

In fact, the mystery life of Lucian Blaga is also arisen/arises always from the *light* of the same longing of discovery and grievance (vindication) of bosoms (entrails), of the same phantasmagoric predeterminations: „*The light I feel/invading (rushing in) my chest when I see you/isn't it a touch of light created on the first day/of that light – deeply thirsty for life?//"* The light, at Lucian Blaga, as we learn here, carries the meaning of the mystery world quantified in itself and unfettered beyond the self at the level of piety (humility): „*and I, I with my light enhance the world's mystery/ and exactly how the moon with its white rays/ does not decreases, but trembling/ increases even more the mystery of night,/ so I enrich the dark horizon with wide shivers (thrills) and holy mystery/ and everything is not understandable/ changes into bigger non-understandings/under my eyes-/for I love/eyes, and flowers, and lips, and tombs//."* This poem, with a circular construction, is based on: cause and effect in counterpoint as regards the hermetic/hermeneutic functions of resignations:„ *I don't crush the corolla of wonders of the world-because I love eyes, and flowers, and lips, and tombs."*

At the mercy of interpretative art, the woman and longing are the two identity terms by excellence, regarding which fact, the poetic thrill gets and acquires new amplitude, the longing representing the priority stimulus of life through the tendentious affections to put an action into motion, the action of doing, accomplishing something, as well as achieving something. This is the fact of life (existing, given) of woman, being consented thereby with passion, with *pleasure and pain* or with *pain of pleasure.* In fact, *the woman – longing* is *the woman – muse, woman – stimulus, woman – pain, woman – pleasure, woman – love, woman – hatred – anger, woman – life, woman – beginning of beginnings, woman – poem.* Aware of this fact, in the poem Dorul (Longing) (Dorul), Lucian Blaga comes with the following admiring implorations:„ *Woman,/ what sea you carry in your heart and who are you?/Sing your longing one more time for me/ to listen to you/ and the moments to look for me like some filled buds,/ where the eternities really bloom//.* ''Thereafter, in his studies, the same Blaga makes the following confirmation: *"The Longing (Dorul) is a body for knowing the infinite",* these also serving as an argument in addition to those already cited: *Sing your longing one more time for me.*

Therefore, singing the longing in our country also means to sing doina, to sing your walk (path), to confess your sense (role). According to M. Cimpoi, *"To be embraced of longing is to be penetrated by the thrill of existence, increasing in intensity and achieving the highest (superior) threshold of fullness" (2).* But in our opinion the longing is the prime "stimulus" of vivacity of our genius – the leap of self discovery/resignation at the level of multiple graces/multiple efforts of value* reconfirmation and feedback.

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* The M*ultiple graces* consist of many or multiple *axiological possibilities* (nine in number) of the phenomenology of native spirit at the level of Graciousness(1)., general axiological principle and space of human awareness (the daily concerns of the undersigned-L.B.), each possibility/capacity in part forming and constituting in its turn a nucleus or a core well determined by actions specific to the targeted generic. For example, regarding the topic of our approaches here … we shall rally the following competition possibilities (out of those nine): *Return of duality to the essence, Self creative re-consignment, Exaltation by spirituality,* by which we actually want to highlight one truth: all ways of *exaltation of our people by spirituality* come from Eminescu and go to Eminescu …

In this force of resignations, we would like to mention that the poetry of Leonida Lari, based on identity, is one of the poetry of infinite, of boundless (the motivations belonging there to): ,, *Sometimes, when many days I cannot find even a man without the edge, my longing becomes so intolerable (unbearable) that I lie down on a corner of land, tightly close my eyes and become a pilgrim...*" Presumably, while being in such a state of mind of natural becoming, the poetess asks the one intertwined with her by vocation for the amplitude of self recovering (retrieving):

Lord (ruler) of shadows and lights, I call you/ With the voice of candle, and it seems to me a curse/ The mute (silent) falling of wax and the sleep which grows entering into the clot of stone/ and in any scale of fish.//As I am waiting and nobody is at home/I see the serpent (snake) of silence getting on the papers/ and if I move a finger,/ or I shout louder/ it would be a drop in all this sea//.And I am not marveled that you appear before me…/your face is pale//.You look, in the corner, at the clepsydra/ which is shaking the sand, As the yellow time is running, as the green time is coming,/ As the space swallows, but it nothing losses.// You would try to tear the sadness which burrows (digs)/An idol and a pit, an idol and a pit. But you will leave immediately and who shall answer that you stayed here for a moment and you wrote something on a leaf.// (Lord of shadows and lights …).

Hermeneutically and hermetically, this poem, as we see, is structured in five imagistic nuclei (cores) (the latter reflects a synthesizer-moralizing content regarding the predestinations of *calling* with returns to the natural – all the things having an end – including the moment of reviewing as the moment of separation …). Each one (of these nuclei), tailored through the enchanting musicality of the paired rhyme, lends a particular aesthetic elegance. In terms of mastery of undulating of the melodic verse to the mercy of the mystery jerky in period, a condition of interpretative art, in unison with other arts, it acquires suspenseful phantasmagoric preponderances, fact from which we are increasingly convinced that the poetry of Leonida Lari, by the nature of visual and auditory images of rare beauty, expels at the superlative way, in an interpretive sublime art: music, color, motion, sensibility – mystery!

How can we know the mood of the creator at the time of creation, it is easily to understand based on the panel in the foreground which projects the image. For example, we could say that when writing the poem *Baladă (Ballad),* the postmodernist poet Nicolae Leahu is within a state of obvious critical discernment as concerns the *reality starved to the filling of longing of self commitment/complement with soundings specific to the horizon waved by bitter Doina.* Specifically, "Baladă" ("Ballad",4, p.31) includes only a segment of the specific one at – the most important – the mood of temporary diversified fragmentary into / from whole. The rupture / sleeping here (anesthetic death) is enounced by post-defis as a private conventional sign of hermeneutic commitment (as a way of life of an intellectual nowadays): ,,*poetry died in a clear day/ with still dewy grass – had feed the birds/, had led the cattle on the green field/ and sat somehow tired/near to the pillar of porch/under the crowns of onions and garlic//* '' by which later, at hermetical level, there is portended a new dawn glimpsed/inferred by/of those consumed not long time ago, *"the twilight (dusk)/* (which) *was smelling of dried wormwood (absinth)/and smoke of corn cars/ and* (adverse/controversy) *the air of courtyard seemed to be smeared with cicada (cricket) song//"*. The point is not placed – the ballad undulations follow the *conjectured paradigm changes.*

The flounders of *getting out of myth*(4.,p.26) of Mircea V. Ciobanu are also those of hazard (chance), those of a self-pharisaic game of hide-and-seek, who gets whom, who and who gets to foolish more, you being the first one to get foolish: ,,*left the*

shadow from them but what a coolness – here/ from get in yourself a little bit/you enter in a lightning sphere of the public park/of public space/for rays for which the needles of conifers got thin/for you to get penetrated by the meaning of the world//" from the past into the present and vice versa; by which the reality passes in satanic roars: „ *you wash yourself with light how beautiful/ how beautiful how beautiful how beautiful/the line (row) goes on another page and the next verse remains/ here/ but in this way you pollute the nature with the dust of your nothing flown in it//"*. These, unfortunately, having to be the representations of our today's world morally starved, which is part of a not too distant past-time – when: *"you were handsome like a black hole/ and you were caught in this hole/as in a sphere turned inside out//.* " The ellipse of punctuation signs in the postmodern poetry in general, as well as that of M. V. Ciobanu in particular, is motivated by its conceptual consistency thereof, *"a true poem,* once said, in his lyrics, B.P. Hasdeu, *it must be of granite."* Thereby, *a black poem, a rough poem, a granite poem* must be the one which, having something to say, do not support an alloy other than the alloy of words out of which the tear is draining in a hazardous manner, the tear … of the pain of a people that wishes to be heard and listened. And which knows, with no delay, to aim/aims at the reverse of medal in order to get cleaned of the dross (slag) of a shameful past and to lay the foundations for a new beginning. Furthermore, *Sabia lui Damocle (The sword of Damocle),* under the dyed plume of Mircea V. Ciobanu, in the crush or crowd of time machine from *Sentimentală (Sentimental)* with those three disillusive imagistic nuclei (cores), is moving toward the traces of the educational-training rut, *because,* today, as once the great Eminescu invoked: „ *from the entire school there remained almost nothing./ In depot, the trolleys were binding wire by wire, light by light,/ the rejected ones remained outside/ to look at the eyes of stars/and to recite absurd poems of so much pain/the lamp of dreams is blinking of longing the eyes of baked ripe/ fluid bodies change in glaciers/vessels (boats) of dreams get broken in groove (spout)/ in dew the chaotic horses gnaw the granite as a night/ the vessels flow, the dreams are whisper shards/ under an Acacia the silence digs in a mute (sourdine)/ the skull is a vessel, the vessel is an Aladdin lamp/ the dream is broken, and the poem is also ready/who wouldn't give a frozen star for it?//"* And, the basement immediately directs to the target: „*The critics will note here (no less than teachers, when they will disassociate the text at literature, in the eleventh) at least seven metaphors, a reverse comparison, a rhetoric interrogation, a stylistic homonymy, a stylistic patronymic figure in period, the syntactic parallelism and two paraphrases, all of them constituting a superfine allusion …"*(ibid,p.27) no more, no less – everything like on the scales! The words of poet: "… *because if you have somehow illusions, you are lost and ridiculous!"* These, unfortunately, are the consequences of our historic past. The ellipsis of punctuation signs in the postmodern poetry in general, but specially in that of M.V. Ciobanu, is motivated by its own conceptual concistency, of the tear through which the history is trickling its pain... Or, „a tough poem, a granit poetry" shall be that one, which, having something to say, it's called to supply/fill the hermetic-hermeneutic condition of the vivacity phenomenology of our spirit by longing, by the himeric longing for Eminescu..

Towards this end, we add that, especially, the longing is the main stimulus of the vivacity phenomenology Romanian-Moldovan spirit, par excellence.

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FROM STORY TO TECHNOLOGY
(*or How the Fantasy Can Become Reality*)

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Abstract: *As any literary text implies multiple interpretations, the present article refers to instruments (known instruments) of the technologies that are frequently named „latter-day", thus recently made available to civilisation, two successive stages of evolution and knowledge. The author's belief is that, however, before crystallising human society, some of these instruments have also been deduced ("seen") by the primitive man, in a personalised manner, closely related to his supreme aim: projecting human universe into the duration of the perpetual future. Starting from Romanian stories (both cultural or popular), as well as from other examples extracted from old (millennial) literatures, the author focuses his observations over the role held by the fantasy, intuition, creativity, in contexts that can be interpreted as… messages over time. Into this aspect, the structures of fantasy, as well as various apparitions (in the text) of miraculous objects or phenomena, they all add a new, surprising dimension to the epic discourse. Some passages in the stories and tales grant a special dynamic to the whole, due to unusual representation factors. In the sphere of interpretation for this sort of contexts, a sort of hermeneutic adventure comes in, and it is different from what Paul Ricoeur used to call «the search for the other», but closely related to needing the other, through transcending the spatial metaphoric universe. The effect is represented by a primitive disclosure of certain constituents improperly called science-fiction constituents, because these structures have been conceived long before even science existed. As a result, the only one responsible for their existence is a genius-intuitive mind, which would deserve an increased attention in the future. We offer miraculous objects to stand as an example (mirror, dagger, knife, sword, sabre, headdress, handkerchief), that are able to send messages very similar to the ones in our days (for example, instant text messages). In this itinerary from the self to the other, in order to return to the self – the hermeneutic circle – also believed to be in the frame of the imaginary, the literary text shows unexpected functions, seemingly substituting that major dimension that builds up between the doxa and the known instruments.*

Keywords: *fantasy, intuition, the knwoledge society.*

I. The constitution of the cultural phenomenon and the edification of successive civilisations by the humanity is due to a continuous perfecting of communication, found at the origin of all instruments (thought plus languages), which are to be found at the origin of absolute discrepancy between the human and the other beings of the planet. Human's ability of socialising has given birth to a cultural patrimony, deeply rooted into… spirituality. Due to the creative inventions, which have generated increasingly performant technologies, the human being has fulfilled its aspirations, succeeding to break free from the Earth and even sending its messages into the Universe. On the other hand, lacking the social component, the other species could not beneficiate of the contribution of collective thought, neither of the experience that can be thus transmitted and accumulated, as they have not created the instruments (epistema) needed for a significant evolution. In this context, the role of communication has always been the determining factor. Due to inventiveness and creativity, through which the human has activated his imagination, he has discovered "the realms of thought", those new spaces, situated in the area of fantasy, thus in a world different from the real one. Being stocked in the human brain since immemorial times, this new

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world has constituted its constant preoccupation, under the most various aspects. Its formal manifestations, prefigured as incipient aspirations, are found in the myths, legends, stories and tales of all peoples, forming the common fund of our existing spiritual legacy.

II. The assertion above appears much more explicitly confirmed in the cult literature, through its most valuable and representative belongings. The written works contain images and metaphors, intuitions, descriptions and interpretations, which send anchors into the farthest time, which Mircea Eliade calls that of the eternal comeback (to origins). They serve the present investigation as unquestionable testimonies of the geniality of certain humans, because they can be confirmed by documents. Not the same can be invoked for the myths, legends and the greatest part of stories, illustrating the existence of a cultural "memory" from the farthest periods of humanity, yet unsupported by documents. The distinction between oral and scriptural is considered to be the border between the known and the unknown, and the methods of "research" for the first of them (the oral) cannot be assimilated to the solutions adopted by the researchers of the IndoEuropean language, those linguists who have rebuilt the so-called "unattested" words (never written) from the etimologies of the oldest languages that had alphabets. However, an effort towards the indicated direction remains one of the most inciting.

II. 1. Invoking the oral / scriptural binom again, with the intent of using the syllogistic principle, the essential role held by the great known creators of the past included in the eternal comeback is clearly observed. The special character of their "messages" is the result of the genuine qualities of their intelligence. Everytime one speaks about geniality and genii, they are granted peculiarities that go beyond the limits of clairvoyance (this context does not include the paranormal or oracular phenomena, neither those characterising anomalyes of thought or logic, which, even since those times, were considered to be manifestations of mental illnesses or insanity). One of the confirmations comes from *Epistula ad Pisones*, considered to be one of the oldest "poetic arts", in which Horace, on his turn, makes the distinction between the artistic act of creation, on one hand, and the deviations from the "norm", on the other hand, which are followed by the need to ignore the illogical, absurd speech, caused by insanity, which, for this reason, cannot be considered. In this visionary way, Horace was separating the elucubrations of the irrational thought from those questionable manifestations, as a fashion of his times, clearly establishing the rules (canon) of the era and, as an alternative, offering his readers various models worth following, aside of other blamable ones. What seems entirely surprising refers to the detail currently ignored by researchers, that fashion is circumscribed to a hermeneutic and, once its interpretative resources have been exhausted, it changes, leaving room for other practices, extremely variable in the historical time, yet capable of returning when we least expect them to. The extremely old formule, nil novi sub sole, also proves this fact. Taking into consideration the genii's ability of observing the essential in the phenomenal, Horace launches, among others, a syntagm that travels through the cultural noosphere, regardless of his work. We are referring to the syntagm *desinit in piscem*, ("ended in fish-tail"), through which he comments horrifying counter-examples for the purpose of separating the aesthetic taste from the common taste. "*Humano capiti cervicem pictor equinam / iungere si velit et varias inducere plumas, /* **undique collatis membris ut turpiter atrum / desinit in piscem mulier formosa supernae***: / spectatum admissi risum teneatis amici?*" (Horaţiu, II, 1980, 80) has made a great

career being abbreviated into the formula *desinit în piscem*, taken as an emblem of bad taste, of the unnatural, of a work with a great beginning but failed in the end. *Ending in fish-tail* is used in popular cultures, as an unquestionable mark of the reference power generated by the cultural original. If the image is not found in the literary works of antiquity, the idea of the natural unity is ubiquitous. The unity and the simplicity of the work as a whole is the main criterion of the creation process and a norm of the beauty born from imitating a natural model (Aristotle, 1970, 7).The expression has gained different acceptions with new significances, along the eras. If, during Horace's life, it had become illustrative for the questionable "common taste" (meaning the lack of culture of those with very little education), in a first comeback to actuality, it was somewhat explicit for what was called the aesthetic of the ugly, in its oxymoronic characterisations. Today, the syntagm can be considered as representative-including for the post-modern aesthetics, encouraging creating attitudes (actions) that grant it unconditional artistic statute, for the use of standards. In other words, its comeback to actuality is perfectly circumscribed to the saying nil novi sub sole. In conclusion, *Epistula ad Pisones*, enables us to see a metonymic transfer, as we can also see in the numerous examples of the same "nature" as the horacian expression, synthetising an exceptional intuition related to the birth of the kitsch (without an immediate babtism, but delayed for two millenniums). To this fact, we should also add the observation that the aggressions over the artistic canon represent the "engine" of the future conquests, and art's freedom of expression is, in fact, freedom of thought. As a result, what used to be condemned and considered to be some sort of anti-art was enabled to become, in time, a major artistic manifestation and expression.

II. 2. Other examples, dated centuries ago, are constituted by Leonardo da Vinci's inventions, those genius of the Renaissance who was able to "see" with his own mind and then projected a long series of objects (instruments) that were unintelligible for his peers, strange for the next centuries and certified by the reality today. Almost all of them have been (re)invented and perfected by the following generations, as they comprised, as a creative idea, elements of technicity through which they became usable. One would be justified to say, metaphorically, that Leonardo da Vinci was the man who invented the future. His work serves as an example of the genius intuitions and creativity of the human being. To him, we could also add the name of the Transylvanian Conrad Haas, the author of a study dated five centuries ago about the "rockets with two and three levels", and – closer in history – the name of the writer Jules Verne, whose work is filled with technological conquests that were only accomplished later than his books.

II. 3. Last but not least, we can invoke the name of our national poet, Mihai Eminescu, who intuits (describes) the intergalactic flight in the poem Luceafărul in such a suggestive manner that we could say that the authors of the first series of the science-fiction movie Star Trek (first generation) have used it: "*A sky of stars underneath / A sky of stars above/ It seemed like a continuous lighning/ Rambling through them*". As the author of the series himself relies on fantastic fiction (thus, originated in reality) it becomes amazing to note how many similarities can be found between the Eminescian lyrics and the images filmly "envisioned" by the directors. Instead of conclusions, we reiterate the idea according to which the genii's ability to "see" into the future allows us to consider that genius minds have intuitively and visionarily shared human aspirations that have become certainties.

III. We are returning to the actual subject of our article, using the previous arguments to support our own intercede. Can this sort of elements (images, ideas, intuitions) also be deduced from farther horizons, thus before the writing would have brought its huge contribution to preserving the memory and spiritual patrimony of humanity? Where should these be searched for? In the absence of certain, relevant documentary attestations, we resort to the orality later preserved in written texts, meaning to what popular stories tell us – in the absence of … attested authors – about similar issues. A major obstacle is represented by the fact that the "messages" of the popular literature in general target a different finality. The main characteristic of this sort of texts is represented by their ability of being continuously recreated, as the initial cultural, social and/or genetic context, can be found in real performative series, (re)positioned in new temporal and situational contexts, also adapted to the contemporary realities of the story tellers. The researches carried up to the present, but also their typologies do not help too much, no matter if they are descriptive or disposed in argumentative structures, because, as it was stated, they do not suggest an approach under our angle of analysis. Neither the (decimal) classifications operated by the biblioteconomy, the branch of the bibliography that studies the organisation and administration of libraries, can ease the investigation, as the references are strictly connected to the vectorial content of the message, so that the bibliography which is thematically oriented towards supernatural phenomena does not include the present issues, but almost exclusively registers stories about dream interpretation, esoteric, magic, religious issues, being a repertoire of beliefs of all kinds, but not to the use of the idea that, in this vast field of orality, would be worth being signalled as intuitions, simple desires, in a single word "aspirations" afore the sciences.

That is why our research method becomes extremely limitative and univocal, only being interested in signalling certain structures of little and very little narrative extent, detached from the whole and whose contextual conditioning is put into brackets. In order to detect these tiny fragments, we start off from the premise that, crossing the cerebral Rubicon, the human being has discovered the endlessness of thought and that this (first) form of freedom has helped him to (mentally) overcome the obstacles of the surrounding reality, through projections of an abstracting value. Thinking free of constraints becomes characteristic for human beings, and, thus motivated, we will consider that in the oldest stories and tales it is possible to find certain cravings (to be read "intuitions", "ideas", "desires", "aspirations") which we consider autonomous in relation to the final message, incipiently contoured.

IV. Under the incidence of *supernatural literature* we have series of synonyms such as *fantastic* (this one being increasingly restrictive), *miraculous*, berserker, animated (still with the meaning of "miraculous", for the objects that in the real world do not hold those certain attributes), unusual (the latter undoubtedly proving the dichotomy between the real and the imaginary). We return to specify that they are not majoritary, but, on the contrary, in the well established formula of the popular stories, they only appear on extremely rare occasions and are intended to animate the line of the story by picturesque-dramatical situation changes, salutary intervening into the destiny of the heroes and forming genuine epic-fantastic colour spots. Their character is completely strange, miraculous, differentiative, and emphasizes the aspiration / tentation of certain forms of communication whose purpose could be interpreted in the modern sense, as a prefigurator of desires then fulfilled through the miraculous. Have these miracles (desires/aspirations) become realities of our days?

Without considering them anything else than suppositions crowned by speculative subjectivity, we will prefigure a few examples.

IV. 1. [**Relativity of time**]. In Romanian popular stories we encounter expressions such as fast as the wind, fast as the thought, that design, in what we call real time, the maximum possible attained speed, but also the fantastic option, through transfer from the surrounding reality into the area of the unusual stimulated by the imagination ("fast as the thought"). The second part of the syntagm shows the way in which the constraints of the reality are overcome, not due to the narrative evolution based on the logic of the enounce, but by resorting to the miraculous event (fact). This one, in all the analysed cases, represents a "jump", a mutation with a single reason (purpose), which is the abolishment of the obstacle (lintel) of the constraints pertaining to reality and placing the epic in a practically infinite horizon. The mere fact that the thought (in other words, the thinking, the imagination, the aspiration as a form of manifesting the endless horizon) is taken into consideration, shows the formidable role that human thinking holds in this context. What seems worth remembering is that the authors of popular stories believe that such an accomplishment is possible.

IV. 2. [**The virtual environment**]. Another interesting aspect, precisely for the way in which it is shown, is represented by the other realm. The other realm is clearly differentiated from Heaven and/or Hell. It is a location also called the other world, through which imaginary "countries" are evoked, and they bear the name of the inhabitants, their habits, their anatomic defects or defects caused by accidents, or related to occupations, crafts that they all practice. In our opinion, the representation of "the other realm" confirms, even by (primitive) denomination, the prefiguring and even the use of some of the ingredients, the present"virtual" environment proving that, until the emergence of the technologies that made the virtual environment "visible", we have – avant la lettre - images from… there and, furthermore, that it was imagined, intuited, even before the technological accomplishments that gave it an existential statute. If we add that, today, the virtual "reality" (a rather inappropriate term) represents a stimulation of a tridimensional environment generated by a computer that allows the user viewing and, potentially, manipulation, we can observe that it represents a second "articulation" because, in itself, the story as a whole belongs to the imagination, as a first virtual environment. We believe that through the syntagm "the other realm", the anonymous authors of the oldest times have first designated the virtual reality very close to the contemporary realities, and if we are to search for the way to enter the other realm, the inciting observations regarding the present subject will be even more. As in the forementioned cases, we will agree that the obstacles of the reality, risen as a result of the emergence of a conflictual situation that must be overcome, have been removed by resorting to imagination. Imagination is only one of the qualities of the human being, an attribute that needs to be activated in order to transcend reality. The followed intuitive-logic pattern also contains certain initiations through which it is demonstrated that the time and space outside the narrative, but useful to the initiatic contexts, play a determining role for the popular narrator's aspirations. Anyhow, what is striking is that the other realm is similar up to identity to what we see today in certain "games" of the virtual environment and probably it is not very random that the games for children, in the virtual environment – the so-called computer games – hold an initiatic role and have a cognitive value, like the stories that, in their vast majority, are "trials" of moving from one stage to the other in the biological age. No matter how sophisticated they have become through technologies, they are close to the universe of the initiation through a game.

IV.3. [**"Tuned" horses**] In popular stories the main type of transportation is riding a horse, which, instead of a flat reality, is granted new characteristics, not random at all. Can one find in them elements of evolution of the future's technologies, at first intuited and then substituted? The horses in the stories have fantastic characteristics and if we eliminate the "gift" of speech out of them, we will notice that all their other endowments match, on a wide scale, the technologies and instruments of the future. How random can it be that the *tray of embers*, a test to realise the difference between the appearance and the essence, was found at the origin of the first automobiles propelled by steam? Yet it is not at all random that the power of automobiles is measured in "horsepower". Also, we have horses with many hearts, as well as there are multiple cylinder automobiles. Other times, the strength (the "hearts") of the horses are hidden by evil characters into only one, so that we might say, obviously exaggerating, that they prefigured the "tuned" cars in the present automobile fashion. Other symbolic images of the horses in the stories show that, after passing the test of embers, they are granted wings and become flying machines. In stories we have horses with two, four, six, twelve and even twenty-four wings. Here, forcing the natural through activating the imagination sends us into the fantastic. We should not ignore that everything that was realized as technology comes from a supernatural vision of the reality. In stories, we can also find birds with metal wings, but we are tempted to conclude that the law of gravity was so later valued that, instead of the birds, the horses were the first to receive…wings

IV. 4. [**Miraculous objects**: handkerchief, whip, hat, fruit: (golden) quince / apple/ (silver) nut / pear / peach, grain: wheat / cockle, boot, (glass) bell, curl, (glass) boat, clarion, basket, furnace, nest, oven, box, knife, lamp, fireplace, ring, bin, swing, rable, grave, headdress, mirror, clock, straw, *hair*, brush, comb, pebbles, stable / house attick, (money) *pouch,* shotgun, wheel (of luck), ladder, hollow, chandelier, (house), floor, vineyard, etc. Within the body of the stories, each of these constitutes an object with miraculous functions. Adding that their number is much larger, one can notice that the respective segment does not follow the rationalist narrative procedure types, thus having an ordered character. Within all sorts of typologies operated by the researchers in the field, the objects holding the statute of lively things remain indivisualised and undivisible. They do not subject to any organisation in the system, but participate, and hold an exceptional role any time that they appear, out of the author's wish, as necessary for the narrative course. Regarding the routine trail perfectly insinuated in the reader's horizon of receptions, popular authors often add unpredicted, strange, miraculous situations, for the purpose of eliminating real obstacles and dynamising the epic action of surprising and of deceiving the expectations. A turnover of the functions structuring the reality comes up, determining the emergence of the strange, the fantastic, sometimes even up to the absurd. The function of regaining rationality, which is known to be governing the epic system, comes back at the end of the stories, when the circular character of the action (usually of the journey) is reconstructed. *In corpore*, these interventions could be characterised as *deus ex machine* types of procedures. By successive accumulations, due to their presence in oral literature, they become impressive, not only through quantity and quality, but mostly through the dispersion on the entire epic horizon. Following, we will present a few situations in which the meeting with the... future could be intuitively prefigured: **A**. [**Protocronic** *sms*] We are referring to the deals made between the heroes, usually when their roads split and they trust each other with an object (*headdress, handkerchief, knife, mirror*), about which they say that, the moment they will be spotted with blood, rust or hazy (mirror), that

must be considered a sign from one of these. Could they be considered, due to the conciseness of the message, some sms of the oldest world, lost in time?; **B**. [**Talking mirror and information (news) provider**]. In all peoples' tales, stories and short stories, one can find magic mirrors, enabled to speak and, upon request, grant their masters precise information about other places and/or events. The same happens with binoculars, through which the heroes can see overseas or into other realms; **C**. [**The invisible man**]. In all peoples' tales and stories, a series of miraculous objects (e.g.. whip, tophat/hat, table, apple, nut) grant their early owners the possibility of hiding their own identity, making them invisible, or other facilities similar to …"room-sevice" (rich meals with exotic food); **D**. [**Plastic surgery and artificial insemination**]. The princesses become "heavy" (pregnant) after eating certain fruit or seeds, and, furthermore, the tales and stories comprise a series of miraculous fruit that can turn the heroes into handsome or ugly men, after being eaten; **E.**[**Freedom, brotherhood, equality... eternity**]. Eventually, the stories of all peoples are abundant in miraculous cures, from *live water* to *dead water*, liquids whose characteristics provide a great help in gluing together human fragments and even reviving the dead. We also note that the heroes are in search of a country/place considered to be granting *eternal youth*. The hero overcomes the hardest obstacles, but his memory cannot be erased. And neither the myth of the eternal (re)comeback cannot be cooled off, so that the hero returns to the roots, to his own human condition, apparently stronger than immortality. Us contemporaries have the same aspirations, being increasingly perceived as (medical) objectives of the humankind.

V. Conclusions. It is necessary (and it is time) to say that many of the intuitions of our forefathers needed a longer time to pass before they became revelations. That is why, during the interval between the "astrological hours of humankind" (as the Austrian writer and publicist Stefan Zwieg called it) and those of their unanimously accepted confirmation, there whould emerge intermediate situations (titles) over which we have paused several times. In tales, stories, short stories, myths and legends, one can identify "signs" of this sort of intuitions, never explicitly finished through broad digressions, but only as aspirations about which, one way or another, the future eras offer confessions, some of them becoming certainties of the present technologies. Insisting over the volatility or, in other words, over the very speculative character of the action, we will consider that these simple assumptions still represent frail connections of the mental with the desirable reality, As this sort of facts become possible, we have also tried to emphasize, in a previous study (Chişu, *Du local à l'universel* , 2007, pp. 47- 65, in which we have stated that the reality/imagination distinction bears mutual transfers of information and that, due to the human phantasy (the instrument of entering the unknown) and of the imagination as a correlative instrument between the reality and fiction, in the myths, legends and popular stories, especially in the latter, which are more diverse regarding their theme, there sometimes emerge true "samples" of genious intuition regarding the aspirations of the human being.In the specialty literature we have not encountered preoccupations regarding the aspects approached by our text and, as it was already proven, the fact is explained through the specific difficulty of the main message in these *corpus*-es, other than the one we are investigating on secondary routes, which we yet consider the only ones useful for the type of archaeology into the primitive imaginary practiced here. Establishing that for the effective break of the wall of (canonic) understanding of the epic substance, these exemplifications only hold a speculative role, we offer a general

bibliography. In a known book dedicated to the models gained through education, stated: „Scientists work by the models gained through education and through later assimilation of the specialty literature, often not knowing and not needing to know what characteristics have these models offered to the statute of communitary paradigms" (Thomas S. Khun, 1976, p. 152). It is a conclusion that encourages us to carry future research of this kind, obviously less speculative.

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GENIUS LOCI : LES RACINES SYMBOLIQUES DE L'AUTOCHTONISME

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Abstract: *In this study I try to analyze the relation between an ethnic culture and the territory it inhabits, as well as the connection with the symbolic space of all representations of its members' identity. I'll make some distinctions: culture / civilization, culture-education/culture-identity, in order to understand, from an identity point of view, the meaning of one's situation within a culture and one's sharing of certain meanings, values and collective representations with its members. How can we ask other cultures to recognize our identity? I will try to present some of the conclusions of philosophers about the morphology of the culture, the relation between a culture and a certain spatial vision, the analogy between the spirit of the place, the **genius loci** and the irreducible specificity of a culture and its associated ways of life, the analogy between the home country and culture as a space that can be inhabited, the analogy between home and culture, the analogy between the cultural space and the space of a tradition, but also with the orientation of the religious man in the sacred space. By this, I will reconstruct some meanings that constitute the imaginary space of an ethnic culture.*

Keywords: symbolic place, cultural space, autochthonism, morphology of culture.

Le présent article essaye d'esquisser une analyse philosophique de la relation entre l'esprit du lieu, l'identité culturelle et l'autochthonisme. L'autochtonisme ne se définit pas seulement comme une idéologie ou une attitude issue de partis-pris nationalistes, mais comme attitude devant la vie ayant des motivations existentielles, une structure anthropologique qui montre bien l'impossibilité de l'homme de se soustraire aux déterminations ethnoculturelles, aux identités héritées, même quand il essaye de les contester.

Cette attitude confirme également la liaison abyssale que l'homme des cultures sédentaires entretient avec son lieu natal. La question de l'identité culturelle dispose d'un potentiel polémique et même subversif contre un ordre socio-politique rationnel (un ordre construit, réglementé par contrat, qui proclame sa neutralité et par défaut l'indifférence envers les valeurs, les opinions ou les croyances qui ont inévitablement la couleur d'une perspective particulière, celle du spécifique local). Compte tenu de la migration du travail dans le monde entier, de ce nouveau nomadisme, certains auteurs libéraux et communautariens ont réfléchi sur la nécessité d'une politique de reconnaissance (Taylor, 1994) ou sur la citoyenneté multiculturelle (Kymlicka, 1995).

Lorsqu'elles proviennent des communautés ethniques majoritaires représentant le fondement démographique des états nationaux, les revendications identitaires, et notamment celles relatives à la liaison avec le territoire habité, sont perçues comme un phénomène réactionnaire, comme une forme de xénophobie. Par contre, lorsqu'elles proviennent de minorités ou de groupes d'immigrants, elles sont considérées comme une tentative de miner l'ordre public, de violer la loi ou de créer un état dans l'état. Il y a cependant une intolérance envers les revendications des groupes identitaires (culturels, ethniques), qui sont considérées comme une menace potentielle pour la démocratie et les droits de l'homme. Les identités héritées, comme les traditions et les religions, sont

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regardées avec suspicion parce qu'elles fondent la vie sociale sur des appartenances et loyautés qui limitent la liberté des agents humains.

L'ordre social rationnel que les démocraties libérales occidentales s'efforcent de construire n'est favorable que pour les formes volontaires et consensuelles d'association d'individus, seulement les identités choisies étant acceptées comme légitimes ; dans cet esprit, les cultures sont considérées comme des formes contingentes de la vie en commun, qui pourraient disparaître au profit de formes de coopération et d'arrangements rationnels.

Je me propose d'examiner du point de vue philosophique l'attachement de l'homme pour son lieu d'origine, ce que le spécifique culturel, l'appartenance à une culture donnée présupposent comme structure affective et condition de possibilité. Un célèbre proverbe dit : « L'homme donne la marque de le lieu où il vit » qui n'est rien de plus qu'une formulation possible, plus concrète, du dicton humaniste attribué au sophiste Protagoras « L'homme est la mesure de toutes choses ». Je propose également d'analyser l'opinion contraire, mais complémentaire selon laquelle « le lieu donne la marque de l'homme ». L'hypothèse de ma démarche est que l'humanité de l'homme dépend essentiellement de son emplacement culturel, symbolique et territorial, du lieu qui lui confère l'identité et la possibilité de s'orienter, de comparer, de juger, de délibérer et finalement d'agir. Le lieu n'est pas une localisation dans l'espace selon des coordonnées, mais il est plutôt l'expression d'une liaison entre les gens et les espaces concrets qu'ils habitent, c'est le terrain privilégié d'une relation ; le lieu est l'expression du retour vers le monde vécu (lifeworld), vers les choses mêmes, monde qui précède la connaissance et toute schématisation abstraite, théorique ; l'espace vécu exprime ainsi l'immédiateté concrète de l'existence.

Le localisme de l'homme et de cultures est en accord non seulement avec une vision qualitative concrète du monde, mais aussi avec celle d'un ordre découlant de la nature des choses, un ordre qui légitime la perception qualitativement distincte de différentes régions et endroits. Pour l'homme moderne, une structure métaphysique qui pourrait soutenir autant l'univers que le milieu social est devenue progressivement intenable. Peut-on parler aujourd'hui de l'esprit du lieu ? Le lieu en tant qu'expression de la participation de l'homme dans le cosmos est particulièrement fréquent dans la culture populaire. L'homme des sociétés traditionnelles ou ethnographiques se rapporte toujours à l'espace vécu et au temps vécu, les représentations abstraites, mathématiques lui étant étrangères. Dans la vision populaire, la représentation de l'espace ne comprise pas seulement des déterminations géométriques, mais elle représente un phénomène complexe, exprimant la participation de l'homme au cosmos.

L'espace vécu est un espace qualitatif qui se construit successivement par rapport aux expériences familières, par l'élargissement progressif de l'horizon de l'expérience, mais aussi en conformité avec l'ordre du monde qui est conçu comme un ordre objectif. « Experienced space is first given as a closed finite space, and only through subsequent experience does it open up to an infinite extent ». (Bollnow, 2011: 19) Pour les cultures traditionnelles, comme c'est le cas de la culture roumaine, l'homme prend au sérieux l'expérience de la vie, et l'expérience de ses prédécesseurs, mais il ne se regarde jamais comme *la mesure de toutes choses*.

Pour l'homme des cultures traditionnelles, la construction de l'espace vécu commence par l'existence quotidienne, mais elle n'est pas perçue comme une création arbitraire de sa subjectivité. Pour le paysan roumain, « L'espace est défini par le rapport entre le plan horizontal de la terre et de l'hémisphère du ciel… À partir du carrefour du

village dérivent les quatre points cardinaux : l'Est (l'aube), l'Ouest (le coucher du soleil), le Sud (midi) et le Nord (minuit) » (Bernea, 1997 :70)

Cependant, l'espace concrètement vécu, expérimenté en tant que totalité perçue dans les conditions particulières de l'existence quotidienne, n'est pas l'espace euclidien : « Concrete human actions in fact do not take place in an homogenuous, isotropic space, but in a space distinguished by qualitative differences, such as "up" and "down" » (Norberg-Schulz, 1980: 11). Le haut et le bas ont une signification absolue. Ils supposent une structure du monde qui n'est pas une projection de l'homme ou choisie par convention.

Symboliquement, l'irréductibilité qualitative (le caractère concret) d'un « lieu » peut être corrélée avec un ordre providentiel et immuable du monde. D'où le prestige et l'effet psychologique d'un lieu, son génie, son arôme incomparable. Parce qu'il certifie par défaut que les choses ne pourraient pas en être autrement, parce qu'il certifie que le monde a un ordre implicite auquel nous ne pouvons pas échapper, mais qui nous garantit également que notre existence a un sens.

Dans l'expérience courante, l'espace n'est jamais perçu comme un conteneur des choses, mais comme entrelacement des lieux, comme interdépendance des positions qualitatives, qui ne peuvent pas changer. Aristote soutenait qu'il y a un certain lien providentiel entre la nature de différentes choses et leurs emplacements en vertu d'un ordre comportant l'immutabilité des lieux, des régions et des règnes. Ainsi, il a parlé du lieu naturel de la pierre (la terre), de l'oiseau (l'air). (Aristotel, *Physique*, 212 b 29, *apud* Casey, 2011: 71). Pour la perception commune, l'espace vit toujours en corrélation avec un ordre qualitatif. L'espace n'est pas vécu comme étant séparé des choses, mais comme étant intimement associé aux choses et aux événements, en tant que substance de leur être, en tant que lieu spécifique. Par conséquent, l'espace concret apparait comme un espace hétérogène. Il est concret, qualitatif, intuitif, vivement imprégné de significations des diverses associations imaginatives.

La relation entre le corps humain et le milieu naturel a été largement analysée par Robert Hertz. Bien qu'il existe certaines asymétries biologiques entre le côté gauche et le côté droit du corps, elles ne justifient pas une valorisation positive de la main droite dans la plupart des cultures. (Hertz, 1909: 95-99) Cela veut dire que la valorisation a un fondement culturel et que, en tant qu'être culturel, l'homme perçoit un déséquilibre, une asymétrie dans l'univers matériel des faits. Ceci le conduit inévitablement à établir des hiérarchies et de valoriser ainsi le monde qui l'entoure, d'exercer son discernement, non seulement sa capacité d'adaptation biologique ou sa liberté de choisir. Cela veut dire que l'homme ressent culturellement qu'il y a un ordre dans le monde, une structure et une hiérarchie des significations qu'il est appelé à déchiffrer.

Comme Robert Hertz, Yi-Fu Tuan le constate, la main droite signifie le pouvoir sacré, le principe de l'action, tout ce qui est bon et légitime. Dans le plan social, la place qui est située à droite représente la place d'honneur. Dans le plan cosmologique, la main droite est symboliquement corrélative aux régions hautes, au ciel et au paradis. La main gauche signifie ce qui est impur, profane, ambivalent, faible, incertain. (Hertz, 1909 : 103-108 ; Tuan, 1977 : 43). Cependant, quand il examine les points cardinaux, Tuan fait référence non seulement à la structure du corps humain, mais aussi à l'expérience de l'homme qui apprend à s'orienter par rapport au soleil levant. Par conséquent, quand le paysan arabe dresse ses regards vers l'aube, il donne au pays de Yemen, qui est situé au sud, donc à sa droite, des connotations positives, et regarde la Syrie, qui se trouve au nord et à gauche comme porteuse de significations négatives. (Tuan, op. cit. 44)

La vision scientifique moderne a éliminé la représentation d'un cosmos fini, centré et hiérarchiquement structuré, comme l'était celui des antiques ou des médiévaux, mais a offert en revanche la perspective d'une étendue infinie. Ce que la nouvelle représentation du monde a perdu est la centralité, la hiérarchie des êtres et l'harmonieuse diversité qualitative (la cosmicité). Pour les sociétés pré-modernes, le Centre du Monde n'était pas juste un point géométrique, détectable par rapport aux confins de l'univers. Dans une cosmologie symbolique, celle des médiévaux par exemple, « le centre est une propriété intrinsèque de l'espace même, une qualité propre plutôt qu'un point qui peut être calculé et localisé ». (Borella, 1995: 74-75.)

« Le lieu est une partie intégrante de l'existence » (Norberg-Schulz, 1980:6). Mais le lieu signifie plus qu'un emplacement abstrait. « On comprend une *totalité* (mes italiques, D.C.), composée des choses concrètes, ayant consistance matérielle, forme, texture et couleur » (*ibidem*: 6). Totalité ne veut pas dire juxtaposition, addition, mais une synthèse qualitative. Voila pourquoi on doit analyser en quel sens un phénomène est englobant : l'est-il en tant qu'horizon, fusion, participation et transfiguration dans un champ qualitatif ?

Quand un phénomène particulier est intégré dans un phénomène plus vaste et complexe, on ne dit pas qu'il en fait partie et s'y inscrit juste sous rapport spatial, mais qu'il participe, qu'il appartient (belongs) à l'essence du phénomène lui-même et qu'il révèle ainsi sa spécificité. Seulement une chose bien placée (remise dans l'ordre), acquiert un caractère total, cosmique et révèle ainsi son essence. Pour comprendre une chose on doit accéder intellectuellement à son contexte d'existence ou de production.

Puisque le lieu est un phénomène total qui ne peut pas être réduit à ses caractéristiques, il est un phénomène qualitatif, synthétique, concret, irréductible. Il a une essence, une atmosphère, un caractère: « Different places on the face of the earth have different vital effluence, different vibration, different chemical exhalation, different polarity with different stars; call it what you like. But the spirit of place is a great reality » (DH Lawrence, *apud* Relph, 1976 : 49) En tant que totalités ayant une nature complexe, les lieux ne peuvent pas être décrits analytiquement, ni réduits à des relations spatiales (les coordonnées cartésiennes) sans perdre leur spécificité. Il y a aussi un lien entre les diverses activités de l'homme et les différents endroits les plus appropries ou elles peuvent se dérouler.

La science, la connaissance scientifique en général s'efforce de quitter la donnée concrète des faits et des événements pour obtenir des abstractions, des lois visant à expliquer les phénomènes ; elle perd donc le contact avec le monde vécu et son caractère concret. La méthode adéquate de comprendre les lieux est la phénoménologie, qui prétend offrir un « retour aux choses », mettant entre parenthèses (époché), les explications abstraites, les constructions et les interprétations.

Un endroit (comme une maison), contrairement à l'espace abstrait, implique un « dedans » et un « dehors ». Tout comme une maison, il peut fournir abri et sécurité sous rapport fonctionnel. Dans le périmètre de la maison (et cela puisque la maison existe) les choses du monde extérieur, les affaires humaines de l'extérieur des murs de la maison deviennent compréhensives, intelligibles, lumineuses et fondatrices.

Tout fait ou événement est à la fois général (et s'inscrit ainsi dans la science) et particulier (et fait comme tel l'objet d'étude de la phénoménologie). Il peut être pensé parce qu'il peut être vécu. Le monde de l'homme a du sens dans la mesure où il a une place, habite une maison. Et cela est vrai non seulement pour la trajectoire individuelle, mais aussi pour le destin collectif de l'homme. En fait, l'individu trouve son lieu d'action et d'existence, quand la collectivité d'appartenance retrouve son emplacement et ainsi

son identité culturelle. La maison est l'expression de l'habitation, et l'habitation est une donnée de la condition humaine et une condition préalable et nécessaire pour déchiffrer le sens de l'existence.

La pensée scientifique est abstraction et donc délocalisation, elle est le processus qui fait ressortir ce qui est commun de tous les contextes particuliers. C'est le prix que la connaissance scientifique doit payer pour accéder à l'universel, et pour éviter toute interprétation et évaluation. Au contraire, la pensée concrète et qualitative est un processus d'emplacement ; on retrouve par elle la nécessité du contexte particulier : « Concretize here means to make the general "visible" as a concrete local situation » (Norberg-Schulz, 1980: 10)

Le lieu ne peut pas être décrit seulement sous l'angle fonctionnel ou topographique comme location, comme emplacement, c'est plus que cela. Pour Heidegger, l'habitation est la condition spécifique de l'homme ; le monde de l'homme est situé entre le ciel et la terre, deux registres ontologiques, cosmiques, deux niveaux qualitativement distincts, irréductibles mais étroitement liés comme le yin et le yang (comme le soleil et la lune), complémentaires, l'un appelant l'autre. Puisqu'il est situé entre le ciel et la terre, le monde peut être habité. L'homme n'est pas simplement jeté dans le monde, mais l'homme habite un monde. Heidegger donne une description phénoménologique (c'est-à-dire une description en termes concrets et qualitatifs) du ciel et de la terre. (Heidegger, 1995:175-193)

Les endroits naturels aussi bien que les maisons ont la fonction de concentrer et de rassembler, mais en même temps de créer une ouverture vers l'extérieur. Le lieu ne peut pas remplir la fonction de rassembler, de recueillir et d'inclure dans son périmètre sans une ouverture complémentaire vers le monde extérieur.

Le lieu imprime une influence décisive sur la manière d'être de l'homme, il donne de la forme à sa personnalité. Le lieu confère sa marque à l'homme! Quand l'homme trouve sa place ou quand il apprend à reconnaître un lieu prédestiné comme étant le sien, sa vie devient significative. Le lieu, en tant que région habitée par une communauté humaine particulière, a des limites naturelles, une configuration, c'est-à-dire une forme, un spécifique, il est constitué d'un ensemble d'éléments physiques caractéristiques, qui acquièrent leur personnalité en fonction de la manière dont ils sont perçus et de la réceptivité de celui qui y reconnait son appartenance. Le lieu implique aussi une dimension grave, métaphysique, existentielle. Dans les termes de Heidegger, le lieu en tant que vérité des choses est *alétheia*, la vérité comme apparition de l'être dans circonstances déterminés tant pour l'homme que pour son milieu concret, spécifique, ethnoculturel d'interaction avec le monde. L'initiative appartient à l'être des choses qui se révèle dans l'ouverture du lieu, mais qui va rester cachée pour celui qui comprend la vérité comme une adéquation abstraite entre les énonces et les faits observés. Les actions humaines les plus communes se produisent différemment d'une culture à une autre et ont besoin pour leur accomplissement de lieux avec des propriétés différentes en accord avec les différentes traditions culturelles et les différents milieux naturels.

L'homme comme agent moral et culturel délocalisé, l'homme qui, au nom des idéologies cosmopolites des Lumières, prétend avoir la possibilité de choisir librement, quel que soit le contexte culturel de ses options et choix, cet homme n'existe pas. « L'enracinement est peut-être le besoin le plus important et le plus méconnu de l'âme humaine. C'est un des plus difficiles à définir. Un être humain a une racine par sa participation réelle, active et naturelle à l'existence d'une collectivité qui conserve les trésors du passé et certains pressentiments d'avenir. Participation naturelle, c'est-à-dire

amenée automatiquement par le lieu, la naissance, la profession, l'entourage. Chaque être humain a besoin d'avoir de multiples racines. Il a besoin de recevoir la presque totalité de sa vie morale, intellectuelle, spirituelle, par l'intermédiaire des milieux dont il fait naturellement partie. » (Weil, 1949: 36) L'anthropologie des Lumières affirme que l'homme se définit par sa raison (désengagée), qui est une condition nécessaire pour son émancipation, pour échapper aux traditions, enracinements ou appartenances, aux liaisons culturelles et sociales, aux coutumes et préjugés. Cette anthropologie professe la conviction que seule la raison désengagée (wertfrei) peut orienter le comportement culturel de l'homme, comme elle le fait dans le domaine de l'économie ou de la connaissance scientifique, positive. Nous vivons dans un monde des choses et des êtres *concrets*, non dans un monde des impressions purement subjectives, ni dans un monde des lois naturelles ou des causes strictement objectives. Herder a rejeté l'idée des Lumières que la réalité peut être ordonnée en termes de lois objectives et universelles, intemporelles, qui peuvent être découvertes par la recherche scientifique. Il a soutenu que chaque âge ou civilisation a quelque chose de spécifique. Qu'il existe différentes formes d'expression de l'humanité. Ce qui donne l'unicité d'un peuple (Volk) est sa culture (Kultur), c'est-à-dire toutes les formes d'expression et de signification trouvées dans sa langue, sa littérature, ses traditions et ses modes de vie. Cette singularité est exprimée par l'esprit du peuple (Volksgeist) qui est l'expression de la permanence, de l'authenticité et de la correspondance de la culture avec le milieu cosmique et naturel environnant, avec le lieu ou elle se manifeste concrètement (Herder, 1973:113-177)

Montesquieu dans *De l'Esprit des lois* a mentionné l'influence des conditions climatiques et environnementales sur la morale et les créations spirituelles d'un peuple. (Montesquieu, 1964) Mais les individus humains se définissent non seulement par la liberté de choisir comme êtres rationnels et autonomes, mais aussi par ce qu'ils choisissent. Dans le monde réel, l'être humain ne se conçoit pas comme une personne ayant une variété de relations et d'attachements contingents, mais comme étant constitué de l'histoire et de la communauté dont il fait partie. L'homme choisit (et il est autonome) parce qu'il appartient a une culture qui donne le contexte et une orientation à ses choix. Ses choix sont orientés et limités par un horizon de sens structuré et structurant, fourni effectivement par une culture d'appartenance. La personne humaine est aussi le porteur involontaire de valeurs culturelles partagées au sein des communautés d'appartenance, d'un style d'interprétation de l'expérience, d'une vision du monde et de la condition humaine.

Jakob von Uexküll a montré que chaque espèce animale est liée à un environnement spécifique par sa physiologie. (Uexkull, 2010) Chaque espèce animale a son environnement ambiant (Umwelt), qui est toujours un environnement limité: il détermine le rapport de l'animal avec son espace vital, mais aussi les limite de ce qui est significatif pour lui. Les caractéristiques de ce milieu ont une certaine importance pour les espèces qui y vivent, mais pas pour les autres. Les différents environnements des animaux ne sont pas transposables : chaque espèce est emprisonnée dans son environnement. L'environnement naturel des animaux constitue leur monde, étant pour eux le seul porteur de sens. En contraste avec les animaux, l'homme peut s'adapter a tous les milieux. À la suite de cette théorie, Arnold Gehlen dans *Der Mensch* (Gehlen, 1988) a considéré que l'homme, juste parce qu'il ne possède pas un milieu spécifique, obtient quelque chose plus supérieur : « l'ouverture vers le monde »(Weltoffenheit). De tous les êtres vivants, seul l'homme n'est pas guidé, limité, contraint par l'adhésion à l'espèce. Il peut s'adapter aux nouvelles situations et créer de nouvelles situations. Etant privé d'un milieu spécifique, il faut qu'il donne un sens au monde autour de lui. Il est

obligé par sa nature même de configurer le monde pour lui donner du sens. L'homme n'a pas d'environnement (Umwelt), mais a un monde (Welt), car il est le seul être capable d'être présent et engagé dans le monde (Befindlichkeit).

Pour Gehlen, tout comme pour Blaga, l'homme est un être culturel par définition, la culture est une détermination nécessaire pour la condition humaine. On peut interpréter que l'identité (l'appartenance) culturelle est un élément qui ne peut pas être évité ou ignoré dans la série des marques identitaires (qui composent l'identité de chaque individu) sans que la substance de son humanité soit affectée, altérée. Gehlen soutient qu'une certaine déficience dans l'ordre biologique pousse l'homme à développer une nature secondaire, compensatoire, mais qui lui est vraiment spécifique, la nature culturelle.

Blaga est celui qui valorise la liaison entre la spécificité culturelle et une certaine représentation de l'espace quand il parle de l'espace ondulé qui sous-tend symboliquement la culture populaire roumaine. (Blaga, 1969 : 119-260). Blaga développe une thèse soutenue dans la morphologie de la culture. C'est le cas du philosophe Oswald Spengler et de l'ethnologue Leo Frobenius. Ces penseurs descendent de la tradition romantique de l'interprétation de l'identité culturelle, mettant l'accent sur la différence spécifique, la cohérence stylistique et l'unité organique des entités ethnoculturelles. Dans cette perspective, la culture n'est pas un équivalent de l'éducation ou du patrimoine de valeurs classique de l'humanité auquel on peut accéder par instruction, mais elle est, comme la langue d'un peuple, la racine symbolique de l'identité d'une communauté ethnique. En même temps, la culture ne doit pas être considérée, à la manière réductionniste du marxisme, comme superstructure de la société. Elle n'est pas une construction volontaire des individus, mais plutôt l'âme d'une communauté, c'est *paideuma*, une entité organique sur- individuelle autonome. (Frobenius, 1985 : 99)

La culture est un milieu naturel (comme le style de Buffon), elle est le milieu de l'expression et de l'excellence humaine. Le style c'est l'homme, pas comme une expression de l'individualité, mais de l'unicité d'une culture, coagulée autour de la langue, du passé historique commun, des modes de vie convergents, des valeurs et des croyances partagées. On parle souvent aujourd'hui de la définition de l'intérêt commun dans l'espace public communautaire, multiculturel. Dans l'optique exposée jusqu'ici, il n'y a pas d'*intérêt commun* qui peut structurer l'espace public ; l'espace public est défini seulement par des valeurs communes. Les intérêts, fatalement individuels ne peuvent générer qu'une coopération contractuelle (c'est-à-dire volontaire et conditionnée). Seules les valeurs peuvent souder le tissu social, peuvent maintenir la *solidarité*, qui est la communion de destin d'une communauté. Le style n'est pas l'empreinte, c'est le milieu naturel prédestiné de la condition humaine : l'homme est un être purement culturel. L'autochtonisme n'est pas l'idéologie qui soutient l'attachement aveugle, irrationnel aux traditions, l'amour pour le spécifique local d'une culture ethnique, ni une liaison strictement subjective et sentimentale avec une certain location ou région géographique, avec l'espace concret, physique des origines. L'autochtonisme représente certaines coordonnées existentielles liées à l'emplacement et à l'orientation de l'homme quand il pense, aime ou travaille. Il représente une tendance inhérente à la condition humaine de trouver sa place, son lieu afin de comprendre le monde dans lequel il vit. Cette tendance anthropologique comporte un espace symbolique, ce qui me permet d'avancer l'hypothèse d'une territorialité culturelle de l'homme. L'homme en tant qu'animal n'a pas du territoire, mais il s'adapte ; en tant qu'être culturel, il a du territoire, mais un territoire symbolique. L'homme ne peut exister que s'il habite le

territoire symbolique d'une culture. Les cultures des communautés ethniques fleurissent dans des territoires concrets, géographiques, mais ce fait n'est pas seulement possible, mais nécessaire, à cause de l'espace symbolique, transcendantal, qui soutient toute création culturelle, à cause du style, qui n'est pas justement le sceau (abyssal) des créations de la culture d'un peuple, mais aussi la manière dont il déforme les influences venant d'autres cultures. « Les échanges d'influences entre milieux très différents ne sont pas moins indispensables que l'enracinement dans l'entourage naturel. Mais un milieu déterminé doit recevoir une influence extérieure non pas comme un apport, mais comme un stimulant qui rende sa vie propre plus intense. Il ne doit se nourrir des apports extérieurs qu'après les avoir digérés, et les individus qui le composent ne doivent les recevoir qu'à travers lui ». (Weil, 1979 : 36). Le spécifique local d'une culture n'est ni accidentel, ni restrictif, ni oppressif. Il n'est pas une fatalité regrettable, mais l'expression différenciée d'un universel irréductible. Le milieu (le style), les significations partagées composent une vision particulière du monde (mais le monde en tant que totalité). La différence culturelle n'est pas contraignante et isolatrice (comme la caverne de Platon) ; elle institue l'universel, mais d'une manière particulière. Le style (la différence culturelle spécifique) c'est l'homme, c'est l'homme lui-même. Dans la logique du symbole, la différenciation culturelle est requise comme moment métaphysique nécessaire pour la différenciation de l'expression. L'espace inhérent d'une culture ne doit pas être pensé nécessairement comme un certain espace physique déterminé, mais comme un espace transcendantal, comme une condition de possibilité de la culture, ou, en terminologie blagienne, comme une matrice stylistique : « le sentiment que l'on appelle spécifique d'une culture est un horizon ou une perspective qui crée l'inconscient humain comme première trame de son existence » ; La culture folklorique roumaine a aussi une vision spatiale spécifique qui prend la forme déterminée de « l'infini ondulé » (Blaga, *op.cit.* : 119-121).

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SOCIAL IMAGINARY AND THE GENDER DIMENSION AS REFLECTED IN THE FEMININE MEDIA DISCOURSE

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Abstract: The starting hypothesis emphasizes the idea that one side of the feminist/feminine press promotes a woman image which is built according to some particular social and cultural patterns. These patterns convey conduct traits which become more visible and gain more significance within a new type of media discourse, a discourse with a specific rhetoric and well-defined objectives. The so-called post-feminist discourse is well-established in the press, and it reflects a social imaginary where woman image depends significantly on a major attribute – power. The reflected media image links the social success and the role adaptation (not necessarily a role inversion) in an intricate social agenda: the powerful woman must prove to be intelligent, ambitious, competitive, less sensitive, self-controlled, careerist, self-seeker, responsible for many others when talking about a company leader, flexible, daring in the public life. Feminine press reflects a successful woman image connected to the authority status, the media discourse is an almost inspirational one, portraying the woman struggle in a men's world, and tracing models of success where the beauty myth has been replaced by the charisma myth, and the submission quality by the higher self-esteem. The study focuses on a theoretical perspective dealing with concepts like social/political imaginary, gender stereotypes, feminine assertive media discourse. The case study is exemplary of these approaches, and takes into consideration examples from different Romanian magazines and periodicals whose target public is especially the feminine one.

Keywords: media image, charisma myth, feminist discourse.

Introduction

The current speech of the feminist oriented press is in fact a strategy to confirm an *identity reconstruction* by promoting an image for femininity which stands out in the social and cultural imagination through features that bring it closer to an ideal success applicable a few decades ago that the social environment would only propose for men. The most frequent press material promoting such an image is the portrait-interview. The persons with whom the subject is speaking are emblematic for a certain profession or have a high social status, becoming icons in the political, or in the business world. Emphasizing the prestige of such role model-women becomes a mark for the encouraging speech of the process of self-exceeding. Female journalists ask questions suggesting answers which highlight the connection between success in the professional life and achieving public recognition.

Theoretical contributions regarding a woman's stand in Romanians' imaginary. The media construction of the femininity image compared to the new trends in journalism

Scholar studies have researched the gender size at the level of media representations and found that "it provides an infrastructure both for the issuing pole (producing the news, the show) and for the message (news with and about women) and the receiving end" (Frumușani, 2002 a: 165).

The common conclusion that research in complementary specialized area get to (sociology, cultural anthropology, gender studies, critical speech analysis) refers to the

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fact that certain aspects of the patriarchal system are still preserved in various stages in the society, while the daily media shapes up speech operational frameworks which strengthen the cultural traditional fund of building the feminine image. Various gender studies in the Romanian area of competence have underlined the persistence of a condescending attitude toward women from a protective but also inhibiting male perspective. This is about a type of protection with limiting paternal accents, unjustified when present in a cultural background in which women have become important social actors, whose voice has become quite distinct in fields which were once exclusively reserved to men. However, one can also notice that in the social and cultural imaginary of the Romanians there still exist the dichotomy trends regarding the positive character with a socially benefiting role – a woman with an accomplished professional life, with a praiseworthy career vs. the villain, the pseudo-star, the starlet, the rich business man's wife without an occupation.

Vladimir Pasti notices the existence of a "pressure" that the cultural model moulded by the traditionalist patriarchal ideology puts on the construction of Romanian reality, leading to constant gender discrimination and shaping this idea of one gender being inferior to the other (Pasti, 2003: 85).

In a paper on the political theories of feminism, Mihaela Miroiu follows the stages of the feminist movement at the European level – the three "waves" associated to the fight for equality, for freedom and autonomy – and how they are present on Romanian ground. The author has a negative critical attitude on involving media in promoting the issues raised by feminist followers, focusing on the fact that the media is responsible for adopting an "implicit anti-feminist policy" (Miroiu, 2004: 73). In the context of a post-feminism characterized by redirecting feminism to "understanding the popular culture and the language", the media builds an ironic perspective on feminism, seen now as a long faded "fashion" (*ibidem*, 75).

In a paper on the reconfiguration of the Romanian feminine identity in the context of the ever debated phenomenon of globalization, Mădălina Nicolaescu accentuates on the possibility that the role model proposed by the Romanian media immediately after the Revolution in 1989 was influenced by the ever most striking presence of the western woman on the pages of the *glossy* magazines, images which rendered her as "successful femininity in terms of desirable physical appearance" (Nicolaescu, 2001: 83). Such a take over of the western image model was motivated by the media attempt to render legitimate a higher status of Romanian women, magazines such as *Avantaje* and *Unica* with the credit of having contributed to adding a new *glamour* touch to the new type of feminine identity. One can notice that the researcher grants this type of media the major role of having promoted new role models, even if this attempt occurred under the direct influence of a foreign role model. Moreover, the author of the study underlines the close connection that she finds between "basic myths of capitalism", also imported in our country, and the new feminine identity, within an emerging consumerist culture which selects its success models depending on factors such as narcissism, insistence on self-presentation, and enterprising qualities (*ibidem*, 130). The women magazines have an educational and informative value, as the researcher finds, because "they play an important role in the construction of the new subjectivities, and set out to teach, mobilize and to shape new values and new identities", "projecting empowering modes of femininity" (*ibidem*, 175).

In the vision of most researchers "the daily press promotes a reductionist image of the (banalizing or negativizing) woman" (Frumusani, 2002 b: 60). We emphasize the ideea that the magazines targeting women as audience offer portraits which they

propose as archetypes in the current society, sketched in the coordinates of *the positive heroine's myth*. These are press materials which suggest reading toward taking over role models, in the context of a value interpretation grid regarding the women's capacity to fight against physiological determinations, against social constraints and against prejudice. The stereotypes fought against regard the roles and the situation of women in society. It is not rare that news programs continue to promote stereotypes from a conservative and inhibiting social imaginary. The woman is presented especially in contexts found in chivalry novels, that *lady in distress*, subject to the aggressions of the male world, victimized by dogmas and customs that belong to long faded eras, in theory. By fighting against this excessive victimization and loss of value for women, the media speech in the magazines targeting women promote label-profiles, resorting to highly media-present images of women, women politicians, business women, women journalists, from the latter stemming the anchorwoman. The media feminist speech 20 statements which place women as winners of a symbolic struggle, influencing the reading grid toward overcoming any disadvantages generated by biological or social determinism.

In the study dedicated to the *Women's Identity Profile,* Irina Stănciugelu sees the "symbolism of the Romanian media market dominated by the woman as a victim or executioner, maltreated, beaten, thief or killer, cheated on or cheating, prostitute, pimp or easy, baby or husband killer, raped, unconscious, incapable or liar" and promoting a rather low number of highly media-present portraits: the woman as "the star", "the criminal", "the public figure" (Stănciugelu, 2004: 135). The author also adds, along the line of theories on the reification of the feminine identity, the stereotype of the women as an object, correlated with all the other roles associated as stereotypes to feminine representations in the media.

The theories through which the media is deemed responsible for building certain aspects of reality, through various means of selection and approach toward information, also confirm the women journalists' attempts to redefine the standards of measuring the involvement of women as social actors in the public life. The feminine media speech shall focus on the features that lead to undertaking a beneficial role. The image of the woman incapable of achieving more due to an inferior physical and psychological condition is replaced by a motivating image, repeating the structure typical for self-motivating manuals. Gender characteristics such as sensitivity, physical and emotional fragility can be turned into advantages and emotional strength and audacity become essential to the feminine ethos, by inoculating the idea that a woman is capable of acceding to positions of power and control which were once suitable and acceptable only for men.

Some researchers of the dominant cultural model in the Romanian society believe that it develops "a continuous process of the gender's physical weakening" (Dărăbeanu, 2000: 150) and we could state that the feminine press is trying to counteract the effects of such a weakening process for a woman's self-image by presenting a motivational, assertive speech of becoming aware of the qualities and overcoming weaknesses.

If in speeches used for advertising, television news, daily press studies have found the existence of gender stereotypes emphasized through visual symbols and devalorizing clichés, the feminine press selects and reinforces the stories of success women, presented as models of achievement both in the personal and the social life.

The imagology studies and media speech analysis have often underlined the very low presence of women in news programs, a predilection to flaunt the private

space, circulating this phrase of "media passivism" (Bulai, 2004: 112), in relation to this disadvantage that part of the media has with respect to the "social representation roles" of women (*ibidem*, 92).

The various gender studies proved that the feminine press has a major role in correcting the stereotypical image present in other types of press. Profiles of successful women have succeeded in attracting public awareness to social problems specific to the feminine segment. Other lines of research have accused the magazine press of offering "utopian versions of the superwoman", those "ideal-type women" advertised by *glossy* magazines, attractive, active women with successful family lives and careers (Frumuşani, *2002 b*: 60). However, one did not omit the positive function that the same press with women target audience has in configuring a feminine "counter-culture", exposing specific projects and dilemmas (*ibidem*, 61).

Studies and statistics on the gender dimension and its reflection in the media speak about the sexist speech of the press, a speech which circulates conservative and patriarchal patterns, appealing to visual and linguistic methods of "ridiculing, stigmatizing and ignoring the exaggerated value of the masculine" (Saharneanu, Ungureanu, 2007). The speech for promoting the image of an accomplished woman in her personal and professional life is blamed for gender misrepresentation because this type of speech would not in fact build a real feminine identity but it would resort to a forced allocation of masculine features to the feminine character, who became "the embodiment of the woman braver than the men" (*ibidem*) . Such studies are based on the theory through which the media reflects reality, underlining that the press copies the existing social and cultural model with a schematic functioning, according to the gender prejudice which claims that success and visibility in the public space are opportunities reserved exclusively to men. Along with academic studies, many projects carried out by various organizations analyze based on statistical data the level of media discrimination highlighted in the presence of gender stereotypes, in the quasi-absence of women in informative shows as important social actors etc. In 2011, the Project *ALTFEM – A campaign for changing the image of women in society* has highlighted stereotypes regarding subordination and inferiority of the Romanian woman by wasting time with household matters, stereotypes often circulated in the televised advertising and shows as well as in the pages of the written press. Other value judgments relying on stereotypes targeted the physical aspect – attractive women lack intelligence or the imputable character features such as duplicity and pragmatism.

In the study on feminine speech in the context of media globalization, Margaret Gallagher notices that women magazines in the `80s-`90s, with their pages filled with recipes and advice on maintaining the household, the "glamour and gossip" magazines built the image of career women, mothers and housekeepers alongside celebrity profiles and features about "enterprising women", which made available success stories for their readers (Gallagher, M., 104).

Anna Gough-Yates studies the importance of media image of the so-called "New Woman", starting from the strategies of identity construction in the production of women's magazines of the 1980s and 1990s, magazines deemed to be a "culture industry", but also an economic and cultural phenomenon (Gough-Yates, 2003: 26). The author reviews the previous feminist studies that focused on women magazines, studies which drew the alarm on the distorted, unrealistic image of women built by the pages of said publications.

Very reflective approaches to women's identity as constructed in mass media acknowledged the rigid views on gender roles, and, as Georgia Warnke put it: "Men can

be man, it seems, however they act. Women can be women only if they act in an appropriate way" (Warnke, 2008: 32). The researcher underlines the "socially constructed status" of gender (*ibidem*, 154), and here we can add the major role mass media plays in shaping this construction, since all means of mass communication still bear influence in the current society.

Media discourse and redefining the feminine identity by building the image of the powerful woman. Promoting the *heroine* model – the successful woman

The media image promotes features which define a social status acquired by cultivating traits related to domination and authority. This promotes the myth of the powerful woman capable of success in fields of male competence, today's successful woman being characterized by audacity, intelligence, responsibility, self-control. The beauty myth is replaced by the charisma myth which, along with flexibility, is the key to a successful public life. The feminine media discourse now gives a different meaning to certain specific feminine features in order to overcome the gender stereotypes in the Romanian social and cultural imaginary. Interviews focus on successful women both in their careers and in their family life who are asked to give advice, to provide success recipes. The image of the successful woman is built with qualities necessary for fighting in the jungle of the current society: ambitious, charismatic, intelligent, confident in her own strength, with attitude. She is authentic, energetic, determined to stand by her beliefs and life principles.

From the perspective of defining the media speech as a "coherent social narrative inducing issues and thematic hierarchies, borrowing the characteristics of myth, legend and offering a summary, an acceptable social and cultural micro-universe because it undertakes and confirms a common *Weltanschauung*" (Frumuşani, 2005: 121), we can state that the image of women in media tends to be built especially in agreement with theories which match a rather conservative colective mentality, in the virtue of that *acceptability* that the theoreticians speak of. While the predominant values of the media constructed femininity converge toward a stereotypical portrait heading for vilification – women are sensitive, emotional, more capable in the private circles than in public ones, there also exists a press speech highlighting features that generally accompany the male portrait. In being socialized into the successful women one has to prove that she is first of all a strong woman. This is the type of image that part of the current feminine media promotes.

Gender studies in Romania, from the interdisciplinary perspective, along the lines of the media speech analysis, have often emphasized "the dominance of conservative representations", "the flattening of the feminine issue" in a media background with a major role in setting the coordinates which depict the public interest by focusing it toward certain social actors (Frumuşani, 2002 b: 36). The respective studies brought to the attention of researchers media structure issues which targeted the distorted image, "rendered anonymous", allocated unevenly in the editorial space, of a social actor - the woman - who, as "discursive identity", is by far inferior to the man (*ibidem*, 41). There was talk about "limiting the roles" in relation to the small number of women who are promoted by the media with a positive image, usually persons with a high social status involved in activities which also become appreciated due to excessive media coverage: show-business, sports, politics (*ibidem*, 54), other times with the use of the "image asymmetry" phrase for the image deficit that women suffer from (Surugiu, 2002: 36).

The speech of the feminine press focusing on determining women to use in an intelligent manner their native abilities and their capacities acquired through experience in more or less male professions appears in the specialized literature with the term of *empowerment*. In a study called *Gender and Empowerment: Definitions, Approaches and Implications for Policy*, Zoë Oxaal and Sally Baden review the main definitions of the concept, focusing on the theoretical perspectives that state that this "bottom-up process" "challenging oppression and inequality" (Oxaal, Baden, 1997: 2) which involves first of all the notion of contribution is in fact a "feminist vision of development" (*ibidem*, 4), dealing with the ability to make choices.

The speech of the feminine press is a way through which this process gets a more emphasized visibility. The social legitimacy that women acquired relies on a media image in the televised news or advertising which exceeds the traditional frameworks, the cultural model of obedience, dependency and intellectual inferiority.

In the current Romanian press, be it paper or virtual, there are very many materials with titles which highlight the authorial intention to promote the typological oversized feminine image. The following examples are a representative selection, variations of the same topic of mobilizing inner strength to overcome the gender handicap: "We Are More Powerful than Men", "How Does a Powerful Woman Look Like", "Six Qualities that Turn You into a Powerful Woman", "Reasons for which Men Love Powerful Women", "Five Romanian Women More Powerful than Their Men", "How to Become a Powerful Woman", "The Most Powerful Woman in Romania Handles 5 Billion Euros", "Women Are More Powerful than Men", "Are You a Weak Woman? Find Out How to Become More Powerful", etc.

It is interesting to take the case of *Capital* magazine, publication meant for readers interested in economic issues and the business environment which published, in annual editions in the interval 2004-2008, a *Top 100 Successful Women in Romania* (www.ziare.com), selection criteria being success, career, social involvement, notoriety, financial status. The market success was obvious, the 4th edition having a circulation of 68,000 copies. The fields in which women acquired notable performances were business, management, culture, media, medicine, sports, politics and diplomacy. It is worth mentioning that one of the criteria, notoriety, is in close relation with media visibility, with promoting one's image.

In the introductory text of an interview in *QMagazine*, August 6th 2012, with a Judge in the High Court of Cassation and Justice, it is mentioned that the interviewee is a *"strong character"*, the undeniable proof being her audacity to confront the President of the country himself in public debates. The journalist does not forget to refer to the "gorgeous, elegant silhouette*"* accentuated by the classical femininity of the attire consisting of a black jacket over a white blouse.

The interviews of the feminine magazine *Tango* are representative for the journalist species that promotes an image defined by qualities for success on all accounts. In an interview with a former spokesperson in the Ministry of Foreign Affaire, the *chapeau* consists of the same summary definition, listing the three essential features for a successful life: "She is beautiful, smart and strong. She is a successful woman who pulled through due to her strong character and inquisitive mind." (www.tango.ro, February 20th 2013). In an interview with a journalist, book author, the introductory text provides a brief description of the successful woman, the basic recipe for succeeding in life: "Alice seems to have the recipe for the perfect balance. The woman with an impressive career. Family, career, glory. Yes, Alice really has it all." The journalist draws in the interviewee to share, focusing on the essential quality of a successful

woman –power, equal to emotional strength to overcome the obstacles encountered in a men's world: "I would like us to discover the story of a powerful woman who is also an emotional trendsetter. A role model for many of her readers." (www.tango.ro, March 1st 2013)

The title of an interview with a woman - doctor in international economics, advisor in the Romanian Parliament, has all the clues that indicate emotional strength, the interviewee being referred to in a power metaphor as – "*the woman behind the iron mask*" (www.tango.ro, *April 4th 2013*).

In the women magazine *Carolina* (www.revistacarolina.ro., June 4th 2010), an interview with a head of Police has the same clue of the model features for the accomplished woman, the journalist stating that the interviewee can be "an example for any woman who wants to assert herself in a men's world."

A particular case consists in the image proposed by the *Tabu* magazine in the November 2011 issue, a symbol image for the main topic of the respective issue: *A World of the Powerful Women* (www.hotnews.ro, accessed on May 31st 2013). It is interesting to see the editorial option to recreate the image of personalities who influenced humankind history, Cleopatra, Eva Peron, Jacqueline Kennedy, Margaret Thatcher, using the very famous but also controversial image of the woman-politician running the Ministry for Regional Development and Tourism. The image selected for the cover of the issue is striking, with the head of the Presidential Cabinet dressed in a tight black latex dress, with high over the knee boots, copying the dominatrix posture of the pop star Madonna[1]. The symbolism of the clothes is easy to understand, while the image semiotics (the character has her back toward an Earth globe that she puts her arms around) highlights the intention to promote the idea of a universal female domination.

Conclusions

Given the conclusions reached by the imagology studies according to which the initiative of the media imagological message belongs 85% to the image producers (cf. Sireteanu, 2005: 38), one can state that the feminine press discourse which promotes the image of the powerful woman through repetitive narrative patterns which have almost turned into a cliché has the necessary influence to counteract the negative stereotypes in the social imaginary. The journalistic speech consists in influencing by triggering the identification process. The image proposed by the feminine press is built through linguistic procedures of repeating the adjective "powerful" and other adjectives from the lexical field of positive physical and moral qualities, through the narrative of the life story in which women proved to be tenacious and brave in a world of male domination, through the mythical approach of the power of example. The feminine media speech is feminist to the extent in which it tries to trigger a desire to copy among the readers. This occurs in a special context in which journalism is in general, a context analyzed by the field researchers from the perspective of the speech analysis. John Hartley highlights that many of the media studies regard image as "unreal, illusory, seductive, feminized" (Hartley, J., 2011: 136), noticing that among the trends of the post-modern media speech one also finds feminization (similar to emotivity, cordial language, close to the public).

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[1] Mihaela Miroiu sees in the pop singer a typical post-feminist model promoted by the media (Miroiu, 2004: 75).

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SACRO-SANCTAE…
OU L'ESPACE IMAGINAIRE DU MIROIR D'UN PRINCE ORTHODOXE

Florentina-Maria COMĂNESCU[∗]

Abstract: To penetrate the impenetrable mind of God, Dimitrie Cantemir, an orthodox prince, chooses the path of the Fathers and he looks down in the mirror of the sacred science. The imaginary space of reflection will illuminate his heart so that he can fall back on itself and to restore a happy agreement between the being and the Creator.
Keywords: imaginary space, mirror, revelation.

> Je n'a pas eu l'intention d'établir une philosophie paradoxale, mais de remettre dans son manteau naturel original la lumière restaurée à la splendeur de la vérité et au style de la science orthodoxe, pour connaître, en les utilisant, les différences des formes et d'acquérir ainsi la connaissances de la vie, à la fois universelle et particulière[1]. (Cantemir, D., 1929: 272)

Nous avons ressenti le besoin de marquer même du début l'intention de Dimitrie Cantemir d'apporter son éloge à l'orthodoxie, de se transformer en un ardent défenseur de celle-ci dans un volume comme *Sacro-Sanctae scientiae indepingibilis imago,* l'objet de cette étude. Ce livre nous a principalement relevé *le miroir d'un prince orthodoxe*.

L'histoire critique de la littérature roumaine enregistre quelques études des *miroirs* médiévaux. L'une des plus importantes a été réalisée par Alexandru Duţu[2]. L'humaniste roumain dans son étude souligne que toutes les textes roumaines de la sagesse ont «une structure similaire» (Duţu, Al., 1972: 11) en ce qui concerne leurs destinataires – *le clerc*, *l'érudit* ou *le citoyen*. Suite à une analyse des fonds imprimés et des manuscrits de La Bibliothèque de l'Académie Roumaine, Al. Duţu a établi deux catégories de tels écrits: ceux pour les *chrétiens* ou les *citoyens* et d'autres pour *le prince* ou pour «ceux qui détiennent le pouvoir politique» (*ibidem :* 13). Mais le thème est toujours le même : «le rôle de l'homme dans le monde et comment peut-il l'accompli?» (*ibidem* : 11)

Dans *Sacro-Sanctae...,* Dimitrie Cantemir, qui veut peindre *l'indepingibilis imago* ou *l'icône de la science sacrée*, s'avère l'adepte de Neagoe Basarab, un Théodose soumis aux conseils parentaux.

L'auteur a moins de trente ans quand il écrit *Sacro-Sanctae...,* mais il éprouve la sagesse d'un *parent âgé*. Dans l'esprit orthodoxe, il nous laisse libres d'adhérer ou non à son expérience révélatrice de la vérité pendant de la quelle il souffre, mais sa souffrance pour le bien des autres devient source de joie. Il renonce à soi même *pour*

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[1] Nous avons adapté la traduction du texte de Cantemir aux règles du langage actuel.
[2] Il s'agit de *Cărţile de înţelepciune în cultura română,* Editura Academiei RSR, Bucureşti, 1972. Nous avons également publié l'article *A short look in the sacrosanct miror of price Cantemir,* dans *Limbaj şi context,* Revistă internaţională de lingvistică, semiotică şi ştiinţă literară, vol. 1/2013, Universitatea de Stat «Alecu Russo» din Bălţi, Republica Moldova.

son peuple comme un vrai modèle de prince que l'on doit suit sur son chemin étroit, mais unique, vers le salut de l'âme.

Ayant de fortes croyances religieuses, Cantemir donne à l'homme une place importante dans la création du Dieu. Il combat les superstitions que le christianisme orthodoxe à son tour condamne[1] et il nous enseigne, sans s'écarter du *mot sacré*, quel est le but de la vie humaine. Il y a une vie de *l'homme extérieur* et *une vie* ou *une forme intérieure*. La forme sensible est gouvernée par les passions, «désireuse du mal et ennemi du Dieu», mortelle. Celle interne ou «l'esprit intellectuel» est éternelle, «l'image divine de Dieu, type fait de Dieu» (Cantemir, D., *op. cit.* : 273 – 274)[2]. Pour l'homme religieux Cantemir, comme pour tout vrai chrétien, ce «*spyritualem substantiam*» c'est ce que met l'être humain au-dessus d'autres créatures de Dieu.

Vraiment prince pieux, Cantemir ne conçoit pas la vie sans Dieu. La chute de l'homme ou son éloignement de Dieu a comme cause *la raison*, disent les Pères, et notre auteur en est d'accord. La plupart des exhortations du livre de Cantemir convergent à cet égard: « [...] rester à l'écart de peur que la convoitise des arbres plantés au bord de la rivière de la perversité ne puisse te faire fou et te leurrer l'âme par les fruits empoisonnés d'une telle sagesse [...] » (*ibidem* : 328).

Cette métaphore de la *nourriture*, dénotant la vraie sagesse, *nourriture de vie* ou *d'être* qui est le Logos, est présente dans toute la littérature religieuse et aussi dans le texte de ce prince roumain. Cantemir utilise souvent l'adjectif *mortifer, -era, -erum* comme attribut pou les noms *scientia*, *doctrina* ou *nutrimen* au but de révéler les effets néfastes d'un mal masqué par une fausse sagesse. Ce masque est aussi dénoncée par les rayons du miroir de la *Science Sacrée*.

Sacro-Sanctae... est, ainsi, le miroir de la lutte que l'homme accepte ou non de porter pour son propre salut, comme le suggère une construction pléonastique souvent utilisée par Cantemir : «la compréhension intellectuelle». Les enseignements de Neagoe Basarab, un autre prince orthodoxe, présentent ces pièges de l'esprit humain dans une courte forme allégorique:

> Ne savez-vous pas que le roi doit se parer plus que la citadelle? [...] De même, tu dois vêtir un habit modeste et l'esprit dans une robe de pourpre, mets sa couronne et l'installe dans un coupé haut et clair. Mais maintenant tu fais le contraire, car la citadelle est parée de diverses manières et le roi – l'esprit – est lié pour ramper sur le chemin des passions brutales (Basarab, N., 1996 : 243 – 245).

À son tour, après 200 ans, Cantemir composé une telle allégorie large qu'il nous révèle l'espace imaginaire de son miroir : «Unde manifestum non sanam esse mentem quod putat huiuscemodi spiritualem substantiam ad sensitivis aliquid pati, aut per vim enormium irregulariumque appetituum in sui subiectionem rapi posse»[3] (*Sacro-sanctae...,* manuscrit). On y trouve une sagesse pratique de la vie, un don du Dieu que

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[1] «Cette science qui prédit la vie d'un homme tenant compte des étoiles est ce que concerne-t-elle l'homme tout entier, corps et âme ou seulement le corps humain?» (Cantemir, 1929 :261).

[2] «Interioris autem hominis forma est substantia formatis, creatura immaterialis, spiritus intellectualis, Divina et Dei imago» (*Sacro-sanctae scientiae indepingibilis imago,* manuscrit, MM.3).

[3] «Cela donne à penser manifestement que l'esprit qui pense de cette façon ne soit pas sain s'il croit qu'une substance spirituelle peut souffrir à cause des matérialistes ou qu'elle peut être traînée en soumission par la force des appétits irréguliers ou hors de la norme» (*ibidem* : 274).

le vrai sage reçoit et le fructifie, mais les esprits fous et malades – comme Cantemir les appelle – l'utilisent pour faire le mal.

La sagesse ne peut pas pénétrer «l'âme du perfide» (Salomon I, 4) et celui-ci ne peut pas obtenir, à cause de sa méchanceté, l'héritage que Dieu a préparé les mortels par la croix du Fils. On peut recevoir ou perdre cet héritage.

«Comme Spinoza, Cantemir estime que de tous les êtres l'homme seul est libre, mais parce que Dieu lui a donné la liberté de délibération et rien de plus» (Bădărău, D., 1964 : 276). Dan Bădărău croit que le libre arbitre dans lequel Cantemir est réfugié en *Sacro-Sanctae...* c'est une « fausse liberté» parce qu'il a rencontré «la théorie confuse et contradictoire de la prédestination» (*ibidem, 277*).

On croit, au contraire, que le prince roumain Cantemir a découvert dans le miroir du science sacrée, tout comme Saint Augustin, que ce n'est pas Dieu la cause du mal, mais la passion que l'homme s'est développée à la demande de l'ange déchu. D'après Saint Augustin, «ce que l'homme fait par l'action de la grâce divine, le fait par sa volonté […]. La volonté est vraiment libre quand elle a été rachetée par la grâce de l'esclavage du péché » (Augustin, 2002 : c. 20). Cantemir, à son tour, nous dit: « [...] sois obéissent au signe divin de la vie et cries humblement : Notre Père que ta volonté soit faite! (Par ce que ce qu'est gagné par l'effusion de la grâce, ce n'est pas acquis par le libre arbitre contraire) » (Cantemir, D., *op. cit.* : 303) . Impossible de saisir par l'esprit, pour *l'école païenne et athée* se laisser dans la volonté de Dieu, pour être son serviteur c'est la condition de la liberté. On ne peut pas être que l'esclave du Dieu ou du péché.

En plus, fidèle à la *Science Sacrée*, Cantemir refuse la voie des philosophes qui se sont imposées au XVIIIe siècle (Descartes[1], Spinoza[2]) – il renonce à son moi formé en étudiant les sciences de son temps, il renonce à la sagesse du monde pour s'obéir à la lettre sacrée dont il ne prétend pas corriger. Il a essayé, comme il est indiqué dans la lettre adressée à Jérémie Kakavelas au début de son livre, le chemin de ceux qui les ont combattu (Leibniz[3], par exemple), mais surtout il a cherché le chemin du retour à la simplicité de la parole sacrée, s'en tenir au sage: «Sois assis dans la foule des vieux et rejoints le sage» (Jésus, fils de Sirach 6, 35).

Le miroir de Cantemir est donc l'image d'un sage qui cherche avant tout à recueillir ce trésor[4], car «le roi ignorant va perdre son peuple et la citadelle serra habitée par la sagesse des hommes forts» (*ibidem* : 10, 3).

Comme dans la parabole du semeur visée au chapitre XXIII du dernier livre de la *Sacro-Sanctae...[1], la graine de la sagesse* s'est centuplée dans *le champ* cultivé par le

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[1] René Descartes cherche une vérité qu'on ne puisse mettre en doute, sans référence à la vérité sacrée, et non par la révélation, mais par un certain nombre de raisons. (Descartes, R., 1990 : 130).

[2] Spinoza, à son tour, a rejeté la voie de la révélation divine, en séparant bien la philosophie et la théologie et s'est imposé à corriger «les principes erronés de comprendre l'Écriture Sacrée et la théologie» en favorisant la laïcité qui, cependant, ne nie pas l'existence et la pertinence des croyances religieuses (Spinoza, B., 1960 : 139).

[3] Leibniz, dans son siècle, attire l'attention – comme Cantemir dans *Sacro-Sanctae ...* – que les sentiment, les jugements, les certitudes peuvent être trompeuses et il retourne à la vérité sacrée: « [...] il convient de noter qu'il y a beaucoup de perfections naturelles complètement différentes, que Dieu a tout ensemble et que chacun Lui appartient au plus haut degré» (Leibniz, 1996 : 9).

[4] «Ceux qui travaillent fidèlement l'œuvre divine sont des marchands de perles précieuses et multiplient le don du Dieu», Cantemir, D., *op. cit.*: 338-339)

prince roumain qui a su multiplier les dons du Dieu, parce qu'il n'a pas été orgueilleux pour sa éducation encyclopédique. Mais il s'est humblement penché devant la *Science Sacrée*, en suivant le chemin de ceux du passé (Clément d'Alexandrie – *Le pédagogue*, les Pères de Cappadoce: Basile de Césarée, Grégoire de Nazianze, Grégoire de Nysse) en essayant de faire revivre «ce qui a été menacé la sclérose des écoles de l'époque par les études de la grammaire, de la rhétorique, de la philosophie, l'ensemble de *paideia*» (Lemerle, P., 1966 : 1 – 17).

Représentant exceptionnel de l'humanisme roumain, Dimitrie Cantemir se sent, on y voit, profondément responsable en ce qui concerne sa qualité d'homme de culture, de la façon dont sa paroles (écrite) ouvre ou ferme pour les autres les portes de la vérité. S'opposant aux nominalistes, il tourne toute sa philosophie dans une *théodicée* (c'est l'opinion de Dan Bădărău et d'Alexandru Piru).

La splendeur de l'intellect de l'auteur s'éteint de tout cœur humble devant la splendeur de la science divine de l'œil du Dieu. Le chapitre XXIe du dernier livre développe la métaphore de l'œil omniscient du Dieu. L'exemple n'est pas originel (les Pères l'ont utilisé pour prouver l'existence de la Sainte Trinité), mais la perspective dans laquelle il le présente est originelle. Le soleil est caractérisé par trois aspects : le mouvement, la chaleur et la lumière qu'agissent de la même manière sur les objets de leur chemin. Le mouvement peut être comparé à la providence, la chaleur à la prédestination et la lumière à la prescience, les trois rayons magnifiques de la divinité.

Nous déduisons de ces observations que Dimitrie Cantemir, disciple de la *Science Sacrée* répond, aux «devoirs pastoraux du prêtre ou d'évêque» (Pânzaru, I., 1999 : 59) : il s'agit de lire et d'expliquer la *Bible* – «soin spirituel pour la communauté» (*ibidem*) de ses lecteurs. Son écriture et son expérience sont une forme de lutte contre les sophismes païens, athées ou hérétique. Dimitrie Cantemir veut garder la tradition des Pères pendant que les autres humanistes « formés par l'étude de la philosophie, voulaient lire les Cappadociens par Platon, Dionysos par Proclus, Maxim et Jean Damascène par Aristote» (Uspenski, L., 1994 : 152). Ainsi, il plaidera en faveur de la vérité sacrée par la révélation.

Le verbe qu'il utilise à plusieurs reprises à cet égard c'est *videre* (voir, regarder). En d'autres termes, voir la lumière de la conscience c'est révélation et regarder ce qui est révélé, la contemplation: «Regarde, mon fils, pour consulter la probe du ce miroir» (Cantemir, D., *op. cit.* : p. 56), «et je redressai l'attention de l'intellect vers la théorème du miroir » (*ibidem :* 59).

Souvent, le même verbe est lié au nom *lux, lucis*. Ainsi ce sont regroupées deux fonctions du miroir : «instrument de connaissance et de transfiguration» (Baltrušaitis, J., 1981 : 19). Cantemir a aperçu ces significations: « [...] entre mystères et l'auteur des mystères il n'y a aucune *lux* de la connaissance, sauf la foi en Dieu, qui doit précéder tous les opacités des sens et d'aller au-delà » (*ibidem :* p. 68)

Les pages de *Sacro-sanctae...* sont, à la fin, l'échos de la pensée de Cantemir assoiffé de la lumière de la gloire du Dieu à l'aide de la quelle il va bouleverser le sens négatif de l'obscurité de la ration et des sensitivité. Cette attitude va remettre à neuf

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[1] «Car la charité divine aimerait que tous soient ou de deviennent bons et honnêtes. («Venez à moi tous!») ; elle les a mis tous sur le chemin de la vertu («Maintenant, apprenez de moi, car je suis bonne»). Elle a également donne à tous la parole de Dieu. Mais, comme dans parabole, la graine s'est multiplié au centuplé d'après la nature du lieu ou de la glèbe (ce qui est juste l'inclination de la volonté), ou elle est mangée par les oiseaux avant qu'elle pousse ou supprimée par des épines ou d'un manque d'humidité s'évapore et meurt» (Cantemir, D., *op. cit.*: 339).

«l'union du bon Créateur et de la créature» (*ibidem :* 291), à la suite d'une haute expérience qui apparaît de la manière «mystiques aux mystiques» / «*mystico mysticis*» (*ibidem*).

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THE INTER-TEXTUAL IMAGINARY

Carmen DOMINTE*

Abstract: From a postmodern perspective, a literary text never ends, it continues in other literary texts. Besides the physical limits, besides the title, the first lines and the final point, besides the internal configuration, any narrative text develops in a literary system of references belonging to other literary texts. The term inter-textuality describes the textual interaction which is realized within the same narrative text. Starting from Roland Barthes's definition of the inter-text as the impossibility of living outside the finite text, the inter-terxtuality becomes the true condition of the narrative textuality. In "The Name of the Rose" by Umberto Eco, the inter-textual imaginary stands for medieval chronicles, the religious confessions, the hidden mentality of the period of the period described. The novel contains inter-references that combine themselves in a perfect imaginary belonging simultaneously to history and to the literary plot. Considering that the narrative text tells a story which was already told, functioning as a 'champ de reference' based on a discursive unity which is made possible only by the inter-textual imaginary. Extending the aria of analysis, the same inter-textual imaginary becomes the basic unit that develops, as a cinematographic discourse, into a multiplied illusion of reality.

Keywords: imaginary, inter-textual, narrative discourse, cinematographic discourse.

Introductory Unit

The study "The inter-textual Imaginary" intends to analyze the inter-semiotic relationship that was established between a narrative text and its cinematographic representation. Both were considered discursive form of representation. The narrative discourses are also put in relation with the reader/audience discourses.

Starting from Julia Kriesteva's point of view, any narrative text may be taken into consideration only in the eyes of the reader. It is the reader who gives meaning to the text, and not only the author. The two perspectives, the reader's and the authors, collide and generate the galaxy of the multiple meanings of the same narrative text. [1] In order to analyze the relationships between the author's perspective and the reader's perspective, it is necessary to see the author's function inside the text.

Each narrative text is a form of a discourse representation, and each discourse is bi-vocal expressing two different intentions at the same time: the speaking characters' intentions and the author's intentions. The character is a locator of the narrative text and, thus, his/her words may function as "ideo-logemes"[2] (Bakhtin 1982: 194). The function of an ideo-logeme is to link a concrete narrative structure (the narrative text) with other narrative structures (the discourses). This kind of function may be noticed only at an inter-textual level of a narrative text (Kristeva 1980: 268). Each character uses a specific language in order to create his or her discourse (different from the others) and to represent a certain and unique point of view regarding the world.[3] But the characters are not the only forms of the locator. There are also impersonal discourses or

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[1] The meaning of a narrative text, as well as the meaning of any literary text, is transferred not only from the author to the reader, but it is also created by the reader, or at least mediated through.
[2] An ideo-logeme represents the particular type of language used only by a single character. It has the function to individualize the character through his/hers discourse.
[3] In fact, all the discourses in a narrative text are distant forms of the author's discourse.

different literary genders intercalated in the narrative text. The discourse becomes the object of the narrative representation. For each character, his/her actions are sustained ideo-logically. It is not the image of the hero that characterizes a character functioning within a narrative text, but his or her discourse.

Generally speaking, the discourse represents the emitter, but it also represents itself, in other words, the discourse becomes the object of the narrative discourse. The character who speaks and his/her discourse are forms of inter-textual manifestation that require special formal procedures. The narrative text becomes more than an artistic representation of a single discourse, of a single linguistic conscience, the author's or the characters', it connects all the discourses placing them in an inter-relation network, each one lighting up the other ones.

Extending the analysis outside the narrative text, the network of the discourses that function within the narrative text is put into a discursive relationship with the reader. In his turn, the reader first assumes the discourses of the narrative text and, secondly, he creates his own discourse. The new discourse does not function in a written form as the others do. It is imagined by the reader while he is reading the text. It could be said that he is imagining the discourse. [1] Thus, the narrative texts could generate other type of discourses outside the written form. But each narrative text generates a theoretical pattern that function only inside the text.[2] Summing up these patterns there could be established many narrative structures and a lot of narrative strategies that are to be used in writing other narrative texts or in analyzing them. But this is an impossible theoretical strategy as well, because each narrative text must be different from other narratives texts. (Barthes 1987: 160) The difference is not an irreducible quality of the narrative text itself, but it is a progressive difference created by the infinite literary space that gravitates around the finite narrative text.[3] This is the place where the discourses from inside the narrative text inter-act with the discourses from outside the text (the readers' discourses). This particular space is also the place where the meaning generated by the discourses of the narrative text, so unfinished and incomplete, mingles with other meanings created by the reader/s' discourses. The process of reading becomes a creative one, producing imaginative texts. [4] In this type of text, the meanings create a huge network of meanings never superposing one another, but giving different perspectives of understanding and interpretation to the finite text. The imaginative text could be seen as a panoramic view over the meanings that a finite narrative text is capable to generate. This process never ends and it does not have a specific starting point, it configures the plurality of meanings of a narrative text. In the moment of reading, the reader becomes an author functioning in the imaginary context

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[1] This particular discourse, the reader's, functions only in relation to a specific narrative text. The reader may imagine a personal and individualized discourse to each narrative text that he reads. It is not the same distinctive discourse that relates the reader to the narratives texts that he reads.

[2] The same narrative pattern could be applied to most of the narrative texts, but this does not mean that it generates other narrative texts. Besides, it does not influence the reader and it also does not extend its function outside the narrative text, generating the reader's discourse.

[3] The meaning of the term "difference" does not refer to "otherness", but it expresses the relationship between the meaning of a narrative text and its literary representation, the relationship between what is expressed and how it is expressed. Paraphrasing Jacques Derrida's point of view, Christopher Norris considers that "meaning is never finished or completed, but it keeps on moving to encompass other, additional, supplementary meanings, which 'disturb' the classical economy of language and representation". (Norris 1987: 15)

[4] These texts do not exist as such, because they are writable forms of narration.

that he creates. Thus, between the two authors there could be developed a literary dialogue, investing each other's discourse with meaning. But meaning is not transferred directly from the author to the reader. A narrative text does not exhibit only one meaning, but an infinite number of meanings, according to Umberto Eco. The actual meaning of a narrative text is mediated through the reader's perspective. This mediation generates inter-textual discourse. Following Roland' Barthes' theory, the meaning of a narrative text does not reside only in the text itself, promoting the author's discursive perspective, but it is also created by the reader in relation to that particular narrative text. [1] (Barthes 1987: 161)

The inter-textual discourse that will be analyzed is the one that was suggested by the author in the narrative text and imagined by the reader in the reading process. It is not a text by itself. Maybe that is why the term "imaginative" might be considered appropriate. In fact, its presence equivalences with zero; but its functions prove that it exists.

The Inter-textual Imaginary

In the process of writing a narrative text, the author inserts in the text a meta-fictional perspective upon the past that it is related. Each narrative text includes a "histoire" that is to be literarily developed and turned into fiction. The textual incorporation of the past triggers the author's perspective, because it was he who selected the facts, who arranged them in a logical form, who completed the puzzle, who created the plot and who started to write the text in his own individualized style. On the other side, there is the reader, who understands and interprets the content of the narrative text, who places himself in the process of communication with that particular text, who speaks not only about what he reads but also about he notices beyond the text, in the imaginative space around the text.

It is already known the formalist theory about the irreducible plurality of the discourses inside the narrative texts. More than that, at the end of the 60's and the beginning of the '70, Julia Kristeva and the Tel Quel group started an attack against the "setting author", in the sense of the humanistic meaning of the word. The author is recommended not to be considered as the only original and generative source of standard meanings in a narrative text. This made a lot of changes in the theory regarding the notion of "text" as an autonomous entity with immanent significance. The same thing happened in United States when Wimsatt and Beardsley, the great representatives of the New Criticism, started their attack against "the error of intention". (Wimsatt 1954: 79) Nevertheless, it was impossible to reject the author, the concept of the author. It is still needed a critical language that includes this concept. But, this time, it must be placed in relation with another important concept, the reader. The imaginative meeting between the two entities of the same unit, which is the narrative text, takes place on the ground of inter-textuality. Considering Riffaterre;s point of view, the inter-textuality replaces the binary relation *author - text* with another binary relation *reader – text*. The new relationship supports the idea that the meaning of a narrative text is extracted from the other narrative discourses that already exist.(Riffaterre 1984: 142) A particular narrative text is always placed in relation with the anterior narrative discourses. It functions as a part of other narrative discourses, and that is the place from which the

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[1] Continuing this analysis, the reader actualizes the entire network of literary texts, not only the narrative ones, in the process of reading.

narrative text takes its meaning. But these narrative discourses may belong to the reader as well as to the author.

The term inter-textuality represents a real "prise de position". (Angenot 1083: 122) It is the point where the discourses meet, allowing the author to propose his "histoire" turned into a fictional plot that becomes a meta-fiction in the eyes of the reader. The reader has to recognize not only the traces of the narrative "histoire", but also to admit that his knowledge about this "histoire" is limited, because he has access only to one narrative text. [1] For example if the reader wants to learn about life in the Renaissance time he may read the chronicles, or he may read the romances written at that time, or he may read "Don Quijote". It is impossible for him not to put all these narrative discourses in relation. They do not exclude but highlight one another. Each discourse is different from the others, but it will help the reader to create the image of the hero of that time, or the old atmosphere, and so on.

As Roland Barthes said, the inter-text represents "the impossibility of living outside the infinite text" and, thus, he turned the concept of inter-textuality into the true condition of the textuality of a narrative text. (Barthes 1987: 205) This is the case which makes the discourses work together, changing one another every moment. The reader becomes more active, his position was replaced and he may be considered as important as the author, participating to the process of giving the literary meaning to a narrative text.

Extending this analysis to the next level, there could be noticed that the same process takes place. The narrative text is turned into a cinematographic representation, replacing the narrative discourses with the cinematographic one. It was already mentioned that the narrative text is a discursive form of artistic representation, just as the cinematographic representation. As a discourse, the narrative text is made of other individualized discourses that interact defining the narrative reality. This reality is created by the verbal manifestation of all the discourses that are connected to one another. The hermeneutics of the verbal text is able to analyse the inter-relationships between the discourses at a linguistic and literary level. Besides the communicative intentions that any discourse may presuppose, the narrative discourse exceeds the linguistic level of representation. (Chafe 2001: 86). It may become the object of the cinematographic representation.[2] It presumes the intention of influencing and modifying the receiver. (Mills 1997: 5) The cinematographic representation is linked to the imaginative discourses of the audience. Thus, the film becomes the place where the past is turned into present, where "histoire" is watched just in front of the audience, because of the author, who proposed the narrative text, then the director, the actors, the sound engineer, the light engineer, and all the people involved in to process of making a film. The cinematographic representation becomes the place of convergence of all verbal and non-verbal semiotic forms of artistic performance and reception. The general meaning of the cinematographic discourse is rendered in connection with other semiotic systems: music, mimicry, gestural language and proximity, all represented on film. The inter-

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[1] It is possible that the reader could have read other narrative texts that are linked to a particular text that he is now reading, but the analysis in question refers to the situation that takes into account only one narrative text read, even if the theory extends the aria of analysis.

[2] Each character uses a specific language in order to represent a certain and unique point of view regarding reality, defining his/her discourse. The characters' discourses function as references for their acts and reactions. Being textually expressed, they create an inter-textual cinematographic discourse which was depicted and made of other discourses.

relation among all these semiotic cods of performance is possible because of their syncretism. The cinematographic discourse as a performative artistic representation becomes possible and functions as a materialized form of the narrative text. It is received by the audience as an artistic act generated by the superposition of the significant heterogeneous structures which perform simultaneously generating a bi-dimension perspective. The new dimension focuses on creating the illusion of reality. The audience functions as a reader, just as in the case of the narrative text. The audience generates its own cinematographic imaginative discourse. It is not quite the same as in the process of reading. While watching a film, the audience may respond or not to the illusion of reality that they are confronting, but the discourse that is imagined, this time, is less imaginative, because the audience has the purpose of recognizing, accepting the reality that is presented, and not to imagined one. The audience discourse is somehow altered by the reality that is watched, but, even so, the discourse of reception manifests itself as a form of acceptance, of believing in the reality performed on film.

The study "The Inter-textual Imaginary" links two artistic perspectives: literature and cinematography. Both are semiotic system of artistic representation. They carry on a discursive form of expression. Considering that the cinematographic representation is the place where the narrative text reveals its qualities and turns into an act of artistic performance. As a performance it uses other semiotic systems in order to create the illusion of reality. But the cinematographic representation may also be the place where the time of the past events, in other words the "histoire", meets the present of the performance and of the reception, with the only purpose of becoming reality. In order to perform or to understand the artistic process the events must be inter-connected with the previous events, the narrative discourses with previous discourses, and all of the with the imaginative discourse of the reader and of the audience. No one is innocent in this matter. The illusion of reality that comes from the cinematographic discourse is turned into reality on film. This new type of reality could be accessed by all the people involved. In the process of reading it is mainly imagined by the reader, but when it is performed and magnified, it is watched and recognized. The cinematographic representation makes possible the configuration of an inter-textual cinematographic context which was also linked to the narrative context, imagined or written. Analyzing the syncretism of both artistic structures (the narrative text and the cinematographic representation) the conclusion is that each one is meant to highlight the other in a continuous inter-systemic, inter-semiotic and inter-discursive dialogue.

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MIGRATION AND ACCULTURATION: CHARACTERISTICS AND CULTURAL VALUES

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Abstract: *What is the basis of ethnic change is designated by some researchers through two distinct points: acculturation - learning the cultural traits of the host society and ethnic identification – maintaining the original ethnic identity. The central idea of this perspective is that ethnic groups or individuals belonging to these groups maintain in different ways the language and culture of origin, while integrating into the host society. But acculturation process depends on a number of issues such as location, purpose and duration of interactions between individuals belonging to different cultures and meets different degrees of manifestation. If minorities cannot adapt to a new culture, they suffer a process of cultural alienation manifested as rejection and hatred towards the host culture and the desire to return to the culture of origin. In this study based on the latest research in the field, we analyze the situation of Romanians in Italy regarding the adaptability in the host society.*

Keywords: *acculturation, migration, culture.*

Defining concepts

One of the most visible aspects of globalization is migration, be it from the rural to the urban areas, from one region of the country to another or from one's home country to a foreign one. Sometimes, migration is seen as an "invasion" of the poor in the developed world, where they seek wealth, but who end up adding up to the numbers of marginalized, excluded and deviant individuals, or as a "plague" (Bocancea, 2011: 4), striking the rich western society, creating numerous problems with respect to the migrations toward Italy, France and Spain where the western media has stated countless times that deviance is by excellence a phenomenon related to migration. Other times, migration is seen as a phenomenon benefiting the rich societies, by luring the intellectual layer from poor countries, without having participated to its professional training (*ibidem*). Both perspectives consider the actual movement of a population, be it temporary or permanent.

Customs and policies on accepting immigrants are very different worldwide, depending on the history of how the states were built as well as on their economic variations. For example, the current population in America and Australia was developed through immigration, after the decimation of the indigenous population as a result of conquering and slavery. Italy and Spain, countries which were traditionally emigrant, have now become states for immigration. Migration affects significantly the individual and collective identities and creates new identities. Frontiers, mentalities, lifestyles and even the global system can change. That is why noticing in due time the transformation of an identity, either inside or outside a nation, is very useful. For Julia Kristeva, the statute of the emigrant compared to the country of origin is seen as "paradise lost", "mirage of the past" (Kristeva, 2002: 275), never found again.

The notion of acculturation was first used by the American anthropologists in 1880 used to describe the process of cultural change between two or several autonomous and distinct ethnic groups coming in contact. The acculturation was defined by various anthropologists as a phenomenon which takes place when groups of

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individuals having different cultures come into permanent contact, with subsequent changes in the original cultural patterns. This definition was regarded as a starting point for the subsequent clarifications and statements on defining the concept.

The fundamental issue of ethnic change consists in two different aspects: *acculturation* – leaning the cultural features of the host society and *ethnic identification* – keeping the original ethnic identity (Laroche, Kim et. alii, 1997). However, the main idea of this fundamental issue consists in the fact that the ethnic groups or the individuals belonging to these groups keep, in various ways, the original language and culture while integrating with the host society.

According to M. Laroche, C. Kim and M. K. Hui (1997), ethnic identification can be defined as a force pushing the individual toward the old roots, whereas acculturation guides the said toward new horizons. Nevertheless, the process of adapting to a foreign culture does not necessarily entail loosing one's ethnical identity.

The acculturation process depends on a series of issues, such as location, purpose and duration of the interactions between the individuals belonging to different cultures and knows many levels of manifestation. If the minority group cannot adapt to the new culture, it will go through a cultural alienation process which appears as rejection and hatred toward the host culture and the desire to return to their culture of origin. As a measure of adjustment, one takes into account the contact index with the receiving society or adopting the values from the host country.

Carola Suárez-Orozco uses a new concept in the specialized literature, describing the results of the contacts between people and migrations and believes that the "mission" of immigration is to create a *transcultural identity* (Suárez-Orozco, 2008: 36). The author explains this with the fact the youth must merge creatively the matters concerning the two or several cultures, that is the tradition of the parents and of the new culture or cultures. Thus, one develops an identity which does not need to choose between cultures, but which integrates features of the two cultures (the culture of the parents and the new culture in which they are raised).

Case study - Romanian immigrants in Italy

We have selected Italy as a case study because it is currently the country with the largest number of Romanian immigrants (circa 1 million). To the extent in which they want to live and work abroad for several years, one has to ask whether Romanians that choose Italy are still interested in preserving their Romanian values and traditions or assimilate significantly those belonging to the host population. Keeping this in mind, during March 9th – March 30th 2012, we carried out in Italy a survey based on a face-to-face questionnaire, on a sample of 305 Romanians residing in Italy. From the sample, 51.1% of the respondents were women and 48.9% men, adults ($\geq$ 18 years old), non-institutionalized, living in Italy for at least one year, other than for tourism.

In the current survey, a significant percentage of respondents (70.6%) stated to be living in Italy for more than 6 years, whereas only 29.40% have lived here between 1-5 years. The obtained data show that most Romanians have immigrated before the accession into the European Union (January 1st 2007), leaving in general definitely, given that very many Romanians have called for their families and friends to join them along with the border liberalization.

How long have you been living in Italy?	Percentages
1-5 years	29.4%
6-10 years	47.5%

11-15 years	21%
16-20 years	2.1%
Total	100%

Table no. 1. Distribution of the respondents depending on their period of living in Italy

The first living periods are in general focused on the efforts of becoming integrated (finding a job, a home), efforts which require that the immigrant know the best practice rules of the receiving country.

When asked whether they feel integrated in the Italian society, over 65.5% of the Romanians said "yes" and 32.8% said "no". When asked to give three reasons due to which they feel integrated, from the total of 65.6% of the respondents, 7.6% did not provide any reasons. Romanians in Italy list the most frequent reasons for feeling integrated, as follows: finding a job (97 answers), friendship with Italians (67 answers), the respect with which they are treated in Italy (65 answers), speaking Italian (60 answers), living with their families in Italy (37 answers). We can thus notice quite well-founded reasons for which Romanians in Italy feel integrated by the host society.

If one of the main reasons for leaving Romania was to find a job, it appears that Romanians have reached that objective, while the income generating activity carried out throughout Italy is the main reason for justifying the integration within the host country.

When asked to give three reasons due to which they do not feel integrated, from the total of 32.8% of the respondents, 9.5% did not provide any reasons. The main reasons refer to the interaction with Italians which generate humiliating experiences for Romanians, determining them to consider the Italians racists (30 answers); Romanians feel like foreigners in Italy and confess to not having friends (25 answers), not having a job (17 answers), different mentality than the Italian one and the Romanians' lack of adaptation in Romania (15 answers).

As far as the attitude of Romanians in Italy toward phenomena such as: emigrating from Romania, accepting/taking the identity of the country where one emigrates, keeping the Romanian identity/culture, the received answers show that:
- (63%) of the respondents agree with emigrating from Romania, 24% disagree with emigration, 10.2% are undecided.
- 45.6% of the respondents say they would take over the identity of the country where they emigrate, 16% disagree with the statement, whereas 16.1% are undecided.
- circa 85% of the respondents support keeping the Romanian culture, 2.9% disagree with this and 10% are undecided.

	Strongly agree	Agree	Undecided	Disagree	Strongly disagree	DK/ NA	Total
1.Emigrating from Romania	18.7%	44.3%	10.2%	14.8%	9.2%	3%	100%
2.Accepting/ taking the identity of the country of emigration	14.1%	31.5%	22.3%	16.1%	9.8%	6.2 %	100%

3.Preserving the Romanian culture	47.5%	36.7%	10.2%	1.6%	1.3%	2.6%	100%

Table no. 2. Summary table on the distribution of the respondents depending on their appreciation toward the following phenomena: emigrating from Romania, staying in the country – in Romania, accepting/taking over the identity of the country of emigration, preserving the Romanian identity/culture

Values shared by the Romanians in Italy

In order to find other cognitive dimensions as well on the integration of Romanians in Italy, the aim was to identity the values that they share in their families. A key role in passing down the language, the customs and the values of a people belongs to family. When being asked "How important is family to youin , most respondents (92.8%) stated that family is very important.

How important is family to you?	Percentages
Very important	92.8
Quite important	0.7
Important	5.2
Not at all important	0.7
DK/NA	0.7
Total	**100**

Table no. 3. The distribution of percentages of the item targeting the importance of the family for the respondents

Asked to appreciate on a scale from 1 to 5 (where 5 is the highest value) the contribution of family in passing down the Romanian values, 44.6% of the respondents answered that family contributes to a high and very high extent to passing down values, 33.8% see the contribution to be moderate, whereas 21.6% say that the contribution is little and very little.

On the other hand, most Romanian emigrants in Italy (75%) communicate more in Romanian within their families, while 18.4% in Romanian and Italian and circa 5% more in Italian. Thus, the results of the survey indicate a preservation of the national identity beyond the country's boundaries, within the community of Romanians in Italy, especially due to the fact that they speak their mother tongue.

When asked to "Name some representative personalities for Romania", 207 of the 305 respondents (68%) answered. The respondents have given many open answers, of which we mention just the first ten representative personalities for Romania, depending on the choices of the Romanians in Italy: Mihai Eminescu (48.3%) mentioned by 100 Romanians, Ion Creanga (15%) mentioned by 31 respondents, Gheorghe Hagi (12%) mentioned by 25 people, Nadia Comaneci (11.1%) mentioned 23 times, Adrian Mutu (8.7%) - 18 respondents, Traian Basescu (8.2%) - 17 respondents, Gigi Becali (7.24%) 15 respondents, Nicolae Ceausescu (5.8%) - 12 respondents, Al. I. Cuza (4.8%) - 10 respondents and Constantin Brancusi (4.34%) mentioned 9 times.

From the gathered data, we notice that the national poet Mihai Eminescu is the one with the most answers, mentioned by almost half of the respondents as Romania's key figure. The next key figure that Romanians abroad take pride in is the great story-teller Ion Creanga. On positions three, four and five there are Gheorghe Hagi, Nadia

Comaneci and Adrian Mutu, key figures for Romanian sport, known both nationally and internationally. The current president of the country, Traian Basescu came in sixth. Gigi Becali, known both in the football world and in the political world as well is at number 7. Another key figure for Romania is Nicolae Ceausescu, the last Romanian communist leader. Alexandru Ioan Cuza, ruler of the United Principalities came in ninth in this order, while the sculptor Constantin Brancusi takes the tenth place, being the only key figure in art that the respondents mentioned.

Conclusions

This article presents various aspects on how Romanian immigrants have become integrated in Italy. Whether it is seen as an *invasion* of the poor into the developed world, or as a *plague* striking the rich western societies, migration is first of all a phenomenon setting cultures in motion. As far as the attitude of Romanians in Italy is concerned, migration is a phenomenon which is accepted and encouraged by co-nationals working abroad.

We have seen that a large number of Romanian immigrants claim a double identity, even a double citizenship. Although 45.6% of the respondents would accept the identity of the country where they emigrate to, 85% agree to keep the Romanian identity. The high percentage of favorable answers for preserving the Romanian culture may indicate that, although they left their country of origin, the respondents still feel great attachment to Romania. Moreover, by speaking their mother tongue in the family, one can see the preservation of the national identity beyond the borders of the country. This shows that, although they now live on the territory of another country, Romanian immigrants are strongly attached to the cultural values in their country of origin.

The integration of immigrants and of younger generations into a new culture is a clear action of acculturation, with long term social implications. However, true integration requires transcultural identity efforts coming both from the new-comers and from the long term residents.

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THE TITLES IN THE JOURNALISTIC STYLE

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Abstract: This article is concerned about the dynamics of the discursive processes used in certain types of news media texts belonging to the verbal "peritext". The generally accepted idea is that between a text and its title is a relationship of interdependence. The title prepares the entrance into the discursive universe. It emphasizes the denotative or connotative alternative, or the secondary central theme of the text, expresses inventiveness or suggests the author's attitude towards the content of the text. This strategy makes the text to be already programmed by the title. The link mentioned in the text is fundamental for the journalistic text, the different linguistic features revealing the title of the journalist's communication intention, the attitude towards the message, the target audience, becoming a routing reading instrument. The journalistic title reveals both the tendency to stereotype, and the diversity of expression. Thus, there were established highly refined various types of titles, illustrating the richness of the material (informative titles, titles based on puns, securities quoted paraphrase titles, rhymed titles, government-interrogative or exclamatory imperative predicate defective titles, related titles and subtitles, etc.). Refining this typology, more classes of titles determined by largely rhetorical grammatical schemes has resulted.

Keywords: journalistic style, titles, communication.

The reader's attention is always drawn by the titles, because these clasifies the information on different levels of importance: "The title remins us of events which began before the appearance of the newspaper's number, and whose duration overcomes the daily one. The heading title of the newspaper gives specific temporality that exceeds the daily one" (Maurice Mouilland, Jean-Franţois Tetu, *Le Journal Quotidien,* 1989: 119).

Abstract verbs appear in the "wooden language" whose value allows them to transform into a connection instrument, sometimes of equivalence of two fixed formula or of two slogans: demonstrate, assures, constitutes. The most common constructions were the appositional or elliptical ones, with specific structure of definitions: "Femeile-prezenţă activă în…"; "Munca, factor hotărâtor…"; "Realegerea, chezăşie sigură a…"etc. The narative title is the summary of a simple story, with its main characters: "Asasinatul din Bulevardul Carol"(Evenimentul Zilei, 1994, 505:1), "Misterul scheletului din strada Râşnov" (Evenimentul Zilei, 1993, 422:1) repeat the tradition of the shocking formulas of the last century. The titles speak about "Violatorul din Herăstrău"(Evenimentul Zilei, 1993, 285:1); "Violatorul din Herăstrău a fost arestat!"(Evenimentul Zilei, 1993, 306:1).

Actually, the journalistic style is dominated by the lack of the verbs: „Clasa managerială – multe drepturi şi nici o obligaţie" (Adevărul, 3.07.1997:2); "România, buricul pământului" (Jurnalul Naţional, 2008:1), without using the verb „se crede ~", and in connection with the Romanian expression "a se crede buricul pământului".

The interrogative titles have the advantage to provide a challenge to the curiosity of the reader, who is quick to read the article, to find an answer to the question. Here are some examples: "Pică Lăzărescu, vine Culcer?" (Jurnalul Naţional, 15.05. 2011:1).

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The exclamatory-imperative titles exploit the emotive function of the language, eg.: "PDL, eşti cel mai bun!" (Jurnalul Naţional, 18.05.2011:1); „Hai acasă, puişor!" (Evenimentul Zilei, 07.08.1998:1); „Femeile astea!" (Adevărul de Cluj, 07.08.1998: 1).

The interrogative title is common in Romanian newspapers. It was argued that the reader expects answers, not questions. Then, the reader feels questioned, and this may deter any reading, because he cannot answer. If he knows the answer, more he does not read, because he knows what it is about, the question of title may give the impression that the journalist himself does not know (or he cannot, or he will not) answer.

In her study, Maria Cvasnîi Cătănescu says that the title should be studied after "three lines of interesting" (Maria Cvasnîi Cătănescu, *Retorică publicistică. De la paratext la text*, 2006: 49) the grammar title, the lexical-semantic component and the stylistic recurring processes.

The phrase titles are also used rarely: "Podul lui Oprescu a trecut primul test" (Jurnalul Naţional, 23.05.2011:1).

The interrogative titles have the advantage of constituting a challenge regarding the reader's curiosity, who hurries to read the respective article, in order to find out an answer to the addressed question: "PDL, eşti cel mai bun!" (Jurnalul Naţional, 18.05.2011:1).

Defective predicate titles, in which the predicate is marked by different signs: comma, dots: "Gheorghe Dinică, un actor pentru eternitate" (*ibidem).*

In order to be concise, the title must not contain more than seven words. The shorter the title is, it may achieve larger letters in the newspaper. Thus, you may give up abreviations and avoid the specialty words. It is also advisable to stop the overcrowding with nouns, adjectives and use appositions, attributes, subordinates, in general, incident sentences. The more direct the language is, the greater its impact is.

The most direct syntactic construction in the title is subject-predicate-object.

The quote in the title is usually used for interviews and the dominant impression the author is the title story. The title is drawn after the first revision of the text, in which correctness, expressiveness, brevity and clarity must be obtained.

Quoted titles, used mostly for interviews and other articles, when informed of important, unusual, sensational is excerpted and used as a title. The quotation should be used with extreme rigor, not allowed omission or addition of words as informed reader who goes through that article will be unpleasantly surprised: "Nu aştept muza, o provoc în toate chipurile" (Jurnalul Naţional, 19.05.2011:1).

The narrative titles represent the summing up of the article: "La 8 km de Mirceşti, val de sinucideri într-o liniştită comună ieşeană" (Evenimentul Zilei, 190, 1993:2); "Un om a încercat să înşele statul român cu peste 450 milioane lei" (Libertatea 2171, 1997: 24).

Coloquial and slang terms are used: "Oamenii legii au putut fi număraţi pe degete la mitingul de ieri" (Jurnalul Naţional, 24.05.2011:1).

There are titles which use the rhymes: "Unii cu faima, alţii cu spaima" (Adevărul, 9.01.1993: 3).

There are sometimes used logos of parties, institutions or individuals: "CNADNR robinetul de 19 miliarde de euro al clientelei" (*ibidem*).

The evazive titles confuses the readers and creates a contradiction between the proper meaning and the article's content: "Moartea purifică aerul" (Jurnalul Naţional, 18.05. 2011:1).

The expressiveness of the titles lead the reader to lecturing, sometimes arousing the reader's curiosity: "Sărbătoare a teatrului în oraşul de pe Bega" (Jurnalul Naţional, 05.05.2011:1), "Blonda, chiorul, piticul şi directoarea" (Jurnalul Naţional, 23.05.2011:1); "Udrea vrea drumuri verzi la Dunăre" (Jurnalul Naţional, 24.05.2011:1) - in this situation, the English term "greenways" is translated.

A good title needs, first of all, "the force of the signal word".This depends of the "frequency of the word's use, the possibility that it might be perceived without any effort of decoding. Its sense must be clear and unequivocal. And it must coincide with the possibilities of the average reader. "This coincidence" triggers the reflex of the alert mind and the need to know more. A title must be concise, contain specific words and simple formulation" (Jacques Douel, *Le Journal tel quil est Iu,* 1987: 68-69).

The classic, traditional title is customized by the specific feature to inform the reader about the content of the article, without resorting to other methods: "Atentat impotriva lui Ghaddafi" (Adevărul, 13-14.07. 1998); „PUNR se considera invingator in procesul cu Guvernul Romaniei" (Adevărul de Cluj, 28.05.1998).

The title should be concise in order to be perceived in a single glance. Then, the shorter the title is, the more it can benefit from larger letters in the newspaper. Finally, a concise title risks less to say more than the text provides.

A practical way of writing a good title by successive attempts might be this one: keywords are selected in the text. There are written the words that form their semantic fields. One may choose the words that form the title, thus reaching a suitable, original formulation of the title. The title belongs to one text only.

A feature of the current journalistic style is the appearance, in the titles of articles, of some verbs that require a mandatory complement, but used without that complement. There are very often used the following verbs: to refute, to refute, to reveal, to defy: "Rapid dezminte" (România Liberă, 24.08.1994, 15).

Throughout its existence, the title has experienced various transformations. The titles have become larger in terms of font size, but smaller than the number of words used. A good knowledge of title methodology could avoid the mistakes of all kinds, including the linguistic ones.

Thus, "the title is the hardest part of the journalism. Nowhere else so many problems do not focus together in so few words" (Mihai Coman, *Manual de Jurnalism*, 2009:14). Some writers have established five requirements that must be satisfied by a good title: to have a clear message; the message is excerpted from the information of the article, and not from the collateral one; there is a close connection between text and title held by it; the title is correctly formulated and easy to understand; the title should be exciting.

In the case of the Romanian newspapers, where the information is most often associated with the article's author reviews and comments, some of these requirements cannot be applied. Therefore, it can be said that the possibilities to find a title are more extensive for the Romanian journalist than for the U.S. or Western Europe one. However, from the title, the reader can judge the orientation of the publication, its profile (cultural, social, political, scandal, etc.). Some newspapers are individualized by the ingenuity of making-up of titles and their page layout or graphics used. "The objectivity and the quality of information disseminated by the press starts undoubtedly from the formulation - with major impact on the audience - the titles that precede the actual information from the layout of the distribution on the pages of the titles of the articles, including printing that can capture the reader's attention" (*ibidem*: 145).

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RALPH ELLISON'S PAINTFUL INVISIBILITY

Amada MOCIOALCĂ*

Abstract: In Ellison's created world, as in American society, the quick pace of change, the caprice, the arrogance alongside the innocence, the newness and the general instability of institutions, and, above all, the impulse to recoil from the awful demands of American democracy – all keep Americans from seeing each other or even themselves. As Ellison notes, the complexity and diversity of American life, along with the development of the novel as form, have brought forth novels such as Invisible Man: "Picaresque, many-leveled… swarming with characters and with varied types and levels of experience." More than a "slice of life," Ellison's novel is an attempt at no less than a new definition of the national character, a modern national epic.

Key words: American society, democracy, life

> *I found the greatest difficulty for a Negro writer was the problem of revealing what he truly felt, rather than serving up what Negroes were supposed to feel, and were encouraged to feel. And linked to this was the difficulty, based upon our long habit of deception and evasion, of depicting what really happened within our areas of American life, and putting down with honesty and without bowing to ideological expediencies the attitudes and values which give Negro American life its sense of wholeness and which renders it bearable and human and, when measured by our own terms, desirable.* (Ellison, 1964: xxi)

One of the "enduring functions of the American novel," Ralph Ellison wrote, "is that of defining the national type as it evolves in the turbulence of change, and of giving the American experience, as it unfolds in its diverse parts and regions, imaginative integration and moral continuity. Thus it is bound up with our problem of nationhood." In *Invisible Man* (1952), probably the most significant African American novel since World War II, Ellison gives his readers a terrifying and yet vibrant national metaphor: we are invisible.

"I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids – and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination – indeed, everything and anything except me."

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Ralph Ellison in 1973

      Accordingly, the vision in Ellison's *Invisible Man*, and indeed throughout his fiction, is ultimately affirmative. Virtually all of his fiction – ten stories before the novel, eleven after – features a black youngster stretching toward adulthood. We see in this work the evolution of a central theme: the more conscious one is of individual, cultural, and national history, the freer he or she becomes. As a young writer, Ellison quickly became dissatisfied with the typical naturalistic scenarios in which characters struggling to survive the merciless American environment are eventually overcome by impersonal forces. To Ellison, this documentary fiction was dull – and failed to capture the richness and variety of American life as he knew it. Influenced by a broad range of writers, including Dostoevsky, André Malraux, and Ernest Hemingway began to focus on the person who, by force of character and will, manages to endure.

      Invisibility can be perceived as a symbol of disempowerment, a maledict that scorches the path of leadership, exchanging ambition for difficulty. Structuring the functionality of life based on specialized moral concern, Ellison uncovers an immense reservoir of ambiguity and ethical distress. He merges the evolution of the narrative with systemic duties towards form and the traditional instrumentality from which the novel stems. Democratic eloquence must not be cast aside as it reenacts contemporary dilemmas which formulate the critical paradigms dealing with disembodiment, vernacular voices and social responsibility. Ellison's body of literature affirms a relentless fascination with America and its vulnerable complexities. His work is often enough constrained by principles rather than possibility, mystery rather than absolute certainty. He takes it upon himself to deny others the right to define his nation as they could distort its complex legacy and cultural wealth through mal-intent or sheer lack of knowledge. Language plays a pinnacle role throughout his literary creations, varying in complexity, lyrical power or finalized impact. Ellison's attitude towards this tool of lingering creation alludes to a less charged anticipation of linguistic support. Its picaresque cravings are flat out diversions overlapping enforced projections of travel carrying alongside manifestations of the American Dream. His episodic reviews and recalibrations refine a well written narrative that matures inside the craft of the author. Verbal invisibility is often subjected to the myth and delusional architecture of the labyrinth. One cannot help but identify the unnamed protagonist in *Invisible Man* with the great Hercules bearing in mind the tasks and trials both must undergo in order to secure their own identity and sense of self.

The narrative of Ralph Ellison is often deemed deceptive. The themes of identity or freedom are initially perceived as apolitical and without much controversy attached. Yet with each stroke of the pen he becomes more and more radical, gaining momentum embracing fear and rejecting it at the same time. He writes like a man possessed, an individual plagued by his dualism as a Negro and as an American. Ellison eventually embraces his duality and has a profound epiphany: "You cannot have an American Experience without having a black experience […] Talk about cultural pluralism! It's the air we breathe; it's the ground we stand on" (Dickstein, 2002:197).

Ellison's increasing maturity as a writer coincided with a gradual shift in his political perspective. During the late 1930s he was an enthusiastic supporter of many Communist party tenets, but by the mid-1940s he was publicly denouncing the party. He was first drawn to left-wing politics by his mother's involvement with the Socialist party in Oklahoma; by his own experience of poverty, segregation, and hard times; and by the impact of such events as the Scottsboro and Herndon cases and the civil war in Spain. André Malraux's political, critical, and fiction writings also affected Ellison profoundly and further stirred in him the prospect of participating in a concerted effort by revolutionary artists, intellectuals, and the people to redeem a world torn by war and depression.

From 1937 to 1944, Ellison wrote over twenty book reviews for such radical periodicals as *New Challenge, Direction,* and the *Negro Quarterly*; in 1940 the *New Masses* printed at least one piece by him every month. In the 1930s, Ellison joined the chorus of critics calling for realism as the literary mode appropriate for the radical writer. Mirroring the Communist party position of the day, Ellison's criticism often described black Americans as members of a state or nation (like a Russian soviet) within the United States. The literature of black Americans (the subject of about half of his reviews of the 1930s and 1940s) was, he believed, an emerging national literature that should serve to heighten the revolutionary consciousness of black people. The black writer should instill in his audience not merely "race consciousness" but awareness of class. Ideally, the revolutionary black writer should inspire black working people to unite with workers of other "nationalities" against the bourgeoisie, white and black.

While the Great Depression years brought tremendous difficulties, they were also, in Ellison's words, "great times for literature," times for "the conscious writer" to study his society's laws and to examine its' citizens' emotions "stripped naked." Furthermore, the writer could perceive the great American themes of tomorrow shining "beyond the present chaos." The black writer's particular duty was to overcome the handicap of living in racist, capitalist America and to teach his readers to do likewise. His greatest responsibility, said Ellison, echoing James Joyce's phrase, was "to create the consciousness of his oppressed nation."

Later, in *Flying Home* (1944), *King of the Bingo Game* (1944), and *Invisible Man* (1952), Ellison would present his own black protagonists threatened with liquidation in modern industrial society. His heroes' resiliency, memory, and luck, however, help them to "fuse" with "new elements" in their environment; they are reborn better able to deal with the churning world of airplanes and factories. In 1948, Ellison described the bemused protagonist of *Invisible Man,* which he was then writing, as "a character who possesses both the eloquence and the insight into the interconnections between his own personality and the world about him to make a judgment about our culture." Ellison's early desire for conscious heroes in American writing foreshadowed his eventual break with many of his literary and political friends, including Wright.

But in his literary essays of the early 1940s Ellison champions Wright as living testimony to the shining possibilities within the black communities. Against all odds, Wright had made himself into a highly conscious activist and writer. For Ellison, Wright's early novellas, published as *Uncle Tom's Children* (1938), constituted his best fiction; their power came not from overt Marxist or Kirkegaardian theorizing but from the folklore-rich language itself. And in the review "Recent Negro Fiction" (1941), Ellison held up *Native Son* as "the first philosophical novel by an American Negro. This work possesses an artistry, penetration of thought, and sheer emotional power that places it in the front rank of American fiction." Wright's autobiography, *Black Boy* (1945) prompted Ellison to compare it with works by Joyce and Dostoevsky, and with the blues.

That Ellison was finding his own direction in writing is clear from his fiction of the 1940s. And in critical essays of the 1960s he explains his early dissatisfaction with *Native Son* and *Black Boy*. Recognizing that Bigger Thomas in *Native Son* represents black humanity smoldering under the ashes of despair and white oppression, Ellison nevertheless cannot accept Bigger as an adequate portrait of the African American. To him this character is little more than an ideological formulation, a sociological mortar shell fired at the guilty conscience of white America. Blacks themselves knew that life in the ghetto is not as dimensionless and dull as Wright paints it. Native Son is too deterministic and anchored in Marxist ideology.

"In *Native Son* Wright began with the ideological proposition that what whites think of the Negro's reality is more important than what Negroes themselves know it to be. Hence Bigger Thomas was presented as a near-subhuman indictment of white oppression. He was designed to shock whites out of their apathy and end the circumstances out of which Wright insisted Bigger emerged. Here environment is all – and interestingly enough, environment conceived solely in terms of the physical, the non-conscious. Well, cut off my legs and call me Shorty! Kill my parents and throw me on the mercy of the court as an orphan! Wright could imagine Bigger, but Bigger could not possibly imagine Richard Wright. Wright saw to that." (*Shadow and Act*, p. 114)

In 1944, when Ellison's disagreement with radical American leftists was already strong, the war policies of the American Communist party impelled Ellison and many other blacks to leave the organized left entirely. When the party lent what Ellison called its "shamefaced support" to segregation in the armed forces, many blacks became bitterly disillusioned with the radicals' vaunted goodwill toward minorities.

Invisible Man is critical towards every race, social class and gender present in the novel, without any sort of discrimination. The nice God fearing white folks who offer the scholarship following the shame and humiliation of a "battle royal", the "respectable" Dr. Bledsoe who attempts to destroy the life of a fellow black man to maintain status and satisfy his demented principles regarding life are met with harsh criticism and irony. Ellison is the enemy of extremism. Ras the Exhorter who is the artistic representation of Black Nationalist leader Marcus Garvey is conveyed as mad, dangerous and unstable. The Brotherhood which is nothing more than the Communist Party comes across as deceptive, manipulative and eager to exploit the black uneducated masses, which is of course in antithesis with the principles of social equity and justice it promotes. Ellison's aversion in the novel towards the Brotherhood is explainable partly due to his negative experiences as a member of the Communist Party. Even the sacred concept of fatherhood is tarnished beyond any redeemable value. Jim Trueblood's appalling story of incest shakes the very foundations of human sanity and is a testament to humanity's capacity to perform abominable acts. And it is not only the story itself

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that is grotesque but also the manner in which it is revealed. Trueblood has very little remorse for his heinous act and he even manages to discover redemption through music:

"I looks up and sees the stars and I starts singin'. I don't mean to. I didn't think 'bout it, just start singin'. I don't know what it was, some kinda church song, I guess. All I know is I *ends up* singin' the blues. I sings me some blues that night ain't never been sang before, and *while I'm singin' them blues I makes up my mind that I ain't nobody but myself and ain't nothin' I can do but let whatever is gonna happen, happen* [emphasis added]. I made up my mind that I was goin' back home and face Kate; yeah, and face Matty Lou too" (66).

The protagonist's decision to renounce his wholehearted support for the Brotherhood is based on his discovery that the radical group is cynically self-serving and, ultimately, racist. The Brotherhood sacrifices Harlem's interests for the sake of "international" goals and tries to mold the Invisible Man into their conception of the Good Negro: one passively willing to use his energy and his art (which is his oratory) exactly as the party commands. In the novel the Brotherhood stands, to a large extent, for the American Communist party. But Ellison also wanted the Brotherhood to be seen in a larger context: the party was not the only group of white American political activists to betray their black countrymen for narrow political ends.

With the publication of *Invisible Man*, Ellison moved suddenly into the front ranks of American writers. His novel evokes visions and tensions peculiar to American life as African Americans know it: Ellison's brown-skinned, nameless seeker suffers and scoots, forth and back, through a thicket of briars well known to American blacks. Yet *Invisible Man* is a modern masterpiece that, as Wright Morris has written, "belongs on the shelf with the classical efforts man has made to chart the river Lethe from its mouth to its sources." Richly expressing the meaning of life in Harlem (and the Southern background of that life), Ellison manages to describe what he says he finds in the work of the painter Romare Bearden: "The harmlessness of the human condition." *Invisible Man* is a deeply comic novel, with moments of terror and tragedy; it is a Bildungsroman in which a young man awakens to consciousness by piecing together fragments and symbols from history, myth, folklore, and literature, as well as his own painful experience.

Set in the approximate period 1930-1950, *Invisible Man* is the story of the development of an ambitious young black man from the provinces of the South, who goes to college and then to New York in search of advancement. This greenhorn at first wants no more than to walk in the footsteps of Booker T. Washington, whose words he quotes at his high school graduation and at a smoker for the town's leading white citizens. At the smoker he is given a new briefcase and a scholarship – emblems of his expected ascent up the social hierarchy. But first he is required to fight blindfolded in a battle royal with other black youths. Significantly, he and the rest are turned blindly against one another for the amusement of their black controllers.

This battle royal scene shows the protagonist to be not just blind but invisible. Obviously, the white town bosses see him not as an individual of promise but as a buffoonish entertainer, a worthless butt of their practical jokes, or, at best, a good colored boy who seems to know his place. In this sense the ritual purports to initiate him as their agent on guard for the status quo wherein he and his people will remain powerless. The youngster's invisibility also consists of his trust in the myth of advancement, American style. This confidence that he will rise to success (reminiscent of Horatio Alger and Booker T. Washington) renders him willing and eager to suppress his own will and words – his own identity – to be whatever they say he must be to get

ahead. That night he dreams that his grandfather tells him to open the briefcase, which contains a document reading: "To Whom It May Concern, Keep This Nigger-Boy Running." Here is the full excerpt:

"That night I dreamed I was at a circus with him and that he refused to laugh at the clowns no matter what they did. Then later he told me to open my brief case and read what was inside and I did, finding an official envelope stamped with the state seal; and inside the envelope I found another and another, endlessly, and I thought I would fall of weariness. "Them's years," he said. "Now open that one."

And I did and in it I found an engraved document containing a short message in letters of gold. "Read it," my grandfather said. "Out loud."

"To Whom It May Concern," I intoned. "Keep This Nigger-Boy Running."

I awoke with the old man's laughter ringing in my ears. (It was a dream I was to remember and dream again for many years after. But at that time I had no insight into its meaning. First I had to attend college.) (Ellison, 1995:33)

To keep the poor black man running is to keep all the viciously oppressed blacks running, destroying any semblance of stability and peace in their unfortunate lives. In this respect the plight of the African Americans reminds us of the suffering and injustice the sons and daughters of the people of Israel have had to suffer throughout millennia of discrimination, walking the earth as outcasts, hoping and praying for one beautiful day when they would have the right to freely pursue their happiness. The repetitive nature of the dream, its accuracy in determining and anticipating events before they occur suggests some sort of supernatural intervention whose purpose can only be to combat injustice and duly warn an innocent of the uphill battles to come.

But the youngster remains naïve. He goes off to college but is expelled when he makes the fatal mistake of taking a visiting white trustee to a section of the local black community (and, metaphorically, to a level of black reality) never included in the college-town tour. Bledsoe, the college president, sends the hero packing to New York, first giving him a set of private letters of introduction that, he finally discovers, also courteously request that he be kept running – and jobless.

Eventually he does find work in New York, first in a paint factory, where he is discharged after being seriously hurt in an explosion – one that ultimately jars him into a new self-awareness and courage. He gives a moving speech at the eviction of an elderly Harlem couple and is hired by a predominantly white radical political organization called the Brotherhood. The group seems to confirm his childhood wish by telling him he will be made the "new Booker T. Washington ... even greater than he." But the Brotherhood also sets him running. Despite his success in Harlem, the downtown "brothers" withdraw support for his program.

Why do they sell the hero out? First of all, because he has proven so successful with his uses of such vernacular forms as marching bands and stump speeches that the "scientific" Brotherhood fears that he, and the black community at large, have become dangerously independent in their power. The second, even more cynical, motive here involves Invisible Man's having performed his mission of stirring up Harlem; now, withdrawn from the community, he can perform the Brotherhood's other task of discouraging his followers so that they turn against not only him but also each other. He and the other Harlem leaders are set up to reenact the action of the blindfolded fighters of the novel's first chapter: to self-destruct while the white bosses, this time wearing the colors of the radical Left, protect their power from a safe distance.

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THE TRAINING OF INTERCULTURAL MEDIATORS-
A DESIRABLE PROJECT IN A MULTICULTURAL SOCIETY

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Abstract: The common living on the same territory of many cultures, understood as open and permeable systems supposes their members coming closer by communication and intercultural relations, by abolishing prejudices and stereotypes, by mutual enrichment and spiritual growth. The present paper supposes to analyze recent preoccupation in forming intercultural mediators in our country. The article sets the practical consideration of intercultural mediation on the pedagogy of socio-cultural diversity with the aim to offer conceptual and procedural qualifications concerning the intercultural mediators' role, attributes, and competences. The aim and objectives of the present paper deals with probing , at the level of the academic community and local community the perceptions of some foreign students from the University of Pitesti, of some university teachers and some representatives of the ethnic and foreign community established in Arges concerning the necessity of forming a body of intercultural mediators, that should facilitate the intercultural dialogue and support the integration of foreign students, and general of migrators in our community. The implied methodology is of quality type. We used as research tools the analyses of documents and semi structural interview. The results of the research showed the need to form intercultural mediators on a local level and a possible project was generated in order to form them.

Keywords: intercultural, intercultural mediators, multicultural society.

Introduction

In an important European communiqué one emphasizes that "*all over the world, the cultural diversity and the intercultural dialogue became major challenges for a global order based on peace, mutual understanding and respect for common values, as well as protecting and promoting human rights and conservation of languages.*" (An European Agenda for a Culture in a World in Process of Globalization, 2007:3)

The theory of cultural diversity leads to the co-existence of more cultures, of multiple cultures, but does not exclude the thesis *of cultural clash* in the context of globalization. (Huntington, 1993). It is desirable that in multicultural societies people belonging to different socio-cultural, ethnic, religious, professional and age groups to live peacefully in a common space, without having conflicts. Plugaru L. (2007:8) considered that "*cultural pluralism sets the problem of communication among cultures that admit that each of them contribute mainly through its specific differences to enrich human experience.*"

If one succeeds interaction and exchange between cultures, with the possibility to generate cultural expressions that are shared through dialogue and mutual respect, then we can talk of intercultural relations. These represent a dynamic process of exchanges and dialogue, of negotiation among groups and of identifying a common language and a common space in which the intercultural communication should take place. Rey M. (1999) explains the term "inter" through the processes of interaction, reciprocity, abolishing barriers, and solidarity among groups that are from different cultures. According to Drăgoi V. (2005), intercultural communication supposes obtaining some information from three levels: cultural, socio-cultural and psycho-

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cultural. In the context of globalization, intercultural communication is made also as an effect of population migration towards a job and a better living.

At European level politics, programs, directives and standards according migration in general have been adopted.

The community directives deal mainly the entrance and staying of different kinds of migrants (students, researchers, workers, asylum applicants, family members). In order to consolidate the economic, social and cultural benefits brought by the migration phenomenon in Europe, The European Commission adopted in 2011 *"The European Agenda or the integration of migrators from third country nations"*, that emphasizes the importance of consolidation measures of the migrants democratic participation, facilitating their right to vote in local elections, the essential role of local authorities in the process of migrants integration, creating new local, regional and national counseling organisms, that will support the migrants' integration efforts and encourage their businesses and economic initiatives.

Unlike Romanian migration quantified to approximately 10 % from the population of Romania, the phenomenon of immigration in Romania has low levels (in 2010, 0.3 from the total population). Most foreigners with permanent staying in Romania come from Turkey, Moldavia Republic, China and Syria. In order to support the immigrants in Romania, in 2012 it was created the first *Center of Research and Documentation in the Field of Immigrants Integration*, and the Romanian Office for Immigration stipulated in the *Yearly Program* (2012:2-3) many information, counseling and sustaining actions of migrants in which *"…it will involve cultural mediators in order to facilitate the third country nationals access to services offered by public institutions…"*.

Conceptual delimitations that lends color to the analyzed problem

In Romania the profession of mediator is new, being known mainly in the field of justice as *"a modality to solve conflicts amiably, with the help of a third person specialized as a mediator, in neutral, impartial and confidential conditions, and having the free consent of the parties"* (art.1/Law 192/2006 for the mediation and organization of the mediator profession). The Mediation Council coordinated the entire activity of mediators from justice.

The mediator's area of action and intervention differs from justice to health, from education to social field. Thus the exigencies in training mediators are different and are connected to the role, the responsibilities and the mission given to mediators for each separate field. In the field of justice, the professional training of mediators is made as a specialization just for the persons who graduated from university studies and who take part in courses acknowledged for this, according to present law.

In educational field operates the school mediator *"as agent of the community in relation to school, he represents community in school and school within community. The school mediator is part of school community, understands and speaks the community language, has graduated from highs cool-vocational specialty-school mediator profile- or graduated from an authorized course for the professional training as a school mediator."* (Occupational standard, 2008:3)

In health, the sanitary mediator is *"a person that mediates the relation between vulnerable persons and local sanitary authorities and social protection institutions. The health mediator contributes to inform the medical/sanitary stuff of the customs and traditions of minority groups in the respective community.* (Occupational standard, 2011:3)

In the social problem that less favored persons, groups, communities confronts with, the social mediator is involved *"in order to improve their social situation and facilitate relations in the trio person-family-community"*. (Occupational standard, 2004:4)

Can the social mediator be assimilated to a cultural/intercultural mediator? The answer is to be found also in the Occupational standard in which it is specified that *"the mediator's activity is complex, taking into consideration that this can be a mediator between two cultures"*. (2004:4)

Cultural mediation "describes a profession that studies cultural differences between people, using data in solving problems. It is one of the main mechanisms of human development according to the psychological theory introduced by Lev Vygotsky" (Wikipedia). According to Halba B. (2011:10) intercultural mediation "is a process aiming at enhancing social integration, living together, meeting and gathering people with different backgrounds... Intercultural mediation is not a substitute but a support for migrants to reach autonomy".

The practice of intercultural mediation in European space (Italy, France, Spain, and Belgium) is developed, and there is a mediation market affirmed more than a decade ago. The intercultural mediator is that foreign citizen with a special training as mediator, who offers counseling and support to solve the foreigners' problems in order to make it easy for the communication between immigrants and the institutions of the host country. The intercultural mediators provides a close connection among the members of the migrants' community and public authorities, assists the members of the community in which other foreign citizens are part of and who ask for their support in the relation to local authorities, transmits interest information to community members, etc.

In Romania forming intercultural mediators is rather new, the Project *"Migrant in Intercultural Romania"* (2012-2015), initiated by the Intercultural Institute in Timisoara in partnership with the League for the Human Rights Defense in Cluj, The Center for Civic Resources Constanta and ADIS Association in Bucharest, has as its aim the creation of an intercultural environment adequate for the foreigners' integration in Romania. Within the project 22 intercultural mediators were trained, representatives of different communities of migrants from Bucharest, Cluj and Iasi and Timisoara in order to develop activities with and for these communities of migrants in these cities.

In Arges county, from the data offered by the Immigration Service we learn that there are 1650 foreigners, from which 80% live in Pitesti, 55% have ages between 30 and 60 years, 40 % came to study and have the ages between 18 and 30 years old, and 5% have ages over 60 years old and want to start a business. Arges County is on the 17th place at a national level according the number of foreigners in evidence.

Purpose of the Study

The quality study focused on the subjective dimension of individual perceptions of some foreign persons temporary/definitely established in Pitesti (4 students and 2 businessmen) according the difficulties met at their arrival in Romania, communication barriers and integration in community, the necessity of forming some intercultural mediators, hat should facilitate the intercultural dialogue and support the foreigners' integration in the local community.

Also some university teachers' perceptions have been taken into account (4) according the migrants' problems and a possible training program for intercultural mediators.

The used **methodology** is of quality type: the analyzes of documents and the semi-structural interview, based on narrative theory (Polkinghorne, 1995). In order to devise some semi direct discussions, the interviewer disposed of a series of questions that served as a guide (annex) and which have not been asked in a certain order, but according the discussion flux and the interlocutor's reactions (Moscovici S., Buschini F., 2007). By using *The Backword Design Method* (Wiggins, McTighe, 1998) it was generated a possible intercultural mediators training program.

Results and Findings

The interviewed foreign students declared that they took the information they needed from the internet. An important role was held by relatives and friends that know or work in Romania. Thus they had the first contacts with "theirs" and had the feeling they are not alone. A respondent said he also got information from the foreign student's guide and proposed that within the university should exist a tutorial program for the foreign students in the first year of college: *"I offer myself volunteer as a mentor for my colleagues newly arrived at the university"*. (I. student). Another respondent underlined the advantages of living in a hostel with other students: *"it is very good to stay in the hostel because you learn the language better, you are obliged to speak Romanian and even more, you make Romanian friends. I have a lot of friends and I learned in the hostel to cook Romanian food."* (A., student). It was mentioned the fact that they received many information from friends who knew foreign students associations in the big university centers that deals with the information and guidance of those that have the same nationality.

One of the respondents that has a business in Pitesti declared that *"for a newly arrived foreigner it is very hard to find work and a place to live if nobody helps you... you can find the information you need faster only if you speak Romanian, otherwise it is more difficult... this is why it would be better to exist someone who can guide you and help you because problems will not fail to appear. I offer as volunteer to be a mediator for those like me because I know how hard it can be to manage on a foreign ground... maybe I should go to school or some courses in this sense...* (T., Syria). Another respondent said that :*"I made Romanian friends and since I have established myself here, I've seen that the main attitude of the Romanians towards us, those who came to make a business here, is mainly of indifference more than curiosity or worrying…."* (M., Italy).

It was underlined the fact that *"it would be important to exist a support person for foreigners, whom they should trust, that should offer information, whom to contact whenever one needs. And who should help overcoming some of he problems foreigners deal with...This is for me the intercultural mediator."*

According to another respondent the intercultural mediator has an important role in facilitating mutual knowledge because *"it is necessary to know each other well, our history, culture and civilization because we ll live as a family and we can tell what we have special and valuable, what are our traditions and beliefs in our people and traditions. I think this should do a cultural mediator."*

The interviews had a common factor: the need to inform the foreigners and their desire to be counseled by one of them. One of the most frequent obstacle for the migrants in Romania was that connected to the difficulty of learning Romanian language. The students told their experiences from the training year in Romanian language, and one of the respondents underlined the need of organizing courses for Romanian language and cultural orientation by the non-profit organization that are able

to do this. It was said that this can be the place where the intercultural mediator can train and work.

The group analyzes with the interviewed teachers stressed different problems of the foreigners connected to social, working, medical assistance integration, as a consequence specific of the place, different from their national specific. The respondents sustained the need to obey Romanian laws and the existence of a communication network among foreigners, in which should take part Romanian community leaders, representatives of the employers, foreign volunteers. The discussions focused mainly on the possibility of forming some foreign persons as intercultural mediators. Using *the backward design method* it was generated a possible curriculum of training (table 1) after the steps have been covered: identifying the desired results, determine the evaluation test and planning instruction and learning experiences.

Table 1. The Intercultural Mediators' Training Program - proposal

Nr.crt.	Modules for the intercultural mediators' training program (proposal)
1.	Legislation according immigration, foreigners' rights and obligations
2.	Mediation process
3.	Preventing and solving a conflict
4.	Counselling and Support for social integration
5.	Mediation in educational contexts
6.	Family mediation
7.	Social and communitary mediation
8.	Juvenile mediation
9.	Intercultural and cultural diversity
10.	Cultural orientation and communitary communication
11.	Mediation practice

Offering and covering such a training program can be the responsibility of the University or some non-governmental organizations that will take this mission. Who will be the mediators and what competences they should have, which is the occupational profile of the intercultural mediator in Romanian society and where he should activate, these are just a few problems that remain open on the decision makers' agenda and those interested in this problem.

Conclusions

The study had an exploratory role, allowed the individual and group reflection over some practices and experiences as a migrant, the analyzes of some needs and generated a possible curriculum for intercultural mediators' training.

Despite the presented difficulties and obstacles according the migrants' need for information, the general perception after the interviews was that only by using the intercultural dialogue one can lower the social distance between the migrants and the local community, one can change discriminatory attitudes and behaviors towards foreign persons that choose to work or study in Romania. The intercultural mediator has a key role in optimizing communication between cultures, people and civilizations, in expressing the migrants' problems and needs in relation to local authorities, in sustaining foreigners in clarifying and solving some problems, in organizing some socio-cultural events, in facilitating the knowledge of Romanian laws, of foreigners" rights and obligations in Romania.

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INTERVIEW GUIDE

For foreign students and foreign interviewed persons

1. How long have you been in Romania?
2. Why have you chosen to come to Romania?
3. What difficulties have you met when arriving to Romania?
4. Do you know what rights and obligations foreign citizens have in Romania?
5. According to you, what should a foreign citizen do in order to integrate in community?
6. Who offered, or can offer to you the information you need?
7. Would you like to be mediator for the foreign citizens in the county?
8. How could you obtain this?
9. What do you think you should know/learn in order to become an intercultural mediator?
10. What do you think you could do for the foreigners established in Arges?

For the interviewed teachers

1. Why do you think some foreign persons choose to live in Romania?
2. What difficulties do you think foreign citizens meet in Romania?
3. According to you what should a foreign citizen should do in order to integrate in the Romanian community?
4. Who offers foreign citizens the information they need?
5. Do you think there should be an intercultural mediator?
6. What could the intercultural mediator do for the foreigners in the community?
7. What should know/learn an intercultural mediator?

THE ROLE OF THE IMAGE OF THE PAST IN ETHNIC MOBILIZATION (CASE STUDY)

Alla PAPȚOVA[*]

Abstract: This article is dedicated to the problem of the reflection of the Past in the process of transformation an ethnos into a nation. The mytho-historical tradition is regarded as a part of a mytho-symbolical complex, and its significance depends on correlation with other components which are important for forming and making a nation. The ethnical mobilization of the Gagauz people took place at the background of the economic crisis and multiple political processes caused by the collapse of the Soviet Union and formation of independent state of the Republic of Moldova. The process of building of the nation obtained the features of a cultural project, when the lack of material resources is successfully replaced by the symbolic ones. Despite the fact that the significance of the reflection of the Past became actual in the present, its main features were formed during the whole XX century. At every new stage of its development the mytho-historical tradition obtains new features allowing to solve the new challenges of the building of a nation.

Keywords: ethnical mobilization, reflection of the Past, mytho-historical tradition.

Last two centuries the national question has repeatedly drawn attention to the national liberation movements and theorists of nations and nationalism, including the so-called "engineers of nation-building." The content and evolution of the concept of "nation" were discussed in detail in the works E.Hobsbaum, E Smith, E.Gellner, B. Anderson, G.V.Kasyanova and many others.

Without dwelling on the originality of approach to the interpretation of this concept, it is possible to agree with those researchers, who believe that the term and the phenomenon of nation is the invention of modern times (as does E.Hobsbaum, defining the nation as a "new historical phenomenon" [6, p. 26], and the process of the emergence of nations associated with modernization, with the creation of an industrial or modern, society.

What is important for the formation of nation? First of all we must name the language, culture, territory and what can be called the mythic and symbolic complex. At the same time, the method and conditions of the genesis of different nationalities are different, which explains a variety of definitions of that phenomenon in the works of different authors. This does not mean, however, the "multiplication of entities": in each specific case study examples will clarify the significance and effects of the individual components of the approximate "mandatory set of" nations, as well as help identify common phenomenon in the nation and awareness of trends in its evolution in time and space.

In this connection the study of the process of growth of national consciousness and the Gagauz ethnic mobilization receives the special importance.

What are the circumstances that make the Gagauz case attractive to researchers? Here are some of them: the time of ethnogenesis, "multi-directional" linguistic and religious identity of the Gagauz, who, being the Turkic-speaking, however, are Christians; specificity of the process of nation-building, which emphasizes the value of symbolic elements can compensate for the lack of material elements. A

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favorable combination of circumstances: the collapse of the Soviet Union; sudden interest from new geopolitical players to this place - especially Turkey, to a lesser extent Bulgaria and Azerbaijan, Moldova's aspirations, which has taken a course on European integration as a democratic state, to appear in that capacity; Active and constructive activity of the Gagauz intellectual and political elite, theoretically justify the need for the autonomy that developed the Code and attained its support from the European institutions - contributed the establishing of the Autonomous Territorial Unit Gagauzia in 1994.

Even a very benevolent view would not found in this construct any familiar elements of the nation state: Gagauz-Yeri does not have its territorial integrity, as the Bulgarian villages went to a nearby Taraclia district; the national economy is uncertain, because most of the big companies that recently were the part of the Soviet economic system, ceased to exist, and new businesses are opened mostly by the foreigners - Turks are particularly active; the system of education and a variety of institutions uses Russian language, and gradually expanded the scope of the state language. However, the creation of Autonomous Territorial Unit provides additional opportunities for the development of the Gagauz culture and further growth of national consciousness, and hence the process of ethnogenesis.

The process of nation-building acquired the characteristics of a cultural project, a project in which the lack of material resources to successfully replaced by symbolic resources. This cultural project is related to the modernization of the opportunities it can provide. Media, including the Internet, increases the impact of the mythological and symbolic of the complex, the education system contributes to the development of the Gagauz language, studied as an academic discipline and as a language in which the subject is taught "history, culture and traditions of the Gagauz people." In turn, the success of the cultural project improves the adaptive ability of people who are drawn into a new round of modernization, becoming part of a global economic framework through forced migration.

Creation of such a project would be a strategic goal for the Moldovan state, but instead of a single state there were formed several cultural projects. Gagauz cultural project - the only one of the projects of national minorities is a political resource in the form of the Autonomous Territorial Unit Gagauzia. But it was the image of the past is the basis, which makes the cultural project of the Gagauz holistic and therefore has a special meaning for him. Worth mentioning is the fact that such important elements of the cultural project, as the language of religion and less involved in its development. Language is going through an important stage of development, the formation of literary and scientific tradition. He is not yet ready to become the key to the treasury of the world cultural heritage. Moreover, the intellectual and political elite is fluent in Russian, which was and remains the language of culture and education. Russian language is clear, not only to the elite but to all population, including non-gagauz people, and also in many ways it plays the role of the language of international communication in Moldova and all the post-Soviet space, which is especially important in the context of the scope of labor migration. The Gagauz language is gradually expanding the scope of distribution, strengthening its position but has not yet become the language of education, although studied as a discipline.

The role of religion is also ambiguous. A special combination of religious and linguistic identity is a critical moment of ethnic identity. The last twenty years were a time of growth of religiosity, restoration of religious traditions. If in the Soviet period in Gagauzia (still without its autonomous status) had only two active churches, now

parishes are in all the settlements in Ceadar-Lunga founded a monastery. But religion is not a factor ethno-differentiating. According to the 2004 census 93 percent of the population in Moldova are Orthodox.[4, p.53]

Image of the past is also the fact that clearly proves the identity of the Gagauz, it is understandable and flexible. The Gagauz failing to maintain the economic legacy of the Soviet era, but they are successful in creating their own cultural project. Gagauz are experiencing at the present time the most important stages of nation-building, have created a project that combines the symbolic legacy of the Soviet era (an idea of the messianic role of the Gagauz), European values (highlighted, for example, a particular tolerance) and the importance of tradition (the significance of Orthodoxy). It is flexible and open to the world. To disseminate it widely used as a resource as the Russian language, which does not diminish the importance of autonomy as a goal the creation of conditions for the development of national culture, including the conditions for the development of the Gagauz language. Carefully designed and shared patriotic symbolic component is designed to compensate for the missing physical elements, such as the absence of an autonomous economy, continuous territory.

Unfolding of this cultural project assumes the character of the cultural staging. It is no coincidence that the value that is currently rather difficult to economically acquire holidays: religious holidays (recovery of tradition), holidays, inherited from the Soviet era, for example, on February 23 and March 8 (maintaining continuity), the Moldovan holidays (integrative processes), holidays, special Gagauz presented as, for example, Kasim and Hederlez (updated identity), "globalist" holidays (Valentine's Day February 14) and a variety of anniversaries, replacing the triumphs in the present. The combination may seem paradoxical. For example, in 2007, the Gagauz celebrated the 50th anniversary of the acquisition of written language, despite the fact that on this basis on the Cyrillic alphabet in the 90s was abandoned in favor of writing in Latin, and the 100th anniversary of the release of the first book in the Gagauz language. But the paradox of not realized that once again demonstrates the importance of myth-that is symbolic of the complex.

Study historiosofic tradition Gagauz allows us to consider it in a very unusual perspective. Present this tradition is beyond doubt. At the disposal of researchers ethnographic material collected by V.A.Moshkov in the late XIX - early XX century., Fixed the virtual absence of the original legendary tradition (with a few exceptions in the form of a story about "Captain Dimitri", a kind of interpretation of some biblical stories and the story about Alexander Macedonian, who fights with Arab and Tatars, receives a telegram and travels to hell). However, the emergence and evolution of historiosofic tradition alive with sharp turns, reveals not only the connection to the specific historical and cultural processes, but also a certain independence, the logic of development, in which there is a general (appeal to antiquity, building links with the real or imaginary historical events , characters, forms of statehood) and the special continuity not only with the way painted the portrait of the past, but also with the "imperial project" of the recent past and at the same time the inclusion of a democratic gloss "mission Gagauz in the present." The development of this tradition historiosofic dynamics and intensity of its production is especially noticeable in comparison with the processes occurring in ethnic groups that, unlike the Gagauz, could be called "historical" for example Bulgarians. The relationship processes "state" and the development of mytho-historical tradition is particularly noticeable in relation to differences in the formation of the image of the past in the Gagauz of Moldova, Ukraine and Bulgaria.

Although most historiosophical concepts and works appeared only in two decades of Gagauz-Yeri, in order to examine the process of becoming a mytho-historical tradition, it is necessary to turn to the end of the XIX century.

By the end of the century, there are not only various versions of the origin of the Gagauz, but also the first concept of ethnic history, priorities, coordinate system "friend or foe" It is a point of reference the history of the ethnic group - the time of the test (temptation, choice of priority), shows a nice act in the form of sacrificial suffering, explains the origin of the ethnonym. In the "Biographical sketch of the genus and families Chakir", written in 1899 by Archpriest Dmitry Chakir. build a hierarchy of identities. The author classifies word 'Gagauz "the Bulgarians-Christians, saying" Turkish "In the period of stay in the Balkans in response to the" Sultan's firman ", according to which it was necessary to" either accept the Islamic faith, and keep your language Bulgarian national, or change its national Bulgarian language to Turkish, and their Orthodox faith firmly and steadfastly maintain "Gagauz chosen faith and, accordingly, have lost the language. Ultimately, the author name Chakir "the Bulgarian nation, the Slavic tribe" [7, p.25]. This version will live up to the XXI century, but remain only in the Gagauz Bulgaria, the attitude of the Gagauz of Moldova will change dramatically.

We must pay attention at Chakirs negative attitude to the Turks, as in the Balkans they "oppressed Christian Bulgarians to the last degree of barbarism" [7, p.25]. In general, the Christian nations of the Ottoman Empire at XIX attracted as much attention and sympathy, as the victims of totalitarianism in the late twentieth century. Worth mentioning the interest to the Gagauzes from the researchers, the interest, that is not disappeared by now. But it was part of the whole: XIX century could be called the century of history (his start due to the representation of Europe's cultural trophies of Napoleon, the end with the time of the "discovery of many cultures" and the success of ethnography. And a special interest in the Turkic world is also determined by many factors: the discovery of the Orkhon -Yenisei inscriptions, the changing of the stereotype of the Turkic peoples (people stopped to see them only as the destroyers), processes of national identity of the Turkic peoples, pan-Turkism.

The important contribution to this was made by V.A.Moshkov, who at the beginning of the twentieth century, published ethnographic materials in the form of a series of essays, "The Gagauz Bender county" in "Ethnographic Review" and in 1904 in the form of folk materials in Russian and Gagauz in the 10th volume W.W. Radloff edition titled "Adverbs Bessarabian Gagauz." V.A.Moshkov already offered two versions of the origin of the Gagauz - "Bulgarian" and "Turk", exposing them to criticism, but does not offer special historiosofic concept.

Analysis of Moshkov's materials shows that at the end of the XIX century was realized the difference between the ethnic stereotypes of the Gagauz and Bulgarians, important cultural center (village Comrat) and at the same time, regional differences remained between the residents of the villages [2]

In the cultural space of Bessarabia not confessional, but linguistic identity became an ethno-differentiating factor. Importance of language was steadily increased, the possibility of its expanded (in 1907, the Synod of the Russian Orthodox Church allowed to translate religious literature on the Gagauz language). Assimilation of the Gagauz, Bulgarians, Ukrainians and other peoples constantly thwarted by external political factors, forced again and again to begin the formation of identities. In the 1856-1878, 1918-1940 and 1941-1944 Bessarabia was part of Romania, and then part of Bessarabia joined the Ukrainian SSR and the rest - in almost as soon as created

Moldavian SSR. Later Soviet Union collapsed, Ukraine and Moldova became independent states and the formation of identities had to start again and again. Against this background, the Gagauz culture project was the possibility of further development. Like any other national project in the end he had to justify the need for a nation-state. But the company still had a traditional and therefore this project this state in the future should first appear in the image of the state in the past (usual for this type of societies mode of legitimation).

And Archpriest Michael Chakir writed in Gagauz his "History of the Gagauz Bessarabia" (1934). If the historical center of the design of the Gagauz world could be placed in another historic space, currently associated with Bessarabia, which is reflected in the title of labor. The imminent birth of a nation in the future cause concern to the origin of the ethnic group in the past and M.Chakir leads many theories about the origin of the Gagauz and notes that "the Gagauz Turks descended from Uzes, Oguz, from the present Turkic family."l8] Unlike the Bulgarians M.Chakir emphasizes in many ways, including an indication of the different ethnic stereotypes. It is quite advanced assertion, however, obtained by means of a traditional society. The author relies on the opinion of "a very intelligent, a prominent Gagauz the age of 80."l8] M.Chakir called the state of the Gagauz Dobrudja principality, is separated from the Turnovo Principality in the XIV century and lasted for several decades. It is worth noting that the book was published in Romanian period of M.Chakir writings, and Dobrudja - the object of fierce territorial dispute between Romania and Bulgaria.

In the second half of the twentieth century were created important conditions for the next phase of the Gagauz ethnic mobilization: there is a modernization (urbanization, industrialization, collectivization) creates a coherent system of education, which is the most important channel of social mobility, as well as creating conditions for learning a wide variety of symbolic products, including that offers a complex mythological and symbolic, created writing, literature is published in the Gagauz language. Gagauz culture is being actively studied by ethnographers, and in 1987 was found a department of gagauz-studying at the Academy of Sciences of the Moldavian SSR.

By the time of the collapse of the USSR and the presentation of their own cultural projects of the people of Moldova have come up with different starting capital. Gagauz culture project had the least resources. Of course the "nation-building" was a necessary measure. At the end of 80th started the building a cultural project that could have a different shape, and for each variant were already articulated historiosophic concepts and historical tradition.

The most attractive for the creation of an image of the past was a version of the Turkic origins of the Gagauz. And there was also a lot of options, but they do not compete. There was fighting between pechenegofils and kumanofils. Different versions emerged at different times, and at any one time was becoming more influential. This has a positive effect on the integrity and unity of the Gagauz project Gagauz community. In favor of the Turkish version of the Gagauz project had many arguments of the external and internal nature. The Gagauz language is a Turkic, in the public mind the less-modernisation of the language was seen as its archaic) antiquity. Turkic origin of Gagauz in conjunction with their religious affiliation - Orthodoxy - emphasize their uniqueness.

In addition to the emerging "naturally" mytho-legendary tradition of attempts to construct more and "the cult of the Gagauz system." These attempts are very artificial, we can see it in the so-called "cult of the horse."[1]

Unfolding the cultural project of the Gagauz and the creation of the image of the past has not yet completed a "genetic stage" where critical issues are the issues of ethnic origin. However, the contours are identified for further transformations. One of the areas of a typical emerging nations "imperialist expansion", the expansion of the boundaries. In the spirit of post-modern era, this expansion is symbolic and is updated during the World Congress of the Gagauz (the first Congress was held in 2006, second in 2009, third in 2012). No coincidence that the delegates of the Second Congress within 40 minutes watched the movie "The Gagauzes of Brazil," symbolizing the global spread of the Gagauz culture.

Another trend of the present stage of creating an image of the past is the "development" of the fact of creation Authority (the book appeared on the event), which means the completion of this stage in its history, which can be called "It's Time" - a sacred time of creation, the time from now on will be played in festivals and rituals. The fact that it is now becoming the center of the Gagauz Budjak world particularly the case with the symbolic development of this space, attaching to it by creating stories of cities ("The history of Comrat" and "History of Vulcanesht" by S.S.Bulgar) and the history of villages. It is significant that the photos published by the Second Congress of the Gagauz contains information about each of her village. The symbolic attachment to the land is reflected in attempts enthusiasts, for example, to justify D.F.Uzun connection with the Gagauz people, Budjak inhabited in ancient times, for example, Iranian speaking Scythians.

In general image of the past is divides the intellectual elite and the public Gagauzia. This consistency in the understanding of its history as something very valuable for the Gagauz people, and for humanity as a whole makes the image of the past an important means of ethnic mobilization. In turn, the development of the process of ethnic identity determines the interest in the past, which is manifested in the increase of literature, and widening the circle of those involved in the creation of works of the past, and in the emergence of radical concepts unprofessional "enthusiastic researchers" who are convinced that the lack of direct evidence about the early history of the Gagauz (historians agree that the word 'Gagauz "recorded in the sources only in the XIX century) is the result of hushing up. The thesis of hushing shared intellectual elite. This is reminiscent of the myths about the kidnapping of treasures and returning them by the valiant heroes, and is also linked to the conspiracy theory, which is characteristic of archaic consciousness.

All of these processes indicate that the growth of national consciousness has reached such level of development at which it is possible not only have to a vague sense of their importance and quite archaic wish to find an ancestor, but achieve some growing up, moving the emphasis from mytho-historical deeds of the ancestors to the reflection on their own stories. At the same time, a vast mythological and historical tradition plays an important role in the process of ethnic mobilization and in the development of autonomy, allowing the symbolic resources to remedy the lack of other resources.

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LE PAYS PUBLICITAIRE COMME UTOPIE

Costin POPESCU[∗]

Abstract: *Among man's modalities of relating to the world, Raymond Ruyer identified the utopian one, as a mental exercice on lateral possibles. It materializes in different products of the human spirit: utopias, scientific hypotheses, fantastic stories... Utopia is censed to compensate frustrations provoqued by integration into the world. It has a remarkable tradition – the Golden Age, Eden, Arcadia... –, which is continuously enriched. Advertisements can be considered as the manifestations of a new form of the utopian mode. The advertising realm (the realm where the heroes of the advertisements act) is made of bricks from the real world, but transformed by a goal easy to recognize: the pleasure, if not the happiness, of its dwellers. The advertising utopia cultivates individualism. Advertisements speak to everyone about his / her pleasure. We could not imagine it without the transformations that unbalance the relationships between individuals and society in favor of the individuals. The long term interest of advertisements is to push the consumers to install themselves imaginarily in a world where every characteristic of life is related to products.*

Key-words: *utopia, advertising, pleasure.*

A Rita

Image, imagination, imaginaire sont des concepts parmi les traits desquels il est facile de s'égarer. Et lorsque le but que l'on s'est proposé est de montrer que, d'un côté, imaginaire et utopie sont apparentés et que, de l'autre, l'univers publicitaire est de nature utopique, il faut mettre un peu d'ordre parmi les traits en question.

On le sait,

> nous voulons toujours que l'imagination soit la faculté de *former* des images. Or elle est plutôt la faculté de *déformer* les images fournies par la perception, elle est surtout la faculté de nous libérer des images premières, de *changer* les images. S'il n'y a pas de changement d'images, union inattendue des images, il n'y a pas d'imagination, il n'y a pas d'*action imaginante*. Si une image *présente* ne fait pas penser à une image *absente* […] il n'y a pas d'imagination […] Le vocable fondamental qui correspond à l'imagination, ce n'est pas *image*, c'est *imaginaire*. La valeur d'une image se mesure à l'étendue de son auréole *imaginaire*. Grace à l'*imaginaire*, l'imagination est essentiellement *ouverte*, *évasive*. (Bachelard, 1992: 5)

Pour Gilbert Durand, l'imaginaire est défini par un trajet anthropologique, c'est-à-dire par l'échange permanent entre les pulsions subjectives et assimilatrices et les somations objectives venant de l'environnement cosmique et social (Durand, 1977: 48). Cet échange résulte d'un désaccord qui n'est que partiellement et temporairement éliminé entre l'individu et le monde; l'imagination a en même temps une fonction adaptative et une fonction de consolidation du moi: elle n'est pas un produit du refoulement, mais l'origine d'un défoulement (Durand, 1977: 47). Cette fonction de consolidation du moi s'associe à une fonction réparatrice: faculté du possible (Durand,

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1977: 26), l'imagination refait le monde suivant un plan censé conduire son auteur à se sentir plus accompli dans les nouvelles coordonnées.

Mais l'utopie? Avant de passer en revue les utopies produites dans le monde occidental, Raymond Ruyer présente le mode utopique, « *exercice mental sur les possibles latéraux* » (Ruyer, 1950: 9). L'utopie serait *une* figure, *une* manifestation de ce mode. La méthode hypothétique-déductive, surtout dans les premières étapes de son déroulement, en serait une autre (André Lalande a consacré un cours à la communauté de nature entre utopie et hypothèse (Ruyer, 1940: 14)). L'utopie impliquerait une conscience incertaine, tâtonnante, qui n'est pas encore parvenue à la limpidité systématique (Ruyer, 1950: 22). Et aux susdites manifestations du mode utopique Ruyer ajoute le roman scientifique et la conte fantastique. J'oserais compléter cette liste par ce que les Britanniques appellent *wishful thinking* et qu'on pourrait également appeler pensée désidérative et par le message publicitaire. Un trait caractéristique important de l'utopie est qu'elle transmet une autre valeur d'ordre scientifique que celle comprise dans l'opposition vrai / faux; cette valeur vient de la conscience qu'acquiert l'auteur de l'utopie qu'il se trouve devant une problématique relativement bien définie, qui pour une bonne définition réclame de l'effort constructif (Ruyer, 1950: 14).

Jean Servier a insisté sur d'autres traits caractéristiques de l'utopie : a) elle est prise de conscience de la divergence entre les deux sens du progress : « chemin qui mène vers la Cité juste et épanouissement de l'homme par les techniques de la matière » ; b) elle exalte l'égalité des humains; c) elle éprouve la certitude du règne de l'homme (Servier, 1991: 325). Surtout les premier et troisième traits signaleraient que l'utopie limite l'homme au stade infantile :

> La société se substitue à la mère […] Elle satisfait la faim, devenant le premier objet d'amour de l'enfant comme elle est sa première protection devant tous les dangers indéterminés d'un monde extérieur menaçant. Transcendé, l'attachement à la mère devient attachement à la société. (Servier, 1991: 352)

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Les lignes qui suivent se proposent de montrer comment la construction de l'univers publicitaire, construction qui se fait réclame par réclame, peut être intégrée au mode utopique. Ramassons quelques indices : les livres de publicité examinant les racines dans le marketing de celle-ci définissent le produit comme « un ensemble de valeurs qui correspondent à des besoins fonctionnels, sociaux, psychiques, économiques et d'autres natures de l'acheteur » (Bovée, Arens, 1986: 125). Peu à peu, tous les auteurs nous le disent, dans diverses catégories l'attrait pratique-utilitaire des produits diminue. Leur « efficacité […] s'étend aux besoins psychologiques et sociaux […] A travers le produit, c'est la sécurité qu'achète le consommateur. » (Cathelat, 2001: 100) Quelle publicité pour montres parle de la précision avec laquelle celles-ci comptent les secondes? Jacques Séguéla reconnaissait en publicité « deux investissements sensiblement égaux: une publicité „mode de vie" sacrant la valeur imaginaire, une publicité „mode d'emploi" defendant pied à pied la valeur d'usage. » (Séguéla, 1983: 210) Pour lancer à la fin des prophéties :

> Chacun continuera de se projeter dans les produits qu'il achètera, mais c'est à lui-même qu'il sera fidèle. A son plaisir d'abord. A la valeur d'usage, devenue secondaire parce que due, se substituera la valeur d'imaginaire.

Plus que jamais les publicitaires seront les défricheurs des fantasmes des hommes. Et la publicité le guide quotidien de nos pas sur cette planète. La planète Désir. Plus que jamais elle tiendra notre boulimie de songes en éveil. Notre Pub qui êtes aux Cieux, donnez-nous aujourd'hui notre rêve quotidien. (Séguéla, 1983: 268-269)

Les objets que la publicité invite à consommer sont présentés comme des signes: de statut social, d'excellence individuelle, etc.; la sémiotique s'y intéresse. Constatant le vieillissement des produits, Ugo Volli signalait que

l'obsolescence peut être seulement *sémiotique*, comme c'est le cas des modes dans le domaine des vêtements, sur les marchés de musique de consommation et sur le marché éditorial. Les automobiles aussi connaissent le phénomène en cause, par le *restyling* des modèles. Dans ces cas […] rien de substantiel ne change dans le produit […] Une des fonctions économiques de la publicité, en ce qui concerne la valorisation de la consommation, est justement celle de provoquer de manière artificielle l'usure sémiotique des marchandises déjà acquises et partiellement consommées. (Volli, 2008: 28)

On est porté à conclure que la publicité, qui à ses débuts informait le public sur l'apparition de nouveaux produits et sur leur utilité, est devenue un fournisseur de symboles de mondes parallèles, élaborés en effigie. De même, que la publicité, intéressée à provoquer l'acquisition de produits (en premier lieu pour la valeur symbolique qui leur est ajoutée), s'efforce continuellement de remplacer les symboles par de nouveaux. Le but de ces efforts est la livraison de plaisirs ; les acheteurs doivent goûter le plaisir (François Brune a tonné contre le devoir de plaisir que nourrit la publicité : « Ce qu'institue la publicité c'est le *devoir de plaisir*. Ce devoir est naturellement caché sous l'aspect d'une libération. » (Brune, 1985: 76)). Si tel est l'état des choses, nous allons admettre que le pays publicitaire est différent de l'univers utopique traditionnel: un trait caractéristique de cet univers est l'ascétisme. Or, comme le plaisir est cultivé constamment et poursuivi systématiquement, son seuil s'élève sans cesse. Il est besoin ou de plus de plaisir, ou d'autres plaisirs ; les réclames promettent les deux variantes de l'alternative.

Il faut considérer de plus près les possibles latéraux qu'on peut reconnaître dans l'univers publicitaire. Je suivrai un modèle célèbre : le livre second de *l'Utopie* de Thomas More réserve des paragraphes aux villes, magistrats, arts et métiers, rapports entre citoyens, voyages des utopiens, etc. Voilà une sorte d'approche monographique à suivre si l'on veut vérifier la mesure dans laquelle le pays publicitaire s'avoisine aux pays utopiques. Je prêterai attention aux habitants du premier, aux espaces où ils vivent, à leurs vies publiques et privées, aux occupations qu'ils exercent et à leur temps libre.

Le plus souvent, les images fixes (je ne m'arrêterai lors de cette recherche qu'aux publicités parues dans la presse écrite) sont le résultat de cadrages serrés. La contextualisation des produits est limitée : un nombre trop grand de formes autour de la forme du produit invite au développement de significations parmi lesquelles celles concernant le produit à glorifier peuvent s'estomper (la forme même du produit peut perdre son importance parmi tant d'autres) ; qui plus est, toute grande ouverture de champ soulève des problèmes de coherence : comme la cohérence de sens de la publicité est toujours et obligatoirement de nature euphorique, les formes qui entrent dans pareil champ doivent servir promptement et efficacement la cohérence en question, aidant le

contemplateur à découvrir rapidement leur contribution à l'isotopie. C'est pourquoi les produits ou leurs utilisateurs – lorsque certains de leurs traits doivent être spécifiés visuellement (cela arrive le plus souvent) – sont présentés dans des cadres serrés, à faibles profondeurs.

A des espaces ouverts, amples on a recours lorsque les destinataires des produits sont poussés à considérer leurs âmes prêtes à s'engager en un essor infini. A l'époque où dans les publicités pour cigarettes on pouvait encore montrer des gens, *Marlboro* faisait ses cow-boys se promener sur des plateaux immenses, avec des chaînes de montagnes au fond qui ne semblaient se terminer (IL.1). *Patek Philippe* a diffusé des réclames pour montres où sur de grandes étendues de nature apparaissaient une trace de l'action civilisatrice de l'homme – un château, par exemple (IL.2) – et une femme à même d'apprécier l'harmonie entre nature et culture. Dans ces cas, l'âme éprise d'élans exige des espaces où il n'y ait aucune menace d'obstacle.
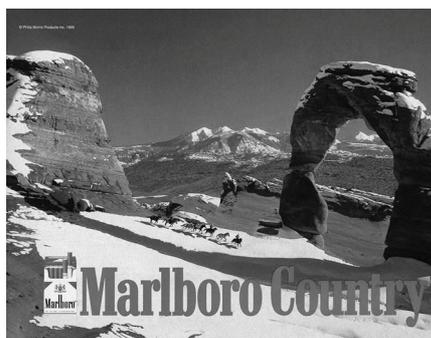
IL.1   IL.2

Les situations les plus intéressantes sont les paysages imaginaires ; le mélange de fragments de nature facilement repérables comme provenant de latitudes et méridiens différents invite à accepter une géographie subjective – les règles (bien connues de l'existence réelle) de formation du relief, de manifestation du climat, etc. sont abandonées en faveur de nouvelles, beaucoup plus permissives, servant le plaisir de tout un chacun. Dans une publicité pour *Ebel* (IL.3), d'une campagne au slogan *The architects of time*, un homme et une femme patinent sur un lac glacé. Sur les rives il y a des palmiers ; le lac est glacé au milieu, près des rives on observe des petites vagues. Dans de tels espaces, tout est possible. Eux-mêmes sont à tout moment remplaçables par d'autres, formés d'éléments ramassés de Dieu sait où : une géographie protéique, dont le principe recommandé est la disposition de l'individu.
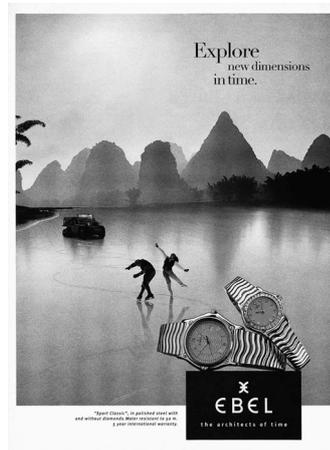
IL.3

Qui habite ce monde ? Hommes et femmes sont, nous le savons, plus ou moins proches d'un étalon de masculinité et féminité qui intègre des données physiques, psychiques, etc. pouvant beaucoup varier. La masculinité de Peter Falk diffère de celle d'Alain Delon. Les héros publicitaires ont des données anthropométriques très proches – et facilement assimilables aux plus denses et exaltants traits de nature psychique, spirituelle, etc. de la masculinité et de la féminité. Bien que depuis les recherches dirigées par Gunnar Andrén les données en question semblent s'être relaxées, elles sont encore difficiles à modifier : en examinant 300 réclames parues dans des publications nord-américaines de 1973 et établissant 22 hypothèses concernant la personne idéale, les caractéristiques de la bonne vie, de la société où les gens peuvent s'accomplir et les qualités des produits, l'équipe suédoise est parvenue à des conclusions importantes pour la présente discussion ; par exemple, le critère physique produit un idéal de beauté féminine et masculine poursuivi avec entêtement dans les publicités : 16-30 ans, peau blanche et lisse, figure ovale, front haut / moyen, nez moyen / petit et droit, dents égales et blanches, yeux moyens ou grands (sans lunettes), cheveux riches et brillants, pommettes bien définies, etc., respectivement 16-45 ans, peau blanche, de préférence bronzée, figure athlétique, carrée vers ovale, front moyen vers élevé, maxillaires puissants, joues fraîchement rasées, cheveux coupés court ou formant boucles, etc. (Andrén et al., 1978: 154-156) En d'autres termes, une eugénique, sélection bien connue aux humains (IL.4, 5).
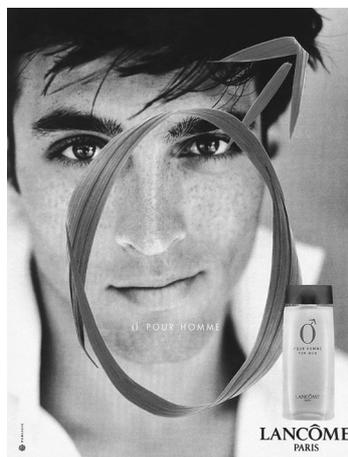
IL.4   IL.5

Les gens sont jeunes (et dans les réclames pour medicaments censés combattre des affections spécifiques de la vieillesse, les héros, âgés, ont une énergie débordante et une bonne humeur contagieuse) ; le mal ne dure pas, il n'existe que pour nous rappeler le bien (car si le mal n'existait pas, on ne saurait pas ce que le bien est). Dans le pays publicitaire il n'y a pas de conflits. More a réservé des paragraphes aux magistrats et aux guerres ; dans le pays publicitaire, de tels métiers et occupations n'ont pas de sens: deux hypothèses des chercheurs suédois – la nature des valeurs proposées par la publicité est privée, les évaluations des conditions sociales sont rarissimes (Andrén, 1978: 136, 144), hypothèses confirmées par le corpus – attirent l'attention sur le fait que le monde publicitaire a) est petit (seuls le héros et ses proches – famille, bons amis – l'habitent), b) a dans son centre le héros lui-même, qui est sa raison d'être.

J'ai essayé ailleurs d'esquisser la permanente augmention de l'importance du côté privé dans l'économie de la vie humaine, avec la réduction du poids du côté public (Popescu, 2008: 55-70). Ce processus a des racines profondes, dont les économiques m'intéressent. Nous sommes dans les Etats-Unis, dans le premier quart du XXe siècle:

> le corollaire d'un système de production de biens en développement libre était […] un système de production de consommateurs en développement libre. Ceux qui réalisaient des productions de masse ne pouvaient pas dépendre d'un marché élitiste pour une réponse à la mesure de la capacité de production qu'ils avaient […] Il devenait impératif de donner à l'ouvrier de la force financière et le désir psychique de consommer. (Ewen, 2001: 25)

En simplifiant les choses, cette condition du fonctionnement du nouveau système économique – la production de masse – a déterminé l'essor d'une idéologie qui de la consommation faisait l'expression de la liberté et du plaisir, le sens de la vie. Cela joint l'affirmation de l'équipe d'Andrén selon laquelle trop peu de réclames lui ont offert des informations sur la manière dont vivaient réellement les individus qui y paraissaient : les publicitaires, disent les chercheurs suédois, sont moins intéressés qu'il ne semble à produire des représentations détaillées de l'environnement où vivent les héros des publicités – « il est possible […] qu'une description trop claire du milieu domestique réduise la capacité du contemplateur de s'identifier aux personages des réclames. » (Andrén, 1978: 146) Je reformulerais cette idée de la façon suivante : un univers trop

particularisé, à trop d'éléments matériels, freine l'essor du désir. Il faudrait donc voir si l'imagination, qui doit fournir d'importants efforts pour garantir l'isotopie du monde qu'elle édifie, pour le séparer des images du monde dont – selon Bachelard – elle se différentie, n'est empêchée dans cette action par trop d'elements matériels (et partant, contraignants). Il faut donc considérer l'idée d'un nombre critique d'éléments contextuels, qui facilitent à l'imagination son essor.

Si, de nouveau, le sens des susdits efforts est euphorique, on déduit l'augmentation de l'importance du côté privé de la vie humaine. Le plaisir publicitaire, l'individu le vit grâce à sa propre excellence : elle seule peut lui révéler l'excellence du produit. C'est là une compatibilité inlassablement soulignée. Assiégé par les plaisirs, appelé au devoir de plaisir, l'individu risque de se détacher peu à peu du monde réel, un monde indifférent par rapport au devoir en question. Comment accomplir ce devoir dans *ce* deuxième monde, le monde réel?

Dans les publicités on ne travaille pas : les produits, véritables instruments magiques, résolvent toute situation déplaisante. Je ne dirais pas que, si les héros publicitaires ne travaillent (presque) jamais, ils ne font rien. Occupés à absorber du plaisir, ils doivent aussi *montrer* l'absorption. Même si l'on mange du chocolat seul(e) à la maison, le plaisir – si intense – doit se manifester : fermez les yeux, haussez les sourcils, gonflez les narines, etc. Un effort expressif considérable; cette émulation du plaisir qui ne connaît pas de temps morts doit avoir une fonction didactique, elle est un facteur de modelage social.

La sixième hypothèse de la recherche enterprise par Andrén, Ericsson, Ohlsson et Tännsjö concerne le rejet des (ou le mépris pour les) fonctions corporelles, biologiques. Confirmée, cette hypothèse nous conduit à une autre, portant sur la puissante spiritualisation des produits. On a observé – la manière de concevoir aujourd'hui les produits, signalée au début, le prouve – que leur côté symbolique est toujours plus souligné (le côté pratique-utilitaire ne peut plus différencier les produits) ; or la vie parmi les symboles exige de l'excellence spirituelle.

Une réclame pour *Kenzo* dont le titre est *Pendant ce temps, à l'autre bout du monde* (IL.6) nous aide à comprendre combien la publicité peut s'efforcer afin d'exalter l'excellence des consommateurs.

Un homme est assis sur une chaise, sur le bord en béton d'un bassin rempli d'eau ; il a serré sous lui une de ses jambes, il porte un chapeau. Devant, l'océan ; jusqu'à l'horizon, rien qu'un rocher, assez proche de l'homme. Quel *temps*, quel *monde* ? Si la vie psychique a la fluidité de l'eau, l'homme en a discipliné une partie : l'eau du bassin, qu'il connaît et qu'il contrôle. Cependant, il regarde vers l'horizon : devant lui, l'étendue est infinie. Le rocher, serait-il la première halte sur le chemin vers un horizon incertain ? Le *monde*, serait-il justement le monde intérieur de l'homme ? *Pendant ce temps* annonce une simultanéité ; si à ce but du monde un homme attend, scrute, etc., qu'est-ce qui pourrait se passer à l'autre but ? Le plus commode est de penser que quelque chose de semblable se passe: mais un autre homme signifierait un autre être ou l'*alter ego* de notre homme ? On ne le saura peut-être jamais.

IL.6

Une jambe repliée peut signifier une tension. C'est un ressort qui attend sa détente : l'homme se lèvera pour partir. Le chapeau ranime une pensée de masculinité, de masculinité accomplie dirais-je ou qui cherche l'accomplissement ; il revendique un rang. Dans une chanson de Maria Tănase, le cheval de Gheorghiţă paît sur un champ à trop de sétaires. La chanson populaire fait Gheorghiţă courir « la tête nue » pour sauver son cheval : la situation est grave, l'animal peut mourir, l'urgence est telle que le paysan ignore une règle sévère.

Voilà donc un parfum pour un homme ayant une riche et complexe vie intérieure ; cet homme est devant un paysage construit qui l'invite à l'aventure. Kirkegaard, n'a-t-il pas dit que vivre une aventure, dans sa signification la plus élevée, est devenir conscient de soi ? (May, 1973: 64) Dans la publicité pour parfum il y a une âpre concurrence pour attribuer de l'excellence aux consommateurs potentiels.

Le pays publicitaire est un espace imaginaire où à chaque habitant on réserve un sort privilégié ; il est soumis à une continuelle suite de plaisirs – quelle corne d'abondance ! – à même de lui entretenir le raffinement spirituel et de le lui relever. L'idée d'un monde de gâteries n'est pas nouvelle ; on pourrait la lier à la fête. Nous savons que cette dernière était considérée comme la manifestation sur la terre, dans le monde prophane, du sacré; des aliments, toutes sortes de biens s'accumulaient pendant longtemps et avec de grands efforts afin d'être détruits à un moment précis, qui *était* le temps sacré de l'abondance. « Si l'on ne considère que ses aspects exrérieurs, [la fête – C.P.] présente des caractères identiques à n'importe quel niveau de civilisation » : exaltation, excès, transgression des règles, etc. (Caillois, 1950: 123) Nous voilà donc devant le monde publicitaire, monde de la fête, où aucun obstacle n'assombrit les désirs.

Le sens de l'utopie publicitaire est, répétons-le, compensateur. La société est parvenue à mettre à la portée de la plupart de ses membres un mécanisme compensatoire dont la force de conviction vient de différentes sources (une de ces sources est le permanent et rapide rafraîchissement des messages) et qui alimente des promesses comme Nasdine Hodja faisait son âne advancer : il tenait devant les yeux de l'animal une carotte attachée par une corde à un bâton. Bernard Cathelat a vu la question : « Il faut […] partir de l'idée que la publicité n'est pas le langage de l'évidence ni même du vrai, mais du désirable, de l'utopie, du désir en movement. » (Cathelat, 2001: 103).

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      Pour Raymond Ruyer, nous avons affaire à une utopie « quand l'exercice sur les possibles crée tout un monde » ; cette activité doit être individuelle : « en collaboration, par division du travail », « elle tournerait aussitôt à être un „plan" sérieux » (Ruyer, 1950: 23, 25), et deviendrait un projet de reconstruction sociale attendant l'action (et voici le spectre de la révolution) ; la signification des utopies est le mirage d'une augmentation de sécurité par le sacrifice des manifestations individuelles, par le contrôle de la pensée, des attitudes et des comportements des utopiens à l'aide de normes infaillibles. La publicité est un plan sérieux : nous avons vu que diverses catégories sociales intéressées à des gains produisent pour les consommateurs un univers de désirs et les symboles adjacents, un monde où chacun aurait la liberté de choisir son désir et la voie de son accomplissement. Vraiment ? *Quel Waterman êtes-vous ?* est le titre d'une réclame pour les fameux stylos; tu ne peux désirer que ce qu'on te dit de désirer et que comment on te montre de désirer, voilà le sens caché de cette publicité (et des publicités) ; si tu y parvenais, tu serais à l'abri dans un monde que tu es tenté de considérer comme existant pour toi. Le monde publicitaire est le produit d'un plan sérieux, que d'aucuns disent de tisser pour toi ; il devient une utopie lorsque, sans savoir comment, tu l'adoptes, tu y crois et tu jures que tu le vaux bien.

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MAN AS A "BYSTANDER" TO HISTORY AND IDENTITY-BUILDING

Cristian Tiberiu POPESCU*

Abstract: In the history of imagology, Romanian self-image evolves according to various historical stimuli. In the 18th century, for instance, a century also known as "the Phanariote century", one of Romanians' main models is the "bystander" to events, i. e., the bystander to history. For the man as a bystander, the conduct of choice is to keep away from unfolding social and political events, and to look down on them with a clear sense of detachment, because he considers himself as a sage above the fray. As a matter of fact, the man as a bystander is highly conservative and opposed to all change, as change denotes adventure, and the sage is not without knowing that nothing good will ever come out of this. During an age of strong Oriental, i. e., Ottoman dominion, this type of bystander attitude, detached and critical, who refrains from action and instead looks down on history, makes its way into the Romanian language itself : many loanwords are borrowed from Turkish at this moment, but nearly all of them are either nouns or adjectives ; significantly, there is not one single verb among them.

Keywords: imagology, self-image, "the Phanariote century", age of strong Oriental.

I have recently discussed (Popescu, C. T., 2010) 18th century Romanian thought as shaped by the theme of *fortuna labilis*, or *vanity of vanities* (*Ecclesiastes*, 12 : 8 ; KJV)

> always explored in amazement. But amazement (defining man as bystander) /.../ differs from the fundamental frame of mind of the Ecclesiastes facing vanity. Rather than being amazed, the Ecclesiastes understands – whereas during the 18th century the Romanian dominant frame of mind builds on amazement as a symptom of the absence of any moral compass. There are no major models of solidarity (those held before the loss of independence had long been lost), no role models, but merely intolerance of novelty. Novelty shocks and saps a world of ingrained habit (*Ibi*dem: 86-87).

During what I have labeled the "heroic" age (running from the foundation of the Romanian principalities in the 14th century to their loss of independence in the 15th century), Romanian self-image, as well as its corresponding reality, is one of active involvement in events, the proper attitude of an actor of history. Families, through the so-called *obşti* (*i. e.*, the specific peasant communities that structured each village), were ordered to mobilize in the event of war and join "the great army". However, as both self-image and corresponding reality evolve according to various historical stimuli – in the 18th century, a century also known as "the Phanariote century", the role model became the "bystander" to events, *i. e*., the bystander to history ever unaffected by it. So runs the poem *Rumeanţev in the battle between Russians and Turks :* "…to see and to watch,/ To see a long and orderly procession/ And then they camped on the Frumoasa[1] plain" (Simonescu, D., 1967: 152). Or the *Verses on the death of governor Manolachi Bogdan* :

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[1] *I. e.*, Frumoasa monastery, nearby Iaşi.

O the horrible deed,/ O the great danger,/ O the resounding fall,/ O the sorry sight/ For little people as for grandees,/ For the weak as for the mighty !/ /.../ Such fear among the people/ And great concern among boyars !/ Listen so that you hear,/ Watch the unseen (Simionescu, D., 1967: 203-204).

And the *Verses on the death of prince Grigore Ghica* :

As I wish to show and speak/ I find myself amazed and astonished/ /.../ It fits a rhetorician/ To speak / And to show what happened,/ The horrible thing and amazing,/ Much revealing/ The plight of this vain world/ Deprived of any/ Constant good (Simionescu, D., 1967: 179-180).

And also *The history of Wallachia and poor Bucharest* :

My brother, it is hard to believe/ What one cannot see./ So that as dawn broke/ That roar and clamour/ And all that fuss/ Met with some alleviation./ And as we could see well at last –/ O what a wonderful farce[1].

This poem, with its specific mix of comedy and tragedy, suggests that war between empires leaves no room for anything else than this same old type of bystander attitude :

And in the year sixty and nine/ We saw new things/ As the Turks and the Tatars/ Waged war against the Muscovites./ As it fits us well,/ We had no concern,/ We were already used to/ Fetching lumber and sugar,/ But on November the 7th,/ On Thursday night,/ There was a big yell,/ A noise and a fuss,/ A clamour and a roar of forward, march ! have mercy !.

Against this background of inconstant fate and inconsistent vanity leading to death, the *man as bystander* (the self-styled "sage") weaves together the twin threads of tragedy and comedy into a single master narrative : everything happens because God wants it to happen ; only lunatics and fools refuse and revolt. Therefore, the conduct of choice for the *man as bystander* is to keep away from unfolding social and political events and to look down on them with a clear sense of detachment because he considers himself a sage above the fray. This poem, written several years after the event narrated (*i. e.*, the occupation of Bucharest by the *volintiri* in 1769 during the Russo-Turkish War of 1768-1774), voices disappointment displacing the initial hopes and reinforces the 18th century Romanian *political culture* that builds on the concept of vanity and on the rejection of action. Actually, the *man as bystander* is highly conservative and opposed to all change, as change denotes adventure and the sage knows that nothing good can ever come out of this. During an age of strong Oriental, *i. e.*, Ottoman domination, this type of bystander attitude, detached and critical, who refrains from action and instead looks down on history, makes its way into the Romanian language itself : many loanwords are borrowed from Turkish at this moment, but nearly all of them are either nouns or adjectives ; significantly, there is not one single verb among them (cf. *Drăghicescu, D.,* 1907: 350).

Actually, the Romanian mindset fits well the status of the Principalities at that time. Since the loss of independence in the 15th century, the Principalities can no longer decide in matters of war and peace. Even when the Sublime Porte summons Romanian princes to join the war effort and lead their troops on the battlefield, they play only a symbolic part and are really nothing more than bystanders to battle - as bystanders are

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[1] This version of the 18th century poem, that I have labeled "the Giurescu version", was first published with annotations by the author in Popescu, C. T., *op. cit.*, p. 139-149.

always also, albeit at a different level, their loyal subjects. And they act as bystanders even when they happen to be personally concerned. Thus, for three long centuries, culminating in "the Phanariote century", the *man as bystander* removes himself from history and from events he feels he has no control of. Precarious living turns him into a "solitary" fully self-absorbed, an individualist who sees himself as fundamentally alone in adversity, and a fatalist who turns down countless options and opportunities.

From 1769 on, faced with Russian solemn pledges, a group of boyars begin to build up a national party *ad hoc*, that is Russophile for the time being. As they enter Iaşi in September 1769, Russians require clerics, boyars, and commoners alike to pledge allegiance to Empress Catherine II – and they would do so in virtually every Moldavian village. We should therefore ask the obvious question : how much and how many Romanians did really commit themselves to Russian plans and pledges made in 1769[1], during the Russo-Turkish War and the occupation of the Principalities ? Had it been a strong and genuine commitment, then the disappointment experienced after the end of the war, when the peace treaty of Küçük Kaynarca ignored the pledges that had been made before, naturally reinforced the fundamental position of the *man as bystander*. Conversely, had it not been actual commitment but merely lip service, then the man as bystander was not so much the role model that Romanians returned to after a very brief interlude of active involvement with history ; it was rather the one that they had never quit.

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[1] *I. e.*, first and foremost, to build up a buffer state named "Dacia" (*cf.* Cantacuzino, M., 1902: *passim* – and Iorga, N., 1938: 274 *sq.*).

PROPAGANDISTIC LANGUAGE IN PUBLICITY.
A COMPARATIVE HISTORICAL STUDY ON
ADVERTISING TITLES FROM ROMANIAN AND PORTUGUESE
LOCAL DICTATORIAL REGIME NEWSPAPERS

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Abstract: There are many articles nowadays that analyze the advertising language. The novelty brought in by the research below is a comparative content analysis on publicity advertising titles form two local newspapers in Romania and Portugal. The purpose is to present and demonstrate similarities and differences between two local communicational phenomenons, both under a dictatorial regime. The concepts taken into consideration are publicity and propaganda seen as communicational code in a written speech. This research wants to accomplish a detailed historical presentation of advertisement as a part of the whole cultural system and to point out the effects overtime of such a process. The comparative research proposed in the lines below brings an innovative idea concerning advertising. The two areas compared in this study are Portugal and Romania and it involves local newspapers commercials (advertising) messages. The chosen items do not differ at all under a dictatorship. And the content analysis method revealed many structural and communicational similarities between the two items.

Keywords: language, propaganda, culture, content analysis, history.

Historical context of the study

For Portugal, the XX century represented a hundred years of constant changelings and a permanent succession of political regimes. Generally, Portugal in this period was "a rural society, conservatory, economically and socially underdeveloped" (Carneiro, Roberto et alii, 2001: 482). During this Second World War Portugal was under the Salazar regime. Romania, also involved in the SWW, after 1945 entered fully under the communist regime. An important change was Ceausescu's being elected president of the RSR, that is when the propaganda settles in. A similarity between these two countries is the censored media life. In Romania the historical period from 1951 to 1989 it is called in the local press "a time of great economical transformations"[1]. There is a resemblance in what it concerns the media information and official raports and documents. The official statistics mention that the romanian economy and industry are in a good shape, while in real life things were not so perfect. For Porto, the documents also point out the huge industrialisation phenomenon.

The romanian market was considerered, in this period, a noncompetitive one, the goods and servicies promotion came from the state directions.The Intern Trade Ministry made the decisions in what to advertise and how. Other organisations that had this missions were: Centrocoop, UCECOM, Camera de Comerț, and the main services promoted were CEC, ONT, ADAS" (Pavel T, 1962:133).

This paper will focus on the period from 1951 to 1970, when Portugal was under the Salazar dictatorship. From an economical point of view, the preoccupation of the Salazar's New State was not to let things happen like it did in the First World War,

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[1] Secera si Ciocanul, an. III, nr. 124, p.3, BJA

meaning to allow social instability to set in. Therefore the result of this intention had been a major intervention on the economy, control and a monopole in the external trade for the key-products (Carneiro, Roberto et alii, 2001: 506). The propaganda was, under Salazar, an instrument of control of the population. A message from the 1953 elections, which is said to be weaker in this period, says "To vote with Salazar is to have the guaranty of pace and brad!" (Vieira, 1950-1960: 30).

In what it concerns the economy and publicity the specificity is represented by the use of religious motives (as Fatima) in the advertisement and propaganda. In this area, of commercial messages, in Portugal (1951-1974) one can see diversity, colors and a big number of products and services from outside the country. But, with all this diversity, the chronics, from the '50s, name the everyday Portuguese "a well-behaving, non-dangerous, docile and conformist" individual (op.cit, p. 58, 75).

In all the newspapers there were presented logotypes of OMO, margarine Vaqueiro, margarine do Chefe, soap Carnaval, soap Lux, cigars Suave, detergent Tide etc. The promotion of electrical and domestic gadgets is also permanence in the media and it is considered as an effect of the development of the urban industry (Vieira, 1950-1960: 95). Another pleasure sold in the media was the car not only Portuguese marks but also foreign for men and also for women (brands such as: Fiat, Renault, Toyota etc.). The '50 are years of industrial development. Being stimulated by the war technology, Portugal makes its own air company – TAP that soon becomes a commercial success. In the mean time the economical attention begin to concentrate on the colonies (Angola, Mozambique, Timor, Macao). The touristic propaganda created a caricature image of Africans presenting new, marvelous, exotic places to visit for the Portuguese and Europeans in general. Messages like "Go to Africa. Inedited vacations" were all over the country. Soon many products name, such cigarettes, were called, for example, "Angolanaco". But there were still the national names for this type of product: "Impala" (op.cit, p. 114, 116,181).

If the '50 represent a decade of industrial and touristic development the '60 come with an enormous tension in the social, political and economical life. First of all the changes had been brought in by the war in Africa. In what may concern the advertisement, specifically for these times, were the ads for refrigerated fish. A publicity text from 1960 announced that refrigerated fish is better than the fresh one. The increase of the number of banks in Portugal shows an economical development, for the '60, with all the international conflicts. In Romania, the decade 1974 – 1984 was one of poverty, propaganda and isolation from Europe.

Theoretical approaches in propaganda language analysis

Mainly the theoretical framework of this study is based on concepts such as publicity and propaganda. The first one, publicity, has various definitions. All in all the concept can be resumed to "a science, business or profession of message dissemination, social institution that influences the everyday life of an individual, a force that shapes mass culture, a component of marketing activity, or a source of information about a product, services, events, individuals and institutions"[1] (Baker apud Petre, 2004:18). The second one, propaganda, is defined by Harold Lasswell as a "management of

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[1] "Stiinta, afacerea sau profesia crearii si diseminarii mesajelor (reclamelor), o institutie sociala care afecteaza viata de zi cu zi a fiecarui individ, o forta care modeleaza cultura de masa, o componenta a activitatii de marketing sa u o sursa de informare despre produse, servicii, evenimente, indivizi sau institutii (companii)", Baker apud Petre, 2004:18

collective attitudes trough the manipulation of significant symbols". Under the dictatorial regimes the line that separates these two concepts was erased and the advertisement became economical, cultural, social and political propaganda. The communication scheme, according to this author, contains answers to questions such as: "Who says what in which channel to whom and with what effects". This theory will be used in this research as a framework for the content analysis method. The purpose is to find answers about the publicity in Romania and Portugal during a dictatorial regime (Lasswell, 1999: 84).

When it comes to propaganda it is necessary to mention the cultural background. Therefore in this study Schein Culture Theory will also be employed. Schein is seeing culture as a phenomenon that generates a system that "somehow implies that rituals, climate, values, and behaviors tie together into a coherent whole". The messages collected from the media have economical and cultural content. The publicity is based on language, organizations, structures, generating ideas and according to Schein "These ideas must be passed on a new generation as tradition". Publicity more than other culture-generating systems wants to guide a person toward an idea instead of another. "In this regard, culture is a mechanism of social control and can be the basis for explicitly manipulating members into perceiving, thinking, and feeling in certain ways" (Van Maanen and Kunda, 1989, apud Schein, 1968: 16, 19).

Methodology and content analysis structure

First of all the structure of the content analysis in this study was constructed starting with Lasswell's propaganda theory. For the theoretical background have been also used Maslow's pyramid concept and the Double Helix theory on advertising. All this concepts sustain the idea that publicity has a cultural effect synchronized with the human needs and according to what is presented as important for a group of individuals in a certain society has higher effect overtime. The Double Helix theory considers that advertising is "nonlinear, multidimensional, and achieves its effects over time, within limited parameters of medium and message" (Huey Bill, 1999:60).

For the study there were chosen newspapers from the local areas in Romania and Portugal (Pitesti and Porto). These newspapers were all publications found under dictatorial political regime ("Jornal de Noticias", Porto, and "Secera si Ciocanl", Pitesti). Content analysis is a widely used and reputable research tool (Mortimer, Grierson apud Cutler and Javalgi 1992), which facilitates the observation of advertising across national borders and can provide scientific rigor to the data generated (Mortimer, Grierson apud Kassarjian 1977). As an addition to this quantitative approach a comparison with advertisement in Portugal during a similar political regime.

The comparative study will be conducted on 300 text advertisement in local newspapers Portugal (Porto) and 300 of the Romanian (Arges). Followed quantitative questions are: how many ads were identified between 1951-1974 in the two newspapers?; What were the constant messages and the new ones?; What was the constant number of ads on page 2 of the two newspapers? The qualitative study is in direct correspondence with numerical targets: What kind of messages were identified advertising clichés? ; What were repetitive themes in advertising messages?; What kind of views were expressed in the text and that was the used language?

For the message analogy was constructed a grid of analysis based on the identification of specific topics in the content of advertisements. Advertising texts are empirical material for the content analysis.

The table below represents the compared quantity of messages from the two publications. The sample has been selected on a three to three years scale. Therefore in this unit were included ten variables as follows: cultural products, clothing and foot wear products or services, bank deposits, life and property insurances, food, luxury products, self and homecare products, pharmaceutical and medical products and others. In this last item are included all sorts of products. The quantity of "other" products promoted trough these media was higher for the Portuguese one and lower for the Romanian ones. This phenomenon can be easily explained as a normal reaction to a opened market and with a higher level of financial power, in the case of Portugal. In what it concerns the products promoted in the local newspaper "Secera si Ciocanul" the percents are as follows: cultural goods 16,66% comparing with a 3,66% for the Portuguese newspaper; the most elevated number of luxury products (30,33%) belongs to the "Jornal de Noticias" messages, as for "Secrea si Ciocanul" this item lowers to 5,33%. The presence of a great quantity in cultural products (books, films, theatres etc.) can be explained as an approach to a propagandistic policy in the newspaper profile. Likewise the presence of homecare and self care products and services is higher for the Portuguese publication (17,66% for home care products) and lower for the Romanian one   (1,66%).

Type of content variable identified in commercials messages	In newspaper „Jornal de Noticias" 1951-1974 (1)	In newspaper „Secera şi Ciocanul" 1951-1974 (2)	Procent (1)	Procent (2)
Variable 1 – Cultural goods and services (books, films and theatres etc.)	16	50	3,66%	16,66%
Variable 2 – Clothing and foot wearing products/services (including textiles)	18	23	6%	7,66%
Variable 3 - Bank deposits, life insurance and property etc.	13	44	4,33%	14,66%
Variable 4 – Food products/services	22	30	7,33%	10%
Variable 5 – Luxury products/services (gold, watches, vacations, automobile, motorbikes)	91	16	30,33%	5,33%
Variable 6 – Self care, lose weight products/services	23	13	6%	4,33%
Variable de tip 7 – Homecare services/Product	53	5	17,66%	1,66%
Variable 8 – Lottery/contests	1	70	0,33%	23,33%
Variable 9 – Medical/pharmaceutical services/products	23	24	7,66%	8%
Variable 10 – Others	35	25	11,66%	8,33%

Another elevated percent of messages, from 1951-1974, in the Romanian gazette is for contest and lottery tickets (23,33%) and also for life insurance and bank

deposits (16,66%). The commercial messages in "Secera si Ciocanul" were repeated constantly, on the second page of the journal, till 1974. According to the quantitative content analysis data the difference between the two local newspaper messages are the product they promote. The style of the advertising speech is the same, meaning it is restrictive and poor in creativity. The messages in Romanian local advertising ("Secera si Ciocanul") are reduces to simple announcements and sometimes sentences without a verb. The promoted products are only of intern origins and the name becomes famous only by repeating it over the years (for Loto, ADAS, Dacia are constantly repeated from 1953 till 1974).

Dacia 1100 (car)	"Gata de drum!"/ "Redy for the road!"	1953, no. 13, 15 January, "Secera si Ciocanul", Pitesti
ADAS (insurances)	"Nu pierdeţi nici un minut, asiguraţi chiar acum autoturismul dvs la ADAS!"/ Don't waste any minut, get an insurance at ADAS !	1953, no. 213, 17 ianuarie, "Secera si Ciocanul", Pitesti
Loto	"Autoturisme în număr nelimitat!"/ Unlimited number of auto vehicle!	1974, no. 313, 17 decembrie, "Secera si Ciocanul", Pitesti

A difference in the message approach is for the portuguese advertising. The completion is present on this market and therefore the promoters have to make the effort of a different content and style in ad compositions. The table below shows a sample of the texts collected from "Jornal de Noticias" (1951-1989).

Casal Garcia	*"O excelenţă! Casal Garcia. Faimosul Branco-Leve de Aveleda!"/ "An excelency! The famous Branco-Leve de Avelada"*	1951, 3 January, no. 211, year 63, page 2, "Jornal de Noticias", Porto
CYMA	*"Uma organisacao universal ao servicio do hora exacta. A qualidade de reputasao mondial!"/ "An universal organization working for the exact hour! Quality of world reputation"*	1951, 12 January, year 63, no. 220, page 2, "Jornal de Noticias", Porto
Alianca	*"Quereis a felicidade? Tem muitos noivos a supersticao de que as alianca da Alianca dao felicidade… e verdade!"/*Do you want to be happy? There are many new weds that think the wedding rings Alianca bring happiness!	1951, 3 January, nr. 211, year 63, page 2, "Jornal de Noticias", Porto

An advertisement quantities and types of products identified in the two papers reveals the following: first the wide variety of advertising products in the "Jornal de Noticias" commercials, some of which are luxurious compared to a low variety of products and services promoted in "Secera si Ciocanul".

Conclusions

The conclusions of this study are based on a comparative case study on 300 Romanian and Portuguese advertisement messages collected from two local newspapers

("Jornal de Noticias" and "Secera si Ciocanul" from 1951-1974). The study reveals quantitative and also qualitative research data. For the qualitative research the used method was the content analysis. To support the scientific approach other two theories have been applied in the qualitative part of study. The first one is the theoretical approach defined in Edgard Schein's organizational culture. The purpose is to demonstrate the cultural effect of propaganda and publicity. The second one is the Double Helix (Huey, Bill, 1999) advertising theory employed in this research in order to show that the effect of this two concepts are more profound as the time goes on. The content analysis reveals certain specificity for the propaganda and the publicity in Romania and Portugal, but also highlights some common instruments in the construction of this type of messages.

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ELEMENTS OF A JOURNALISTIC STYLE
IN THE ROMANIAN RELIGIOUS PRESS OF THE 19th CENTURY

Gabriela SAFTA[∗]

Abstract: *The existence of a journalistic functional style is still a controversy amongst the theorists of the Romanian language. Still many of them identify certain features that lead to the conclusion that such a concept has a reflection in the reality of the mass-media. Gheorghe Bolocan found 70.000 terms used in the language of the Romanian press and a preponderance of the noun; Paula Diaconescu talks about a composite linguistic structure and linguistic stereotypes; Al. Andriescu reveals a preference for neologisms and a certain redundancy in using words from the same semantic field, a concision in the use of language and some unique features given by the extra linguistic (communicational) context. The theorists agree on some individual features of the language of the press: clarity, concision, credibility.*

The Romanian press of the XIX century is mainly a press of opinion and a magazine type of press, but it does not completely lack the features I have mentioned above. By monitoring the Romanian religious press from this period of time, I have revealed features and elements that lead to the conclusion that the Church press had some incipient means of communicating the message specific to the journalistic style, against its declared mission and the specialized theological language.

Keywords*: journalistic style, XIX century press, language.*

Research premises

The beginning of the Romanian religious press is connected to the apparition of the first laic generalist gazettes: *Curierul românesc* (Bucureşti, 1829), *Albina românească* (Iaşi, 1829) and *Gazeta de Transilvania* (Braşov, 1838). Ten years later, after the development of the theological education institutions and the emergence of cultivated clerics in the Orthodox Church, the first religious newspaper is printed in Buzău, in January, 7, 1839. Named *Vestitorul bisericesc, gazetă religioasă şi morală*, this periodic did not have the expected impact on the public, but in its short existence (for only one year), this religious periodic marks an important moment in the history of the religious journalism in the Principalities and opens a road to another way of spreading the word of God.

The first journalists were well aware of the press' mission as a factor of education amongst the people, as a means of cultivating and unifying the written language of all Romanians, as an agent with a decisive role in the development of the individual as informed and active citizen. "The principles contained in the notices announcing the publishing and in the programme-articles demonstrate that the first pages of the Romanian history of the media can be put under the sign of a very responsible view on the press role in the society" (Safta, Popescu, 2013: 723–728).

Similar to the laic newspapers, the religious press had its specific goals in providing the public with moral and catechetic principles and with information from the Church field. According to those goals, the means of making them possible consist in finding the most proper way to communicate the message, using both the old language of the sacred books and combining it with new techniques specific to the mass-media.

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Questions to answer

Do the religious publications have the same preoccupations and goals as the laic press of the XIX century?

What are the differences between the generalist press and the religious press, as a specific type, from this perspective?

Can we talk about a journalist style when it comes to the confessional press?

What are the elements that define the gazettes in the researched period of time?

The theoretical approaches

The journalistic style is a complex and disputed concept in linguistics. Some researchers do not include it in the typology of the functional style of the language. Coteanu states that the language of the press is just a hybrid type, with elements from both the belletristic style and the scientific style (Coteanu, 1964: 57). Other linguists give arguments using linguistic elements, as well as extra linguistic features. Some of the linguistic components of a so called journalistic style are: the preponderance of the neologisms from the socio-political field, semantically meaningless words, pronouns, numerals, articles, connective words, interject, in a proportion of 50% (Bolocan *apud* Vişinescu, 2003: 18), the composite linguistic structure, the linguistic stereotypes, the existence, as a subsystem of the journalistic style, of a scientific language used to popularize science (Diaconescu *apud* Vişinescu, *op.cit.*: 18). Based on an analysis of the XIX century Romanian press, Al. Andriescu defines the journalistic style as an entity different from the other functional styles of the language, having the following features: large vocabulary, containing neologisms, popular terms, regional words, old terms, argotic words; specific images and associations of words: a large number of noun-adjective combinations, the tendency to replace the implicit superlative with the explicit, sometimes pleonastic, superlative, the use of some stereotypical phrases with metaphorical value, predictable analogies and rhetorical constructions using repetitions (Andriescu, 1979: 193).

The extra linguistic elements are: the goal of the communication act, the intention of the source and the effect on the receptor. In the mass communication, the goal is to transmit current public interest messages to an audience with a specific profile. The unaltered messages have to reach the public, in order to inform it, convince it or to produce pleasure to it.

Each functional style of the language materializes in genders or species. A journalistic gender as type of discourse can be defined using the following criteria: the type of discourse, the type of scenery and the modality of constructing and communicating the referent; the goal of the communication, the pragmatic function and the macrostructure of the discourse; the degree of involvement of the enunciator; the compositional structure of the text and the micro structural organization (Florea - coordonator, 2011: 29).

Methodology

In the present article, I have analyzed some of the existing XIX century collections in The Romanian Academy Library and in the local libraries of the Romanian Orthodox Church. The research cluster contains gazettes edited by the Romanian Orthodox Church, the Greek-Catholic Church and the Roman-Catholic Church in Romania. As periodicity, they are either weekly, monthly or with a twice a month apparition.

The researched cluster contains 15 gazettes: *Vestitorul Bisericesc* (Buzău, 1839-1840), *Eho Eclesiastic, gazetă religioasă-morală* (Bucureşti, 1850-1852), *Biserica Română, Foaie religioasă morală* (Bucureşti, 1862-1864, 1871-1872), *Ortodoxul* (Bucureşti, 1880-1886), *Biserica Română, ziar ecclesiastic* (Bucureşti, 1883-1884), *Biserica şi şcoala, foae religioasă şi ştiinţifică* (Piteşti, 1886), *Foia bisericescă pentru predici pre domineci, serbători şi tote ocasiunile* (Gherla, Giuleşti, 1894), *Preotul, foaie bisericească* (Iaşi, 1861-1866), *Predicatorul moralului evanghelicu sau alu umanităţiei* (Iaşi, 1864-1865), *Foaia oficială bisericească a Sfintei Mitropolii a Moldoviei* (Iaşi, 1868-1872), *Revista Teologică* (Iaşi, 1883-1887), *Deşteptarea, ziar eclesiastico-literar* (Iaşi, 1882-1886), *Biserica şi şcoala* (Galaţi, 1889-1897), *Telegraful Român* (Sibiu, 1853-present days), *Revista catolica* (Satu-Mare, 1885, Baia Mare, 1886-1887, Siseşti, 1891, 1903-1905) and *Foi'a basericesca. Organu pentru cultur'a religiosa a clerului si a poporului* (Blaj, 1883-1887).

The research is focused on identifying some characteristics in language and style, that define what theorists name a journalistic style and also on identifying the information articles with the features of journalistic species like: news stories, reports, reportages and portraits.

Results

From a historical perspective, a study of the Romanian religious press of the XIX century cannot be assumed without taking into account that the newspapers are like a mirror reflecting the events and the realities of the Church in those times, a period of profound changes in the life of the Romanian provinces and thus in the life of the congregation and the clerics. The Revolution (1848), the Unification of the Principalities (1859), the events from 1866 and 1881, when Romania becomes a monarchy, are reflected in the press discourse in that period. Because of the strong connection between the State and the Church, any concern about the future of the Romanians is more or less commented depending on the people who finance and patronize the publishing of the gazettes. Above that, the Church had its own problems: in 1865 the Romanian Orthodox Church declared its autocephaly, followed by vehement protests from the Ecumenical Patriarchy of Constantinople, who finally accepted the new status in 1885. These were some of the main themes that appear in the religious press, although the frequency of the informative articles is low. The press of the Church maintained a neutral discourse, focused on patriotism and the welfare of the Romanian congregation. Very important themes, largely debated were: the development of the theological institutes and the remuneration of the clerics.

In the XIX century, the beginning of the Romanian press, more than in any other period of time, "The newspaper is the proper field for all kinds of language innovations, in many case with profound consequences on the later evolution of the literary language in general" (Andriescu, *op.cit.*: 10). The period is characterized by the existence of opposite tendencies and ideas about the language evolution, that are visible in the pages of the newspapers and magazines through various aspects: the presence of new words, borrowed from different foreign languages, terms in process of searching for a stable and adequate form, for a proper phonetic and grammatical emplacement. Andriescu considers that the journalistic style in the Romanian language system can be more easily identified starting with the year 1840 and it reaches an almost definite form after 1860 (*ibidem*: 7). At the same time, a phenomenon of the specialization of the press takes place, which determines the presence of specific features in the different functional language styles and their variables. One of the main common ideas stated by

the literati of that time was the model to follow in order to obtain a general language for all Romanians. That model was the language of the old religious books. The idea belongs to Heliade Rădulescu, who has often written about this aspect in the columns of *Curierul românesc.* Some of his articles are reproduced by Gheorghe Asachi in *Albina românească.* "Our theological language has the same pattern everywhere. If we take as model this sacred and well received language, then nobody would ever be in the dark neither in his own dialect, nor after the foreign languages that he knows, and as a consequence, we will all have the same literary language" (*apud* Andriescu: 60)[1]. Actually, Heliade recommended the exclusion of the various forms of the same word in different newspapers by confronting them to the words in the books of the Church, which was already severely tested by the current use. His conception, expressed even in the preface of his grammar book published in 1828, was famous in his time, especially because the editor did constantly reminded it any time he had the chance to discuss the unification of the Romanian language or in his polemic articles edited in the columns of the Walachian gazette. These efforts had good results in the second half of the XIX century, when many of the archaic and regional characteristics just disappear from the language of the Romanian press. There are still other regional phonetical and grammatical features still present together with some reminiscences of the old language, especially in Moldavia, where Asachi favoured this style.

I have identified two major periods in the existence of the religious press in the XIX century.

I. The incipient press: moral-religious character, consisting on fragments from the Holy Scriptures, biblical analyses, apologetics, historical studies; specialized theological language, a content with no connection with the realities of the Church, the only connection refers to the Sundays and the other religious celebrations; Cyrillic alphabet. The page setting, although it may be in columns, is monotonous, with long texts, no images, no subheads. Pages often look like the holy books. Sometimes the articles have no titles, the text just flows into the next page without any mark of continuity. We cannot speak of a journalistic style in this period.

But, in terms of the programme-articles, even the first gazettes did mentioned the informative role of the press, as important as the educational, moral-religious role: "*Vestitorul* will contain stories, anecdotes, sentences and all kind of news from the interior and from the exterior of the country, in relation with the interests of the Church" (the announcement preceding the first edition of *Vestitorul bisericesc,* December, 18, 1838 – apud Cocora, 1960: 216-217)[2].

II. The mature press, after 1880: the content elements mentioned above are still present in the summary, but there are problems of the present reality the press starts to signal, such as the remuneration of the clerics, issues concerning the status of the Church in the state and in the context of their evolution on the international scene (a strong connection between the State and the Church), celebrations, the ordinations of new priests, visits of important Church men, speeches of bishops and archbishops, news stories and reports about conferences, synods, councils of the clerics, administrative decisions, portrays of the newly elected hierarchs, of clerics with special merits in

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[1] *Literatura*, report on the celebration of the National College, reproduced after *Curierul românesc*, December 7, 1833, in „Suplement" of number 9 of *Albina românească*.
[2] "Vestitorul va coprinde: povestiri, anecdote, sentenţii şi tot felul de articole religioase şi morale şi alte înştiinţări din lăuntru şi de afară care se atingde sfera ei; ori au raport cu scoposul care şi l-a pus: de a hrăni duhul religios şi moral ce a caracterizat naţia românească".

charity activities, correspondences from abroad, reviews and cultural notes signalling the editions of theological, religious and cultural works, also poetry collections, folklore anthologies, features, deceases etc. The structure of the articles is different from the texts of the holy books and the theological lectures by losing the atemporal perspective and by adding concrete examples to the argumentation. The factual elements of the discourse are: statistics, results of a census, lists of parishes and clerics, accounts of the daily expenses of a family, receipts etc.

The use of neologism and the political dimension of the discourse also contribute to the specific of the texts in the religious gazettes. Here are some of the words that reflect this tendency: *naturalmente* - naturally, *activitate* - activity, *repaus* - rest, *involuntar* - involuntary, *afaceri* - bussiness, *limită* - limit, *extrem* - extreme, *absolut* - absolute, *providenţă* - providence, *societate* - society, *a constata* – to ascertain, *drepturi* - rights, *onorabil* - honorable, *facultăţi* - faculties, *individ* - individual, *economie* - economy, *turism* - tourism, *agricultură* - agriculture, *stat* - state, *confraţi* - brethren, *vagabondaj* - vagabondage, *incult* - uncultured, *în detrimentul* – in despite of, *organizarea judecătorească şi administrativă* – the judicial and administrative organisation, *circumstanţe* – circumstances (*Biserica şi şcoala*), *iniţiativă* – initiative, *solidaritate* – solidarity, *alocuţiune* - speech, *eroare* – error, *decret* – edict, *pauperism* – pauperism, *caritate* – charity (*Revista Catolica*), *constituţie* – constitution, *legitimitate* – legitimacy, *subversive* – subversive, *propagă* – propagate, *just* – just, *prelegere* – lecture, *penitenţă* – penitence (*Revista teologică*). These terms coexist with old words and archaisms, some of them still present in the common language and in the books of the orthodox cult: *obârşie* – origin, *foaie* – paper (as newspaper), *tâlcuire* – explanation, *învăţăminte* – moral conclusions, *păţanii* – predicament, *atotputinţă* – almightiness, *cutareva* – somebody, *jidovi* – Jews, *pre* – preposition in the Romanian accusative case, *vârtos* – hard, deep, profoundly, *îndelungrăbdarea* - endurance, *curmă* – cut off, *învăţăcel* – disciple, *cari* – relative pronoun (that, who), *a se lepăda* – to betray, *peripeţioase* – dangerous, *trâmbiţarea* – announcing, *răsbel* – war, *ovrei* – Jews, *poporani* – citizens, *angarale* – obligations, *ţinutale* – regional, *vrăjmaşi* – enemies, *apucături* – bad behaviours, *îmbuibat* – fattened etc.

The preponderance and the proportion of these words depend on the gazette, on the people in charge with its publishing, on the author of the article, on the subject, on the Romanian province and on the Church that publishes the gazette. Thus, a special attention to language can be noticed in *Ortodoxul* (Bucureşti, 1880-1886), *Biserica şi şcoala, foae religioasă şi ştiinţifică* (Piteşti, 1886), *Revista Teologică* (Iaşi, 1883-1887), *Deşteptarea, ziar eclesiastico-literar* (Iaşi, 1882-1886) and *Telegraful Român* (Sibiu, 1853-present days). The Roman-Catholic gazette *Revista catolica* (Satu-Mare, 1885, Baia Mare, 1886-1887, Siseşti, 1891, 1903-1905) and the Greek-Catholic *Foi'a basericesca. Organu pentru cultur'a religiosa a clerului si a poporului* (Blaj, 1883-1887) abound in neologisms borrowed directly from Latin and Italian, without taking into account the specific forms of the Romanian language: *baserica* - church, *allocutiune* – speech, *occasiunea* – the occasion, *errori* – errors, *vigilantia* – vigilance, *sanitosa* – healthy, *tumba* – grave, *sacramentu* – sacrament, *santu* – holy etc.

The frequency of the informative articles differs from one gazette to another and even from an edition to another of the same newspaper: from half a page in gazettes with 32 pages (*Foi'a basericesca. Organu pentru cultur'a religiosa a clerului si a poporului*, Blaj, 1883) to two pages from a total length of four pages (*Biserica şi şcoala*, 1886, Piteşti).

The columns containing present-day information are called either "Informaţiuni" (*Biserica şi şcoala*, Piteşti, 1886), or "Avisu", "Cronica contemporana", "Corespondentia", "Literatura" (*Revista catolica*, Satu-Mare, 1885), "Varietăţi", "Literatura" (*Foi'a basericesca*, Blaj, 1883), "Diverse", "Bibliografie", "Notite literare" (*Ortodoxul*, Bucureşti, 1880), or they appear depending on the importance of the reported events, in different pages, without being included in a constant column.

The structure of the news stories, reports and features is the same as the structure recommended by nowadays journalism writing manuals. The main informational content is gathered in the first rows, followed by the contextual information as secondary content. The reports give answers to the 5 W questions: *Who?*, *What?*, *When?*, *Where?*, *Why?* plus *How?*. The source of the information is constantly indicated, as a mark of truthiness and trustworthiness.

Although the reportages are not very frequent in that period of time in the newspapers, they are not completely absent in the religious gazettes. I have identified two of them in *Revista catolica*. "Amintiri din căletorie. Schiţe dintr'un op destinat pentru tipar" ("Memories from a journey") contains description, narrations about various facts and legends, elements of a portrait (important local personalities: priests and archpriests with their accomplishments, monographic and historic data. "Interiorulu basericei santului Petru" ("The interior of the St. Peter's cathedral") is mainly a description from the famous cathedral. One can notice the presence of the writer/reporter in that place from the fact that he reports the feelings, the impressions and the subjective appreciation of the distances and dimensions of the building.

The features may have or not have a connection with the life of the Church and the congregation. When there is not a logical connection, the author of the article draws moral conclusions from the fact. For example, the guilty feeling is the main idea of a feature that reports the auto denunciation of a man suspected with a cruel murder, three months after he had committed it (in *Biserica şi şcoala*). Although it may seem incompatible with the profile of the religious press, the sensationalism phenomenon is not entirely absent from the church gazettes in the XIX century. Although this type of press is not so focused on the informative mission as the laic press, we can still encounter feature articles that report about crimes and social disorders. As a difference from the laic press, the tendency does not appear in reportages, a gender almost absent in the religious press and in course of development in the laic press in the same period of time.

Conclusions

Elements of a journalistic style in the XIX century Romanian religious press can be found in the last two decades of the given period. That time the newspapers and the people in charge with them realize the importance of the press in the life of the Church and its congregation. The aspect is also visible in the program-articles that come before the first editions of the gazettes or together with the first edition of a newly edited gazette. In addition to the moral-religious purpose, in these articles we can read about things that are specific to the press worldwide, for example the informative function and mission that the press has to assume.

On the language level, we witness the same process of the Romanian language development that characterizes the press after 1860: terms in course of form fixing, the simultaneous use of different forms of the same word, tries to urbanize the language through political and administrative neologisms, a process marked by incertitude, looking for solutions and transitory forms.

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PAST AND PRESENT RITES OF DENIGRATION

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Abstract: *Human groups, communities and societies themselves are organized according to a set of rules which, the older they are, the less prone to negotiation; therefore, they are inherited. The adjustment is performed at the level of the forms of expression, the deeper functions remaining basically unchanged. This is the case of the rites of infamation, often doubled in the punitive rites of traditional civilizations, physical violence being gradually replaced by symbolic aggression. The important thing was - and still is - the message transmitted: no iniquity shall remain unpunished! Otherwise the world, which is still in a precarious balance, would become a disharmonic construction.*
Key words: *ritual, public disapproval, resemantization, refunctionalization.*

The deritualization of traditional manifestations (which also holds to accelerated desincretization) leads to events located mainly in the verbal region, sometimes backed iconically by pictures/cartoons. To illustrate the processual character of these cultural practices, we selected two categories of phenomena: the first one, inscribable in the typology of the Shrovetide habits - *Strigarea peste sat*, with considerable seniority, is still performed on the middle course of the Doamnei River, Arges county (the specialization and individualization of the habit are marked denominatively as well, practitioners calling it "Măroagă"); the other, transmuted into the market (the University Square "phenomenon", Bucharest, Romania), partially borrows imagery and props thereof, yet the slogans of the participants, deprived of the patronage of the immunity ritual, easily glide towards libel and personal attacks (the precise wording would be attack against personality, *atac la personalitate*).

In the first case, fire is the *magic* mediator of the custom (here it refers to a solar cult, but also enables apotropaic, propitiatory, prophylactic, omen values). In addition, a projection of the popular mind prolongs the relationship between fecundity and fertility, marriage and fruitfulness of the field (the wearer of the harvest crown is the "wheat bride"), the fire being rather frequently associated with erotic elements. So it is not by chance that the beginning of working the land, marked by the entry into Lent, is celebrated through a kind of community exorcism meant to purify the individual for the next stage; and as the female element is somewhat prone to maculation, if only by not performing marriage during câşlegi, spinsters *are drawn a refenea*, i.e. they undergo a rite of denigration (the meanings conveyed by ceremonial descended from a symbolic mentality, probably medieval, that combines one rite of denigration with one of evil exorcism in order to prepare the community for the entry into a new period).

The characters that are mainly concerned are the spinster and the lazy girl who did not finish spinning wool and hemp (interference with the practice of the Holy Thursday: fires of the dead and the punishing Joimăriţa); the group of lads "call" them at night, thus ensuring anonymity and the collective support of the disqualifying message (the protection of the performers), not so much to widen (its current correspondent, to *mediatize*) the non-ethical facts of the village (however known by the *in-siders*), but in order to "remind" them of their guilt and make them mend their ways. The gesture is meant to gain the benevolence of the protective deity, the state of

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physical and moral purity, as a condition for the beginning of the stage work. In addition, the woman is primarily responsible for the harvest throughout the year.

In this context, *Măroaga* represents a particular case of celebrating the beginning of the Lent that preserves the fundamental features of the *charivari* custom (once spread throughout Europe), closely connected to other customs, such as *Le feu de Fassenottes* (in France) or *Il giocco del matrimonio* (in Italy)[1]. The term that designates the ceremonial derives from the present tense form of the verb "a ruga", merged with the first-person singular pronoun which precedes it, the newly-formed structure having a nominal value. We also believe that it is the popular etymology that can explain the more "esoteric" *Alimori* (*aoleo, măre!*) which is interpreted as a remanence of an ancient spell performed with fertilizing aims, but which establishes links with the after-world: the Turano-Balkan *ali* (red snake) + *mor/mar* (beings of the world of the dead).

The custom is practised exclusively by single young people; when the church service finishes on Sunday morning, they share roles: a) the callers – those who walk in the streets of the village and urge the residents to turn from passive elements into active elements in the ceremony. The crying-invitation *"Hai la Măroagă!"* (similar to *"Hai la focul lui Sumedru!"* – October, 26th) is also meant to mark the festal moment; b) the bearers of wood and other materials for combustion – are responsible for the "power" of fire (probably the ignition of the fire symbolized a ritual, too); c) the judge – the informal leader of the group, the one who decides whose name should be called over the village. The group of callers is formed through an interesting sociological method which combines the geographical grouping (consisting of neighbours) and the biological grouping (consisting of people of the same age and sex) with the psychological one (sympathetic groups).

The ceremony itself begins after dark. The participants climb to the customary place, meet with those who have prepared the pit and the kindling and they light the fire. It is a real competition between the groups of the village; there are some years when fire is lit four to five times, the winning team being designated by the distance from which the fire was spotted, which can probably be proved by the amount of ash remaining after combustion. This may be an ancient practice to light fires at the border with an apotropaic purpose, marking the territory within which the evil forces cannot manifest (see also the plague shirt or the furrow ploughed when carolling begins). In some areas, the group is divided into two smaller groups, each climbing a high hill, continuing the dialogue at a distance, truly "over the village". In Coşeşti, the two instances of dialogical discourse are face to face, around the fire.

The verbal component of the custom is simple, reduced to two to three replies of each group[2]. We identify five discursive sequences: 1) the initiation of the dialogue is sudden, interjectional - *aoleu*! (phatic function plus semantic value); 2) interrogative form I - requires some additional information that will unravel the state of the first sequence, with the focus on the relative-interrogative pronoun *what - ce*; 3) the nuclear sequence - puts the generic performer in the position to perform a task/request; hence the name of the custom – *Măroagă*; 4) interrogative form II - aims to identify the beneficiary of the request in the previous sequence; focus on the relative-interrogative pronoun *who- cine*; 5) the finality (purpose) of the request - revealing the matrimonial

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[1] For further information, please see http://en.wikipedia.org/wiki/Charivari

[2] *Aoleu, aoleu! (Aoleu, măre!)* (1)/*Ce ţi-e, băăă? (2)/Mă roagă şi mă roagă, măăă! (3)/Cine, băăă? (4)/Fata lu' X* (or the girl's name) *s-o iau pe lopată şi s-o arunc/s-o duc la Y* (the boy's name) *în vatră, măăă!* (5)

plot; the girl is taken/thrown to the boy as a substitution of the uncontracted marriage, as anticipation of a marriage or as a simple game – impossible, paradoxical pairs. (We do not insist here on the textual symbols – the shovel, the fireplace – or on other peculiarities of the message[1]).

At a first glance, the group seems to act as a matrimonial instance, establishing the pairs. Until the '60s and '70s of the last century, they say that the girls were waiting on the porch to hear "to whom they would be taken". The maidens' woefulness materialized on the first night of the Lent through lamentation songs and cursing addressed to the lads[2] invoking this time the pyrrhic element as well: *arde-te-ar focul!, bată-te focul să te bată*! We believe that at its origins *Măroaga* was an instrument of denigration, of mocking at the spinsters, resembling *tragerea plugului* sau *a butucului, cu spargerea oalei cu cenuşă* in the case of the girl "who had sinned" or to *datul în petec*.

The last paremiological expression above also gives us the (pre)text of the transition to the second subject under discussion. Functionally, the proverb can be interpreted as a verbal concentrated gesture of denigration of those who deviate from the community rules. But its diachronic resemantization almost opacifies its primary purpose, *a-şi da în petec* entering today in a synonymy relationship with *a-şi da arama pe faţă*; or, between „a-şi înşela bărbatul" and „a falsifica monedă" the common traits are of a completely different nature (indeed, the deception still remains in both cases!) Specifically, a few hundred years ago, the woman that was proved to have cheated on her partner was forced to wear publicly "marked" clothes - a stridently coloured patch, so that everyone in the community should know whom they deal with (see also "The Scarlet Letter"). This is also a pillory!

A similar form of public disapproval is claimed by the Romanians as well - or at least by the inhabitants of Bucharest – in the University Square (we are certainly not an agoraphobic nation!). As the subject goes far beyond a simple contrastive approach, we retain here only the events of the beginning of 2012, namely, the textualized productions displayed/chanted by protesters dissatisfied with everything/everyone (we should note that the Square becomes a "phenomenon" not so much by the magnitude of the demonstrations, but by their repeated, iterative character). The anonymity of the sources is no longer a feature of popular culture, but of the policies of the appliances/advocacy organizations. Opinion vectors, stereotypical elements of the posts, performative agents, jamming factors and information accelerators (in this case the contribution of the media is very important) can be traced. Reducing the function of these messages to a form of collective manipulation through language is limited, and it is less important from an ethnological and narratological point of view.

We propose as an interpretive technique the placing of posts under the incidence of denigration practices. But the genetic context generated other discursive *species* from the pseudoproverb to jokes and the urban legend. We inventoried ten

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[1] We approached this subject at length in *Les feux rituels de printemps en Muscel-Argeş*, part of the volume „Fuochi e rami. Feste e ceremoniali folklorici italiani e romeni" (A cura di Ignazio Buttitta e Bogdan Neagota).
[2] Mihai Pop, 1999, page 100.

sites/blogs dedicated to events, bringing together nearly 200 posts with semantic autonomy (we have not taken into account the variants derived from the same matrix).[1]

      In an article published in "România Liberă" in January 21, 2012, Andreea Pocotilă proposes a typology of the market slogans: a) simple, classic slogans – "Demisia" and "Jos Băsescu"; b) ironic slogans - „Băse, suntem 50.000, ne-a numărat Anastase", „Am venit singur, nu m-a adus autocarul", „Pierdut preşedinte şi guvern. Se declară nuli", „Băse, nici nu ştii cât de Boc începi să fii"; c) auto-ironical slogans - „Cinste lor, cinste ciumpalacilor", „Vă rugăm să ne scuzaţi, nu producem cât furaţi"; d) pro or against drug slogans – „Legalizaţi marijuana", „Stop Spice Shop! Guvernul vinde droguri"; e) pro monarchy slogans - „Regele Mihai salvează România!"; f) aggressive slogans - "Băsescu, moarte!", „Sătul de voi, angajez lunetist"; g) environmental slogans - „Roşia Montană nu e de vânzare", „Vrem cianură pentru dictatură"; h) cryptic slogans - „Până acasă", „Opriţi plăcile tectonice" or "By any means necessary, Malcolm X"; i) slogans of encouragement or exhortation - „Sunt obosită şi mi-e frig, dar tot stau şi tot strig, Jos Băsescu", „Băsescu te crede idiot. Te simţi?", „Nu pot face nimic? Ba bine că pot şi îmi vreau ţara înapoi!"; j) offensive chanting slogans such as „Am adus vaporu, ca să plece chioru", „Angajăm preşedinte. Condiţii: să fie sănătos psihic, să nu fie beţiv!"; k) the chants of „ultraşi" - „România, stat poliţienesc!", „Asta-i ţara noastră, nu hoţia voastră", „Ultima soluţie, încă o revoluţie!", "Ole, Ole, Ola", "Romania, Romania!", „Cine nu sare/ Cine nu sare/ Ori e gabor/ Ori e prost de moare!", „Cine sare vrea schimbare", „Avem gabori civili printre noi", „Cine este trist, este securest".

      Nicknames, denominations, labels provide themselves support for a sociological analysis (most of them fall in the series of pejorative slogans): *chioru, chelu, beţivu, blonda, piticu*. These generic names suddenly turn into characters in jokes. The protesters often resort to puns (paronomasia and chiasm), they use rhyme or assonance: Bă, Se Scurge damigeana!; Bă, Se Scumpesc toate!; Să trăiţi bine sau bine că mai trăiţi!; Să trăiţi bine! Noi ca voi, voi ca noi!; De ce trăim, ca să luptăm, de ce luptăm, ca să trăim!; "Ia-ţi cocoşul şi puicuţa, / şi dă la popor punguţa!"; Investiţi în Educaţie, nu irosiţi altă generaţie!; Jos prostia şi mitocănia!; Vrem cianură pentru Dictatură!; S-a umplut paharul! Pleacă marinarul! (here, the phrase „A se umple paharul" / "fill the cup" is a double connotation) etc.

      A proverbial formula from the series "better ... than ..." with traditional achievements such as "Mai bine cap de pisică decât coadă de leu"/ "better the head of a cat than the tail of a lion" or „Mai bine în satul tău fruntaş decât codaş la oraş" becomes in Piaţă „Mai bine vierme protestatar, decât cadavru politic!". Likewise, the "prophetic messages in temporal key are "traditional" too: „Timpul a expirat pentru voi!", "2012, noi suntem sfârşitul lumii voastre!", "Băsescu, în cazul tău, mayaşii au avut dreptate!" (alluding to the end of the world predicted by the Mayan calendar); "GAME OVER, Băse!". Alte efecte sunt obţinute prin formulări ironice, sarcastice, uneori cinice, cu accentuată orientare spre poantă şi banc: *Eşti guvernant? Sună la 112!; EBA, tatăl tău nu vrea să vorbeşte cu noi!; Existăm... speriaţi-vă!; Te comporţi ca arogantul, mergi şi*

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[1] Romaniavideo.blogspot.com; www. Gonews.ro, Poezia e in starda; Facebook (Pagina Piaţa Universităţii), Twitter, bebesmenblogspot.com, hristea.wordpress.com; 9gag; http://libercugetatorul.info/2012/01/28/topul-lozincilor-anti-basescu; http://liviumihaiu.ro/2012/01/19/ Colectia nationala de lozinci, slogane, pancarte si scandari; http://spunesitu.adevarul.ro/Politic/Dezbateri/Lozinci-slogane-pancarte-scandari-o-extraordinara-radiografie-a-societatii-romanesti

termină Levantul!; Explode *the Romanian Garden!; Români, nu rataţi megapromoţia din Piaţa Universităţii: bastoane pe spinare, gratis, pentru toată lumea!* sau *De ce protestez în stradă?! Pentru că în casă, la muncă, la telefon, sunt deja ascultat. E vremea să mă asculte şi din stradă* sau *Cum se salută protestatarii cu jandarmii? Pe mâine seară!* sau *De ce nu mai vorbeşte Băsescu? A devenit Smurdo-mut!* Other effects are achieved by ironic, sarcastic, sometimes cynical formulations, with pronounced orientation to jokes: *Eşti guvernant? Sună la 112!; EBA, tatăl tău nu vrea să vorbeşte cu noi!; Existăm... speriaţi-vă!; Te comporţi ca arogantul, mergi şi termină Levantul!;* Explode *the Romanian Garden!; Români, nu rataţi megapromoţia din Piaţa Universităţii: bastoane pe spinare, gratis, pentru toată lumea!* sau *De ce protestez în stradă?! Pentru că în casă, la muncă, la telefon, sunt deja ascultat. E vremea să mă asculte şi din stradă* sau *Cum se salută protestatarii cu jandarmii? Pe mâine seară!* sau *De ce nu mai vorbeşte Băsescu? A devenit Smurdo-mut!*

Denigration - exclusively verbal and iconic in the agora of the third millennium - preserves some features of the old practices of public social correction, but moves the centre of gravity from ritual to spectacular. The propagation "with great fanfare" („cu surle şi trâmbiţe") is replaced by the spontaneous diffusion of television broadcasts.

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IN ITS ENTIRETY

Otilia SÎRBU⁎

Abstract: *Beyond any social belonging, any fluctuation which we are subject to, happiness is part of us, as we belong to it. Proportions are those that differ.*

People can be happy or not. Curiously, the one "deciding" in this respect is their genetic legacy itself. We are connected to this complex Universe of ours, and we can experience pleasure, desire, love, friendship, ineffability, transcendence, in the same manner in which we can let ourselves besieged by depression, tragedy, misery, pain. By paraphrasing Camus "if we only seek happiness we will ultimately end up in fatality. If our sole purpose is to harvest unhappiness, we will end up besieged by it."

Therefore, in our structural genetic complexity, we cannot do anything else but to embrace our flaws, as well as our qualities, successes and also our failures. Everything, by acknowledging what we are, what we have, what we inherit, in an absolute understanding with ourselves.

Keywords: *happiness, Universe, legacy.*

It is known that unhappiness can have, and has more influence on us as opposed to happiness. We are built to feel unhappiness more deeply in comparison with the special state of happiness. Our "openness" for tragedy influences us, often leads us in directions which we should not follow. The fear itself of such experiences, of the risk of experiencing them, the fear of sadness, solitude, is often stronger than the desire of being happy. On these grounds, sad news, misfortunes, disasters gain more credibility in our life than the positive ones.

One of the differences between unhappiness and happiness is that in order to be happy, effort is required. "Happiness is the consequence of an activity" said Aristotle. By being active, knowing yourself, by being alert to the strategies you should apply and to the opportunities that may rise, you have more chances of being happy. Therefore, if unhappiness comes regardless of what happens, happiness needs to be searched for, often self-imposed, despite the general, extremely rigid theory, according to which happiness is a good, but nevertheless an inaccessible good. Considering this time unhappiness, we observe that it also implies a certain effort, that of fighting it, of not accepting it.

In this case, if all requires effort, how can we find which is the mystery of happiness, how can it be revealed? As I mentioned before, the one tempting us to happiness is first of all our genetic legacy. If the left hemisphere is the one carrying positive emotions, the right one belongs to negative emotions. Depending on our legacy, in our daily life and not only, we manifest our predominance. If the left hemisphere pushes us towards happiness, the other has the opposite role. However, our structural complexity is not limited only to this aspect. According to the researches performed by the neuropsychologist Davidson, those whose left hemisphere is more intense, have an increased resistance to diseases due to leucocytes, which are capable of destroying bacteria and viruses. In comparison with the "opposite side", the body of those whose left hemisphere is dominant, by carrying less negative emotions, produces stress

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hormones in a smaller amount. This implies a decrease of reactions of the immune system.

Nevertheless, beyond "genetic" happiness, there is also another facet. And it is not the only one...

Social Happiness

Two scientists tried to define this reality, which is happiness, from the perspective of their "scientificness". Alois Stutzer and Bruno Frey, two Swiss economists, redoubtable in their field, associated a rigid discipline such as economy with the wellbeing and social happiness.

Their conclusion is a simple one, but correctly demonstrated. The happiest Europeans are precisely their countrymen. The fact that political decisions are taken only by the full democratic participation of all twenty-six cantons, that laws are controlled by the population and that everything functions better due to this direct participation, offers each citizen the powerful and undeniable feeling of happiness ... social happiness.

Therefore, politics could be one first aspect in our social state of wellbeing. If in 1726 philosopher Francis Hutcheson asked politicians in one of his famous papers – Inquiry concerning Moral Good and Evil, to take care of citizens' happiness, throughout history, the opposite of this advice was observed. The relation between the politician and the citizen is not one meant for success, regardless the society and its laws. Currently politicians no longer bear this burden on their priority list, being much more preoccupied with completely other ideals.

However, is wellbeing the same with happiness? Although life, in comparison with the last fifty or one hundred years, offers a facilitated wellbeing, the number of those satisfied today, in comparison with those from the mentioned period is not bigger.

To conclude, wellbeing is not the same with happiness, but it explicitly and fundamentally contributes to its pursuit.

Wellbeing must be understood and applied as a necessary form of facing you life, as you want to and know how to make it for yourself. Therefore, it is in a direct relation with yourself, with your way of being, with the destiny you want to have. If wellbeing becomes a comparative reality, a competition with the society you belong to, this utterly no longer represents the road towards happiness. It becomes a path towards human self-dissolution, with all connotations involved.

In a direct connection with this relation, the notion of belonging and solidarity with the society in which you are occurs. In the place in which people get involved for satisfying some common objectives, there is also an effective administrative apparatus. The more the refuse of being part of a society or collectivity is bigger, the more the refuse of being happy, even socially, is more explicit. In its turn, the more a community is subject especially to some financial fluctuations, the more everything is being reflected at individual level. Bruno Frey offers unemployment as an example. It can affect a locality, a community to such an extent that it can bring social and financial cancellation of each individual from that locality. However, beyond social happiness … there is also another facet of happiness … the personal one.

Personal Happiness

I oppose to the current world, especially with its tormented, devilish side. I oppose to its insanity, which destroys it day by day, and of which allows itself to be agonizingly destroyed. I observe it and it is not war that I declare to it, but my nonparticipation and non-involvement. With all my proclaimed courage, I unconditionally obey to life's rhythm. What else could I do? How could I escape?

Therefore, I fall into the trap of burning, of searches of all sorts, while going unconsciously towards essence as well. I want to be impartial, and I admit that most of the times I am not. It is difficult to recognize, to differentiate the authentic, to feel it flowing through your fingers and to know, guaranteed that it is precisely the authentic. And during all this time evil, the false, the demonic sneer can charm you, it can lure you and then you are lost. You missed the essential, the authentic (for how many times now?) and the path towards that tormented, devilish side of the world is also yours.

The fierce, contradictory and continuous rhythm of life carries me on its strong arms. I enter this game, and the dissembler, keeps big surprises for me. It makes me live, not only the misery, but also those unforgettable, complete and perfect days. I walk with my shy steps on the time of these days and with my hands I touch authentic humbleness, but also the ever smooth cheeks of happiness. Happiness … *hélas*, so desperately invoked, so desperately sought. I forget then, such as now, while writing these lines, of the unnatural, diabolic side that pierces our lives, day by day. Curiously, I, so non-participative, so non-involved into the rebellious everyday life (or maybe precisely by this) declare myself for one, two seconds … or forever, happy. This was yesterday.

Today I am doing something else. I try to fix things, to make them clear for me and see what I could add to the baggage of my heart and soul in order to be happy. I capture the spell of the world in my palms, and what strikes me first is its smell of jasmine. I do not know why, but I know that nothing is random in this world and that this scent is divinely dispersed over us. To feel better here, now?! Maybe. This is what I am doing today; I enjoy the divine jasmine smell which pours over us, over our souls. I let myself covered by the scent of the night, in search of an authentic experience of moon light.

What happens to me today is that knowing what happiness is, I also know how to find it. And if I know this, I can cultivate it.

Pascal Bruckner advances the idea that by keeping on making from happiness a supreme ideal, it becomes a sort of intimidation system, a "terrifying notification" to which we are all victims [1]

Maybe yes, maybe not...

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LES FRESQUES VOTIVE, UNE IMAGE IDEOLOGIQUE DE LA REGION D'ARGEŞ

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Abstract: The Churches, those spaces which intermediate the relationship between divine and terrestrial, are among the monuments which conserve and continue the Byzantine tradition art, but also the laic art. The laic is here shown by the votive fresco of the founders, an item which has a parallel evolution with the Hermeneias' patterns. Thus, votive images must be seen as a mean of artistic expression in ecclesiastic painting, as living testimonies of the past, as expressions of opulence and of the power of privileged classes.

Using the mural representation of Argeş church founders, all over the work it will be followed how it evolved within space, at artistic and symbolist level of the mimic and gesture and interrelation expression. There will be also highlighted the oriental and occidental influences, which led to the creation of an autochthonic particular style, marking a precious index of social life.

Keywords: Church, Votive fresco, Symbol.

C'est depuis la formation des Principautés roumaines que les coutumes byzantines ont fait sentir leur présence et dans la vie sociale, et dans la vie artistique; elles viennent comme une suite logique des coutumes romanes. Les premières ont été transmises par filière religieuse, orthodoxe, devenant une pratique propre de l'espace roumain.

L'institution du règne en Valachie se construit pendant le XVIe siècle le caractère autocrate, à la suite de certains événements politiques, qui ont ouvert la voie vers l'autonomie politique et celle de la hiérarchie ecclésiastique.

Les églises d'Argeş, des locations monumentales représentatives, entrelacent la symbiose sacré et terrestre justement par la peinture de l'intérieur. Ainsi, on rencontre le laïque indiqué par les fresques votives des fondateurs, des donateurs à côté des saints et des registres à caractère biblique.

Le tableau votif désigne en général un fragment de peinture murale ecclésiastique, représentant le fondateur, habituellement avec la miniature de l'église dans sa main, comme acte de donation, terrestre face à face avec la divinité (Ghiţu, G., 1983 : 1319).

Il y a une thématique clairement définie, de cet art religieux, une iconographie et une esthétique fondées sur les dogmes chrétiens, qu'on retrouve largement traités dans les études fréquentes sur ce thème (Dehovoye, Charles, 1976 : 62-100, 241-244, 290-300, 382-387; Lazarev Viktor, 1980).

On peut identifier dans le département d'Argeş, dans les tableaux votifs princiers de celui-ci, les éléments distinctifs du culte voïvodal (Negrău, Elisabeta, 2011 : 47), qui s'inscrivent dans le registre pictural votif serbe. Ceux-ci atteignent aussi à ce point des aspects religieux, par la représentation même de la bénédiction divine, mais ils sont essentiellement laïques, non utilisés dans le service liturgique.

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L'Arges que nous connaissons aujourd'hui, intègre deux anciennes régions de la Valachie : l'Arges dans le sud et Muscel. dans le nord.

Grâce à ces images, on garde toujours les symboles du pouvoir, non altérés par les fréquentes re-prises de peintures et suggérés par des insignes parmi lesquels : la couronne, les vêtements somptueux de défense, restés en tant que témoignage vivant du faste des cours voïvodales roumaines, tout près des bijoux spécifiques de la période.

La figure même du souverain dans les XIVe-XVIe siècles se retrouve dans les fresques d'Argeş; similaire à celle d'un Christ, sous l'influence byzantine qui suit la marque du conventionnalisme et de la légitimité et non pas nécessairement le modèle humain, comme le prouvent les portraits des fondateurs de l'église princière et de celle du monastère Curtea de Argeş, Bradu. Ainsi, on transmet le type impérial occidental des autocrates bénis par le Christ ou par la Vierge à l'Enfant (Negrău, Elisabeta, *op.cit.* : 81-82), on exprime l'essence classique de la donation votive impériale – les personnages dédiant l'édifice à la divinité.

Un autre élément qui le souligne, connu dans l'historiographie de spécialité (*Ibidem* : 167; Nicolescu, Corina, 1970 : 96 ; Alexianu, Al., 1971 : 62) est celui des «aigles bicéphales» ou les vautours de «Terrarum Dobrotici Despotus», portés comme insignes de la dignité et du faste constantinopolitain, après la conquête du Pays de Dobrotici, une représentation votive vestimentaire spécifique de Mircea Ier l'Ancien.

À une analyse d'ensemble des fresques d'Argeş des XIVe-XVIe siècles, on observe la descente sur l'échelle hiérarchique des attributs de gouvernant au long des siècles, ceux-ci étant au début pris par les boyards, au statut très semblable à celui de grands feudaux orientaux (Negrău, Elisabeta, *op.cit.* : 128-129). Ils constitueront une catégorie à part, qui s'imposera au cours des siècles dans l'art votif, le transformant d'hiératique à nuances typiquement byzantines en l'un à accents prononcés de portrait.

On peut parler, en ce sens, d'une approche des « icônes portraitistes », à un prononcé caractère social prononcé, fondé sur l'introduction de nouvelles valences schématiques, dimensionnelles, symboliques.

Parmi les matrices, les symboles qui aident à identifier de manière sociale et relationnelle les donateurs des lieux de culte d'Argeş, on mentionne : le schéma des positions des personnages, l'image « pater familias », les emblèmes occidentaux nobiliaires.

En ce qui concerne la schématique des positions des figures des fondateurs, on peut tracer une ligne générique de celle-ci par la présence du personnage féminin, l'épouse, placée du côté gauche du fondateur, là où on ne la trouve pas représentée de manière séparée, dans la partie opposée, face à face. Son positionnement derrière l'époux, représentée en dimensions réduites, se trouve aujourd'hui dans les dogmes orthodoxes, en tant que signe de soumission,.

L'image « pater familias » ou celle de protecteur du lieu est transposée en imaginant le fondateur principal dans un vêtement opposant, la main généralement orientée vers la hanche, les pieds écartés, signe de la représentation masculine transmis par filière occidentale. On peut la comparer à ces tableaux de la Renaissance, par exemple le tableau d'Henri XVIII, peint par Hans Holbein le Jeune (Collett, Peter, 2005 : 48).

Tous ces éléments sont complétés par les insignes de l'appartenance nobiliaire, tout comme on l'a affirmé plus haut, des emprunts des tableaux occidentaux, gardés sous diverses formes en tant que symboles du rang transmis d'une génération à l'autre, selon les coutumes de Valachie au cours des XIVe-XIXe siècles. Parmi ceux-ci, on énonce les plus communs : la fleur, le mouchoir ou la voile.

Du point de vue du statut de « parents », de la famille au registre votif, on rencontrera la peinture des principaux fondateurs sur le mur de l'Ouest du narthex ou de

la nef, tandis que les autres contribuables se trouveront eux aussi selon le degré de parenté, les plus proches sur le mur du Sud, les plus éloignés sur le mur du Nord.

Une autre catégorie à part des personnages votifs est représentée par les enfants. Ils sont peints généralement avec les parents, l'âge étant suggéré par la perspective dimensionnelle. Les petites filles seront toujours près ou dans le voisinage de la mère, tandis que d'habitude les garçons seront près du père.

Toujours par rapport à l'image des enfants, on peut distinguer dans la peinture votive d'Argeş des XVIe-XVIIIe siècles la main du père qui se trouve le plus fréquemment orientée en signe de protection vers le cadet, prouvant par ce positionnement le principe de la légitimité du cadet en tant que successeur du patrimoine familial, coutume pratiquée dans ces siècles par les familles de boyards (Barbu, Violeta, 2003 : 85-92).

En étudiant les fresques votives d'Argeş, on peut aussi observer clairement un autre moyen de différencier les catégories sociales des temps passés, le statut: les vêtements, dessinent ainsi une image particularisée et du personnage et du groupe social appartenant, rendant des informations précieuses sur le rang, les mœurs et les coutumes. De cette manière, les coutumes relèvent du tumulte des siècles sous les influences oscillantes On peut distinguer dans les images murales des pièces vestimentaires occidentales : tunique, pantalon serré, sarongs longs d'origine polonaise dans les XIVe-XVIe siècles jusqu'aux salwars, les pantalons bouffants turques, caftans et atterri qui te rendent plus présent dans le XVIIe siècle au sein des élites d'Argeş.

Pour le XIXème siècle, on peut aussi identifier un code des couleurs (Ionescu, Adrian Silvan, 2006 : 27), qui apparaissent dans les calendriers du temps, avec des interprétations pour les différentes nuances. Par exemple, le rouge désignait la grandeur, l'abondance, le courage, la santé, la rage, la violence ; l'orange était associé au contentement, à la grandeur, au respect de soi ; le jaune symbolisait la faiblesse, le silence, les goûts modestes, les vertus domestiques ; le vert signifiait le plaisir, l'espoir, le bonheur, le vigueur ; le bleu caractérisait l'homme « turbulent, léger, vantard, volatile, menteur, égoïste, capable de faire n'importe quoi pour s'enrichir » ; la couleur violette était considérée « l'emblème de la candeur, de l'innocence, de la naïveté, de la modestie, de l'humilité, de la timidité, de la bonté » ; en ce qui concerne le bleu foncé, désigné à cette époque-là comme « civit », on disait qu'il représentait « la virginité, la pudeur, le culte des arts, la science, l'humanité, la discrétion, la charité » ; une autre nuance, le noir, était identifiée « à la tristesse, au deuil, à la catastrophe, au malheur, à la mort, à la maladie » ; à l'autre pôle, se trouvait le blanc qui représentait « la santé, la sérénité, XIX siècle, connaissant ce code des couleurs, s'habillaient en conséquence.

Afin de rendre les traits spécifiques de chaque groupe social, leurs symboles, on doit exemplifier par quelques lignes l'évolution et les règles écrites et non écrites de ceux-ci au long des siècles, illustrées par l'information historique. Tous les éléments moraux qui tiennent du statut, des normes morales, du credo idéologique seront indiqués sous différentes formes et dans les tableaux votifs d'Argeş.

Le deuxième groupe social, après le prince régnant, est celui de la classe des boyards, élevée à ceux qui possèdent de la terre, des villages, dont l'existence s'y entrelace à l'évolution du village de Valachie. En ce qui concerne la manière dont ils ont évolué dans les XIVe-XVIe siècles, on peut dire que le pouvoir revient à un groupe de familles influentes, apparentées entre elles et organisées en véritables « clans », groupées autour du prince régnant auquel ils se lient par parentés et intérêts (Giurescu, Constantin, 1993 : 381-439; Panaitescu, P.P., 1994 : 31-64, 231-233; Djuvara, Neagu, 1987 : 1-56; Cernavodeanu, Paul, 1994 : 77-86).

Au cours du temps, la grande noblesse, possédant premièrement des terres et présente initialement en tant que telle dans le conseil du royaume, évolue vers une aristocratie de cour, dans laquelle la dominion commence à jouer un rôle déterminant (Ciurea, D., 1970 : 83-90;Țighiliu, Iolanda, 1991 : 651-665).

Par la suite, on a passé de l'ancienne noblesse personnelle, héréditaire, à celle «désignée », et la cérémonie de l'habillement du boyard en caftan, dans la présence du Prince, ne lui conférait plus un insigne de noblesse personnelle et héréditaire, mais un insigne de désignation au service princier.

Ils sont les forts souteneurs de la couronne ou les ennemis au long des siècles, les véritables « gouverneurs » et au plan politique et au plan spirituel, des XVIIe-XIXe siècles, oscillant entre la Porte ottomane et les grands pouvoirs européens. En possédant des trésors qui rivalisaient avec la trésorerie des princes, ils auront l'habitude de porter les vêtements de luxe, des bijoux chers, selon le modèle représenté par la famille du voïvode.

Grâce à eux, on a conservé la plupart des témoignages votifs du passé, dans leur désir d'égaler le prince régnant, et par les vêtements somptueux et par la qualité de lecteurs, de protecteurs de la foi, tout cela représentant l'apanage du pouvoir.

L'art du portrait continue à se particulariser dans l'étape comprise entre les XVIIe et XIX siècles et à se propager dans la zone entière des anciens départements d'Argeş et Muscel, se manifestant par les classes sociales privilégiées de l'environnement urbain et rural. En tant que principaux représentants de ceux-ci, on rencontre les marchands, une classe particulière qui ne se différencie pas des intermédiaires directs et indirects des relations de l'Occident et de l'Orient aux Principautés roumaines (Luca, Cristian, 2007 : 234-235). Ceux-ci représentent le principal facteur constituant du commerce roumain, donnant naissance grâce à leur activité, aux petites foires qui constitueront plus tard les premières villes roumaines.

C'est à peine vers la fin du XIXe siècle que ceux-ci reçoivent des fonctions civiles, les rangs étant un apanage réservé à l'ancienne classe gouvernante de Valachie, les boyards qui, d'habitude, fonctionnaient en tant que caste fermée, acceptant de manière difficile de s'apparenter aux personnes sans rang. D'habitude, le titre de noblesse surtout dans le XVIIe siècle se transmettait de père à fils, les garçons détenant des rangs dès l'adolescence, tout comme on les rencontre dans les fresques des églises au titre de « cocon vel clucer », « cocon vel slujer », etc.

En ce qui concerne la population des villes, on peut affirmer qu'elle était composée d'une minorité des boyards et des fonctionnaires, tout comme de ceux qu'on peut appeler intellectuels – les prêtres, les professeurs, les médecins. D'autre part, on retrouve la population majoritaire formée de la masse de grands et petits marchands – en fait les artisans et les ouvriers (Djuvara, Neagu, 2009 : 192-193). Dans les représentations murales, on rencontrera le plus fréquemment les boyards et la branche riche des marchands, qui par parenté ou achat reçoit des rangs et des fonctions.

Ces «citadins» sont représentés dans des vêtements qui évoquent le faste, aux influences occidentales, polonaise notamment, mélange qui tendra vers l'orientalisassions au XVIIIe siècle, dominé par des costumes surdimensionnés; XIXe siècle les vêtements orietaux perdent de leur importance sociale, de sorte que les marchands et les enseignants s'habillaient comme les boyards de jadis.

Une autre classe sociale, les prêtres, dans le monde du village ou des villes, s'est impliquée dans la résolution des problèmes de la communauté, parmi lesquels la moralité, le mariage, le divorce ou même les causes pénales dans lesquelles quelques uns des paroissiens étaient impliqués. Avec le passage du temps, des représentants de

l'église ont joué un rôle important dans la vie sociale et morale, représentant la seule institution stable en rapport avec l'autorité centrale.

La caste des prêtres est restée généralement un groupe fermé (Stoicescu, N., 1971 : 352), toutefois privilégié, le statut de prêtre s'héritant du père au fils, les gendres de prêtres étant préférés également. C'est seulement s'ils n'existaient pas que le village demandait d'ordonner des fils de paysans, qui pouvaient accéder à ce statut après avoir fonctionné une période en tant que chantres ou diacres.

Dès le XVIIIe siècle et continuant au XIXe siècle, l'importance des prêtres dans la vie du village roumain d'Argeş augmente grâce aux privilèges accordés au groupe de prêtres (Ionaşcu, Ion,1942 : 31), une raison de plus est 86 de la Loi de l'instruction publique, qui prévoyait que dans la composition des Comités Scolaires de chaque localité entre un prêtre.

Grâce à eux, le style byzantin a été conservé presque intact au long des siècles par les vêtements du culte orthodoxe, ceux dans lesquels on officialise la Liturgie. Toutefois, dans certaines peintures des fondateurs d'Argeş, on a des témoignages bien certains selon lesquels ceux-ci, au delà du culte, portaient les vêtements de l'époque à laquelle ils appartenaient, gardant quelques éléments vestimentaires qui rappellent le métier pratiqué, s'identifiant par cela aux autres individus de la communauté, dessinant ainsi un « style » des prêtres.

L'ordre des prêtres peut se distinguer au cours du temps par l'existence d'une tiare (potcap) d'origine byzantine (Nanu, Adina, 2006 : 69), colorée au début, noire plus tard. Le temps passant, on établit aussi pour le reste des vêtements les nuances foncées, tout comme en l'Occident et ce fut à peine au XIXe siècle qu'on crée les vêtements (Caragea, Cecilia, 1999 : 171) qu'on connaît aujourd'hui, la chromatique orthodoxe arrivant au noir. C'est toujours vers la fin de ce siècle, en 1895, qu'on impose un règlement des vêtements du clerc qui consiste dans la révérende-anteri en dessous, la ceinture, la rassa – l'habit en dessus, le kamilavkion et le bâton ; on pouvait aussi porter un autre habit en dessus de la rassa et un chapeau (Mavrodin, Teodor, 2005 : 65).

La dernière classe, mais non la moins importante, est mise en évidence par les *moşneni* (paysans libres), qui au début avaient comme principal mode d'organisation la communauté. Généralement, la communauté a été une des institutions archaïques, antérieures à l'apparition de l'Etat, jouant un rôle décisif dans la lutte contre l'accaparation territoriale par les boyards.

Au début, il y a eu le dominion en copropriété absolue de son entière frontière, le temps passant, il commence à gagner de la place au sein de la communauté selon le principe de la propriété privée. Dans une première phase, on passe en propriété privée la maison de résidence, au ménage entier et le terrain afférent, donc l'âtre du village (Iosa, Mircea, 2003 : 177). La science anthropologique définit ceux-ci en tant que groupe principal d'une société basée sur la division du travail, il est donc en principe le producteur (Ciucureanu, Adriana, 2012 : 223).

Les *mosneni*, la désignation qu'ils ont eue en Valachie, ces initiateurs de la communauté, des hommes libres, possesseurs de terres, on les rencontre à un ratio plus élevé dans les XVIIe-XIXe siècles, en tant qu'édificateurs de monuments de culte ecclésiastiques.

Par ces représentants, il nous est resté comme témoignage les preuves incontestables visant l'évolution de la mode aux spécificités ethnographiques roumaines, ce qui définit l'aire des anciens départements d'Argeş et de Muscel. Les vêtements des *moşneni*, qui conservent plusieurs éléments vestimentaires byzantins, ont été trop peu altérés par l'influence orientale au cours du temps, peut-être par quelques

influences occidentales. Leurs matériaux en comparaison aux autres classes privilégiées du temps sont simples, rarement décorés de fil d'argent, d'habitude de lin, coton, cousus de fil coloré ou métallique, donc non pas de fil d'or ou de soie.

La circulation des éléments vestimentaires, divers en tant qu'origine et évolution, apparaît comme un résultat de l'histoire vivante, concrétisé par la transmission de ceux-ci tout au long des générations. Plusieurs fois, tout comme il résulte des tableaux d'Argeş, ce sont justement ces accessoires qui constituent des éléments de différence du style de Muscel et du style de l'Argeş du Sud, indiquant les sens de propagation des courants vestimentaires, eux-mêmes étant les signes de différents messages dans l'ensemble de la vie sociale.

La période est caractérisée par une diversification des détails de dessin portraitiste, une fois avec la pénétration du style néoclassique dans la peinture. Les figures des fondateurs se trouvent ancrées, comme des copies fidèles ou moins fidèles de la physionomie de l'individu, selon la maîtrise de l'artiste. Le vêtement pour ces fresques reçoit une connotation de conduite sociale et morale, par les couleurs, les drapages, qui couvrent ou dévoilent au spectateur les dames fragiles, élégantes, endimanchées de bijoux, ou des messieurs qui portent fièrement la redingote et le veston, des signes distinctifs du statut. D'autres insignes de l'appartenance noble, qui sont suggestifs par un symbolisme laïque ou religieux, sont : le livre, la croix, le bâton, la page au plan de l'édifice.

Toutes ces transformations picturales de la deuxième moitié du XIXe siècle se refléteront aussi sur la position des membres de la famille, qui sont peints de manière aléatoire, non pas selon un certain modèle, mais on a gardé l'habitude de représenter sur le mur de l'Ouest, et l'épouse se retrouvera toujours peinte du côté gauche.

Tout comme on l'a mentionné précédemment, les différences du statut social au cours des siècles sont représentées par les peintures murales des églises. Les monuments du culte orthodoxe nous introduisent dans un voyage vers le passé par l'image des fondateurs, pleine de symboles, coutumes, véritables portraits de famille, parfois réalisés à la mémoire des personnes aimées, par exemples ceux des Eglises Bascovele, Ciulniţa de Leordeni, les Saints Anges de Curtea de Argeş. Ils suggèrent aussi une vie sociale et culturelle riche dans le département d'Argeş des XIVe-XIXe siècles, où l'on retrouve aussi les premières résidences voïvodales.

Etant des représentants d'un mode de vie privilégié, les fondateurs, par les lieux saints édifiés ou réparés, donnent un plus de valeur à la culture d'Argeş, à côté des tableaux votifs qui relèvent tout un mode de perception sociale des époques auxquelles ils appartiennent.

Toutes ces images des fondateurs de l'Argeş, rencontrées et conservées par les fresques des églises orthodoxes, aident à souligner les traits vestimentaires du « vêtement d'apparat », du dessein d'une représentation artistique au spécifique autochtone de la période où ils ont vécu.

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NARRATIVE, FICTIONALITY AND THE IMAGINARY

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*Abstract: While the differentiation between factual and fictional narratives and, perhaps more interestingly, the blurred areas between them, such as autofiction, are also considered, the primary focus of this article is the conceptualization of the relation between the fictional and the imaginary. It begins by sketching Wolfgang Iser's concept of the imaginary as part of his real – fictive – imaginary triad: characterized by 'featurelessness', it requires a medium for its manifestation, which is provided by the fictive; thus it can only be apprehended in its functions and not as substance. The advantage provided by the elimination of thinking in binary terms, i.e. real – fictional (the extent of his successfulness can be debated, cf. Zipfel) makes it possible to better view both the interplay between fictive and imaginary and their interaction with the surrounding context. By applying this to narrative, the text type that also represents a mode of knowledge, it becomes possible to better grasp the degree of fictionality that, as Hayden White and Paul Ricouer suggest, constitutes a part of any story. The relation between literary narrative and the imaginary is explored by looking at two first-person narrator works linked by theme of childhood, an entirely fictional one (*Adventures of Huckleberry Finn*) and one belonging to the memoir genre (*Amintiri din copilărie / Memories of My Boyhood*).*

Keywords: literary narrative, fictional narrative, imaginary (Iser).

Introduction

The goal of this article is to draw together three different strands of human knowledge by relating Wolfgang Iser's triadic model of the real, the fictive and the imaginary to literary narrative. The focus, then, is on narratives and on acknowledging the tenuous relationship between factuality and fictionality. In doing so, it is necessary to emphasize the role of narrative as a mode of knowledge and its link to the imaginary.

Iser's triadic model

German literary theorist Wolfgang Iser, best known for his role in reader-response theory, also set out to devise a heuristics of literary anthropology. To this end, he proposes a triad, namely the real, the fictive and the imaginary, to replace the classic dichotomy of real and fictive, an opposition which he felt to be reducive and even misleading (Iser 1993: 2). "The real" stands for elements belonging to the referential reality, i.e. this is a traditional definition, while "the fictive" is seen as "an operational mode of consciousness that makes inroads into existing versions of the world" (*ibidem* xiv). In fact, Iser focuses on what he calls "fictionalizing acts", comprised of certain actions such as selection, combination and self-disclosure. The mechanism is as follows: through these actions, identifiable items from social and other extra-textual realities are imported into the text and, through this reproduction, the text is endowed with purposes, attitudes and experiences that are not part of the reality which is being reproduced. In brief, "the fictionalizing act converts the reality reproduced into a sign, simultaneously casting the imaginary as a form that allows us to conceive what it is toward which the sign points" (Iser, *op. cit.*: 2). The third and last element of the series, "the imaginary", is defined or rather aproximated as "a featureless and inactive potential" (*ibidem* xvii), having no intentionality of its own and being dependent on

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outside intervention in order to be activated, be it "by the subject (Coleridge), by consciousness (Sartre), or by the psyche or sociohistorical (Castoriadis), a list that by no means exhausts the stimulants" (*ibidem*).

The fundamental idea which underpins this view is that of interplay between real and fictive; the crossing of boundaries, which allows the imaginary to emerge. In Iser's own words,

> the act of fictionalizing is of paramount importance: it crosses the boundaries both of what it organizes (external reality) and of what it converts into a gestalt (the diffusiveness of the imagnary). It leads the real to the imaginary and the imaginary to the real, and it thus conditions the extent to which a given world is to be transcoded, a nongiven world is to be conceived, and the reshuffled worlds are to be made accesible to the reader's experience. (*ibidem* 4)

In this manner, then, the fictive represents the medium in which the imaginary manifests itself.

The model proposed by Iser, which does not enjoy extensive use, can be criticised for its vagueness and a lack of scientific precision. Franz Zipfel also objects that it is production-oriented; however, while the focus is on the interplay in the text, the interaction between real and fictive cannot, in my view, be possible without the recipient of the text. Furthermore, when considering the imaginary at the societal level, its emergence is not possible unless the individuals perform their role as recipients as well.

It has also been argued that the model does not truly succeed in eliminating the dichotomy of real – fictional, as it sets out to achieve (Zipfel 2001: 16), a piece of criticism that appears to be the best-founded one, as evidenced by the prevalence of the above-mentioned binary pair.

The problematic of fictional narrative

While narratology is defined as the study of narrative in general, the problem some two decades ago was, as Gérard Genette emphasized, that narratology, despite its broad definition, had only dealt with fictional narratives. Consequently, Genette proposed enlarging the actual area of research covered by narratology to include factual narratives such as history, biography, police reports, newspaper accounts, etc.

Nevertheless, at present the undifferentiated study of fictional and factual narratives is not an idea meeting with great support among literary narratologists (Martínez, Scheffel 2003: 221). The explanation for this state of things lies in the yet unsolved controversial question of whether fictionality possesses any traits that are not context-dependent. Traditionally, the two opposite stances belong to Käte Hamburger and John R. Searle, respectively. While Hamburger sees fictional speech as a phenomenon unique to itself, displaying traits peculiar to itself, such as free indirect discourse and anomalies in the use of deictics (e.g., "Tomorrow was Christmas"), Searle holds that "[t]here is no textual property, syntactical or semantic, that will identify a text as a work of fiction" (Searle 1975: 325).

In weighing Hamburger's and Searle's arguments, Genette considers the answer to lie somewhere in between and finds a middle ground. He considers that Hamburger is right to identify indexes of fictionality in fiction, but wrong to believe that they are obligatory and constant (Genette 1993: 83). What is more, the borderline between fiction and nonfiction is readily crossed by various narrative forms (*ibidem* 84).

Present-day research, such as that of German narratologists Matías Martínez and Michael Scheffel, contends that "contrary to some trendy commonplaces in recent cultural criticism, the distinction remains basically valid also with regard to such borderliners" (Martínez, Scheffel, *op. cit.*: 234). They argue very determinately in favour of separate narratologies, given that, in their view, "[f]ictional narratives possess specific features which separate them from factual narratives" (*ibidem* 234) and refer to borderline cases such as literary forgeries, urban legends, borderline journalism, the borderline being in fact "a bundle of different aspects each of which can be foregrounded in a specific manner by narrative texts" (*ibidem*), related to a narrative's author/narrative, discourse, content, reference, provableness. Their main argument is Félix Martínez-Bonati's model of fiction.

While the idea of viewing the borderline as involving a plurality of features appears both functional and beneficial, to my mind the possibility of a clear deliniation remains uncertain. My arguments are as follows: the problem of factual/fictional narrative is still a current topic, suggesting that it remains yet unsolved; furthermore, given that there is a dose of factual in the fictional and a dose of fictional in the factual (for instance, counterfactual statements, hypotheses), is it truly viable to argue that the two form disting and unintersecting categories? A third argument would be genre classification – while memoirs and autobiographies are placed under the heading of factual narration (however, factual – fictional does not overlap with the literary – non-literary distinction and, as such, both memoirs and autobiography are in the realm of the elusive literariness), the more recent genre of autofiction, most famously associated with Serge Doubrovsky, is still viewed as a gray area: fictional assertions applied to an existing person (Schaeffer 2013: §24).

The deliniation between factual and fictional narrative leads back to the question of the fictional character of narrative itself. Hayden White, who coined the term "emplotment" and maintained that "all stories are fiction", emphasizing the manner in which the story is constructed. Paul Ricouer, who conducted seminal research on narrative, also shared that view to an extent, writing that "stories are told, but also lived in the imaginary mode" (Ricoeur 1991: 432); his assertion focuses on the recipient of the narrative and on the act of reading. This radical view has fallen out of favour, as a return has been made to a common sense take on the matter. To formulate this in more scientific terms, it is the pragmatic aspect which makes the difference.

To illustrate the common and divergent aspects of factual and fictional narratives in the realm of literary works, let us take the example of two pieces of writing on the topic of childhood, well-known in the Romanian cultural space. While different in terms of tone, as well as structure, *Adventures of Huckleberry Finn* and *Amintiri din copilărie / Memories of My Boyhood* both make use of a marked oral style, direct manner of addressing the reader, and, as is only logical, verbs in the past tense to report already concluded happenings. Therefore, as far as form is concerned, they are very similar. However, it is unlikely to find that the former is taken an authentic account and the latter as a piece of fiction. The reason lies not least in the name on the cover – in other words, in distinguishing or equating the author with the narrator. Moreover, the reader possesses general background knowledge regarding the fictionality status of the two.

What would happen, however, if the background knowledge were not available? The aspect to be taken into consideration is the effect on the reader. First of all, without our background knowledge, the text itself offers no clues, consequently *Huckleberry Finn* may appear be just as authentic as *Memories of My Boyhood* and be

viewed as a factual narrative; secondly and more relevantly, the phenomenon of narrative immersion comes into play. Defined as the manner in which the reader imagines the world depicted, narrative immersion can also be viewed as the activation of the imaginary (cf. Ricoeur, above). It is particulary important to note that research has shown that narrative immersion is not limited to fiction (Schaeffer, *op. cit.*: §44), meaning that the mind constructs a narrative in the same way, regardless of whether it is factual or fictional. Consequently, it could be affirmed that fictionality is not a built-in characteristic of fictional narrative, but stems from a different location of the human mind.

The question, then, is what the actual criteria are for differentiating fact and fiction. An answer to this question is provided by Jean-Marie Schaeffer, who identifies three (or four, depending on perspective) competing differences, namely semantic, syntactic, pragmatic and – as a consequence of the last – narratological (Schaeffer, *ibidem* §2).

None of them is unproblematic: the proposed criterion for the semantic definition of the factual/fictional opposition, namely referentiality to the real world, is too weak, faling to provide a deliniation from lies. The logico-linguistic syntax, in turn, is too strong and excludes texts generally accepted as fiction. The third option proves to be more useful in Schaeffer's view, as it relies on intentionality as a criterion and succeeds in showing that the question of referentiality does not apply in the case of fictional narrative (cf. *ibidem* §31, §36).

With regard to the narratological distinction (as proposed by Genette, the author and the narrator are understood as two different entities), I do not agree to Schaeffer's opinion that this is a consequence of the pragmatic aspect. While the two are closely related, the relationship may be viewed as being one of coordination.

Conclusions

Despite the reduced (but not inexistent) use made of Iser's model of the real, the fictive, and the imaginary, its underlying premise of interplay between real and fictive is well worth considering. The different approach it proposes, the eschewing of the classic dichotomy of real and fictive may be applied to the question of fictional narrative, in order to achieve a different conceptualization of it. The act of placing the problematic in a larger framework, which does not foreground the question of fictional narrative in itself, or in strict opposition with factual writing, allows it to emerge and be viewed as a part of human thinking as a whole. The fact that a narrative in itself is not inherently related to fictionality constitutes a further argument in favour of it. As such, I consider that Iser's triadic model has the major advantage of eliminating the risk of thinking in binary oppositions, such as the factual – fictional one, namely the risk of losing sight of their interplay and of their interaction the context surrounding them, a context which is represented by the imaginary.

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LANGUAGE SEEN THROUGH THE EYES OF CHILDREN

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Abstract: The language used by a child is in a constant development and change, as children actively engage in communication as they are learning how to communicate. A great deal of facts about language development still remains unknown to us, although in the end all normally developed children come to use language at about the same rate. In the present article, we will present three paths of research examining language comprehension and learning by children: how children break into the system of language, the ways in which children acquire the ability to rapidly combine the linguistic elements in order to determine the relationships between these elements and last, but not least, how children try and eventually manage to impose the grammatical structures onto the input they have previously perceived. The results of these insights will help us discover the ways in which children extract, manipulate and create the complex structures already existing within the natural languages.

*Keywords***:** *language, children, acquisition.*

Background on Language Acquisition

"Thanks to words, we have been able to rise above the brutes; and thanks to words, we have often sunk to the level of the demons." (Aldous Huxley)

Despite the numerous differences in parent-child interaction patterns, all over the world, in the end all normally developed children come to use language at about the same rate. The process of language learning by children usually follows a certain pattern, being implicitly systemic in nature. It is a well-known fact that children must be exposed to a certain language in order to interact with the others, but how the exposure and interaction occur still vary from one case to another. In young children, acquiring a language is part of their overall physical, social and cognitive development. There is strong evidence that children may never acquire a language if they have not been exposed to a language before they reach the age of 6 or 7. Between the ages of 2 and 6, children find themselves in a process of becoming competent language users. Thus, by the time of their school-age, children have gained anamazing language ability, seen as a mere effortless acquisition (Newport, 1991:76).

A great deal of facts about language development still remains unknown to us. The language used by a child is in a constant development and change, as children actively engage in communication as they are learning how to communicate. Normally, the child must be the active party in the process of learning a language, making sense of it. Both his experience and interaction with others provide him with the necessary background that will help him to relate language to the relationship of sound and meaning. Children are born with a "communicative competence" and, therefore, they intrinsically understand the rules of grammar and the ones of using language. The child's own cognitive and social activities bring along the linguistic structure needed for

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him to understand and use language. The pattern of development between languages does not vary in the same way as the ways in which children acquire a language. Due to the fact that children acquire different languages by the same age, we can state that one language is not more difficult than another. Eventually, every child develops linguistic competence, learnt naturally within context, not arranged in an easy-to-difficult sequence. Lindfors (1991:134) supports the idea that both children and adults follow the same rules of communication behaviour, due to their constant success in achieving the goals of the communicative process. Educators should think of language as a "puzzle" with all the pieces (phonology, vocabulary, grammar, discourse and pragmatics) needed to come together for the language to really work (Tabors, 1997:90).

At the same time, language represents a very important way for us to interpret our past experiences and to learn from them, in order to make them comprehensible. At first, the development of children's language comes from their direct experiences, through its personal characteristic, being related to the present moment they live. As they understand language more and more, children can make connections with even more expanding situations. This is a necessary experience for the children to eventually be able to use symbols apart from actual situations. Due to the fact that for children language is both creative and imitative, they tend to use this language in a metaphorical way, provided that language represents a powerful tool for understanding the world around them.

Children usually modify their speech according to the audience; for example, when they talk to younger children. In this way, children begin understanding the social situations more and more, learning how to control their own thoughts and actions. One realizes the extent of children's knowledge regarding the language structure only by listening to their self-corrections or questions. Thus, the things articulated by children provide us with an understanding of what they can or cannot comprehend. Each child possesses a unique active and creative invention of language, despite the fact that the development of language is a gradual process, reflecting a child's cognitive capacities. For children, language should be purposeful, as they play and discover the world through this very language (Garcia, 1994:34).

Their development of language is expanded by children through relating what they already know to what they may encounter: "It is only with one foot placed squarely, securely within the known, the familiar, that the child can place the other foot in the beyond" (Linfors, 1991:282). Normally, children expand their language abilities through play, this being the fertile background for new vocabulary to be introduced, together with new ways of using it. Now children also have the opportunity to express their point of view, to solve disagreements or to persuade their peers to work together.

Therefore, language play should have a focus on those particular language elements that children will need later when learning about language. Language may become an important means of influencing behaviour and thinking, of one's own or even of another person. Many interaction opportunities should be given to children in order for these to improve and enrich their language. As children usually learn from speaking, they constantly feel the need to be socially competent and, at the same time, language competent. The central role of language is found in the way we communicate with others and also with ourselves (Sigrid et al., 2011:250). Or, put another way "Because Vygotsky regarded language as a critical bridge between the sociocultural world and individual mental functioning, he viewed the acquisition of language as the most significant milestone in children's cognitive development" (Berk & Winsler, 1995:12).

Let us imagine one is faced with the discovery of the internal structure of a system containing tens of thousands of units, all of them having been generated from a small set of materials. In turn, all these units may be assembled into an infinite number of combinations. Despite the fact that only a subset of these combinations is the correct one, we consider infinite the subset itself for all the practical purposes. One must somehow discern the structure of this system in order to use it for his communication with others. And imagine this someone is a young child and the system is the human language, the units are the words, the materials are the small set of sounds from which these words are constructed, while the possible combinations used are, in fact, the sentences into which these words may be put together. Due to the obvious complexity of this system, it is unlikely that young children alone could discover its basic structure and use it in their process of communication. The astonishing fact is that most of the children unravel the secrets of this complex system, the human language, not only with eagerness but also with great ease, even from their first years of life.

In the following sections of our article, we will present three paths of research examining language comprehension and learning by children. Firstly, we will try do clarify how children break into the system of language, finding the words within the acoustic input for language learning. Secondly, we will take into consideration the ways in which children acquire the ability to rapidly combine the linguistic elements in order to determine the relationships between these elements. And last, but not least, we will follow how children try and eventually manage to impose the grammatical structures onto the input they have previously perceived, thus creating their own new language. The results of these insights helped us discover the ways in which children extract, manipulate and create the complex structures already existing within the natural languages.

Material and Methods

The study was performed on thirty children, aged between 1 and 3 years old, who studied at kinder garden. The survey period lasted for three months, with regular meeting sessions twice a week.

The methods used for this research were based mostly on the Behaviourist approaches, namely following the children's spontaneous speech, elicited production and elicited imitation. Behaviourist approaches were designed in the early 20th Century, involcing large group studies; the most influential behaviourist theory was proposed by Skinner in the 50s, generalizing his theory after a thorough study upon rats in order to explain how children acquire language (Skinner, 1953)

Children Discovery of Language Units

Children usually must determine which sound sequences are words before starting to map these words as objects of the world around them. In order to achieve this, infants must unveil some of the most important units belonging to their native language, all from a continuous stream of sounds, where words are sometimes surrounded by pauses. Even from the age of seven months, children successfully carve words from fluent speech. The raising question is how do children manage to learn the units of their native language so quickly? One attempt to answer this question was to present them miniature artificial languages that include some specific characteristics of the natural language structure. When a child has become familiarized with a sample of this language, a new sample (or one from a different language) was presented to him.

Then, by observing subtle types of surprise (for example, the duration of looking towards new sounds) there was established whether the child perceived the new sample as the same or as something different. Thus, in this way, we could try to determine what parts of the artificial language were extracted by the child, leading us to insights about the mechanisms of early stages of language acquisition (Juscyik, 1997:178).

Saffran and his colleagues (Saffran, Griepentrog, 2001:80) have provided us with an important discovery using this technique, by examining the powerful role that statistical learning – by means of detection of consistent patterns of sounds – plays in infant word segmentation. For example, the syllables that are part of the same word tend to follow one another predictably, while syllables that go beyond word boundaries do not follow the same path. Furthermore, in a series of experiments, they discovered that children can detect and use the statistical properties of co-occurring syllables in segmenting new words. To be more precise, children do not simply detect how often syllable pairs occur, but rather the possibilities with which one syllable is predicted by another one (Aslin et al., 1996 : 1927). What makes this discovery astonishing is that infants as young as 8 months of age begin to make this correlations after only two minutes of exposure. Thus, by absorbing such regularities of apparently meaningless sounds, children are able to rapidly structure the linguistic input into relevant and, eventually, meaningful units.

The question is how much do extend the infants' capacities in order to detect linguistic sounds and learning in nonlinguistic domains? As an interesting comparison, children are also capable of detecting the probabilities with which musical tones predict one another. This fact suggests that the learning abilities used for word segmentation may also be used for learning music materials (Saffron et. al., 1999 : 34). These discoveries may lead us to the conclusion that at least some of the learning mechanisms described so far may not be applied only to language learning.

Children Parsing Words into Meaningful Units

The process of discovering the words of a language and their meaning to the world represents only the first step for the language learner. Also, children must discover how the distribution of such elements as grammatical endings or function words provide the further combined meaning of an utterance. In this way, children must discover and use their own language grammar in order to determine *who did what to whom*. This applies even to simple sentences such as 'Mum gave Johnny the milk' as opposed to 'Johnny gave Mum the milk'. Therefore, this parsing process is indeed an essential component of the language comprehension device, due to the fact that it allows children to assemble groups of elements in such manner as to make up crucial and new relational concepts of the world around them.

As far as adults are concerned, they quite easily parse sentences in order to determine their relational meaning. In fact, the studies on adult language comprehension point out that readers and listeners actually achieve this process in real time as each word is perceived. By measuring eye fixation and reaction time midsentence, these studies confirm that adults rapidly package incoming words into likely phrases, by using a variety of probabilistic cues purchased from the sentence and its referential context (Tanenhaus et. al., 1995 : 1633). In a series of studies, Trueswell and his colleagues (2004 : 136) have examined how the parsing system develops by recording the eye movements of children aged 4 and older while they heard instructions about moving objects on a table. The following interpretation process was provided by the children's

visual interrogation of the scene during the speech. What raised a particular interest for the researchers was the children's reaction to the ambiguous instructions that required an implicit grammatical choice, such as 'Touch the Teddy bear with the stick'. Here, the phrase 'with the stick' can be linked to the verb 'touch' indicating how to do the touching or it can be linked to the noun 'Teddy bear', indicating which Teddy bear to touch. When faced with such choices, adults usually rely on the referential context and thus they pick the most plausible analysis for the current scene. But, let us see which analysis did the children choose? It depended on the type of linguistic cues found in the utterance itself. Thus, no matter how the analysis was given the scene, children interpreted 'with the stick' as how to carry out the action when the verb was like 'touch' which tends to mention an instrument as part of its event. As a contrast, the children tended to interpret this same phrase as choosing a particular Teddy bear when the verb was the sort that tends not to require an instrument, like 'feel', for example.

Moreover, just like the children in the studies of Saffran et al., who used probabilistic cues in order to assemble syllables into likely words, older children package words into likely phrases, by using a similar distributional pattern regarding these larger elements. Even though, there appears to be necessary further experience in order to detect the contingencies of when phrases are alike in given referential settings. In this sense, Trueswell et al. found that by the age of 8, children usually begin to parse ambiguous phrases in a context-contingent manner.

Acquiring Language by Creation

Although children may break into the words and phrases of a language by using distributional analyses, an important number of higher linguistic functions cannot be acquired with statistics alone. Children are, thus, faced with the challenge of discovering the rules that generate an infinite set, based on only one finite sample. Evidently, they are inborn with some additional language learning abilities that enable them to organize their language without any explicit guidance. These abilities are said to diminish with age and also they may be biologically based (Pinker, 1994 : 189). Even so, it is difficult to determine whether a particular linguistic element within a child's language was inborn or acquired. In this way, the scientific efforts to isolate such facts experimentally encountered a methodological complication: due to the children's acquisition of languages in the past, language input already includes products of innate biases.

Nevertheless, this logical circle may be broken by examining those rare situations in which the language input is incomplete or even impoverished. The question that comes to our mind is whether children that are deprived of exposure to a rich, complete language manage to build a structured native language. One case presented in the literature is the situation of deaf children in Nicaragua (Senghas, Coppola, 2001).

The Nicaraguan Sign Language first appeared only three decades ago among deaf children attending new schools for special education in Managua, Nicaragua. In their case, the language environment provided an incomplete linguistic input, as they were unable to hear the Spanish language spoken around them and they were deprived of an already existing sign language. The children responses were made by producing gestures that contained grammatical regularities not previously found in their input, thus creating a new, natural sign language. This particular language continued to develop and modify as new generations of children entered school and learned the sign language from their older peers. As a consequence, there was a great discrepancy between the input to which each generation of deaf children was exposed to and the language they

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acquired, emerging from the comparisons between the first generation of children and the second one.

Such a development may be determined in their expression of semantic roles, meaning in their use of language structure to indicate *who did what to whom* (like in the difference between *the cat eats the mouse* vs. *the mouse eats the cheese*). The first group of children came up with signs for the things they needed to talk about (cat, mouse, cheese, eat, etc.) and in a moment they started to develop ways of putting them together to form sentences. As an example, in order to describe an event, they named each participant followed by its role, as in *cat eat mouse* or *mouse eat cheese*.

The next wave of children acquiring the language added even more structures. Within a few years, not only the order of signs was important but also the place where they were to be produced. Thus, the children eventually developed spatial devices to indicate semantic roles, a feature that is typical of sign languages (see Supalla, 1982:67). Generally, without any contextual cues, adolescent signers usually gave a more narrow interpretation than that intended by adult signers, despite the fact that this signing was their initial input.

The findings presented above prove the fact that children can and will apply their own organizational biases to an input not so richly structured. Even in the cases of cues lacking from their environment, children can turn to inborn learning abilities in order to converge on a common language as a distinct community.

Conclusions

As a conclusion, the present study underlies the idea that eventually all children acquire language, through more or less the same mechanisms as imitation, parsing words into meaningful units and creation, depending a great deal on the language input that the child has been exposed to since birth until the moment of the research study presented here. The examples of language learning, processing and creation presented in this paper represent just a small number of the many developments between birth and linguistic maturity. Between these two referential points, children discover the "empty" materials in the sounds of their language, learn how they are assembled into longer strings in order to eventually map these combinations into meaning. These processes take place simultaneously, requiring children to integrate their capacities as they learn and thus to crack the communication code surrounding them. In modern times, beyond the reach of computer devices, children solve the linguistic "puzzles" by facing them even when they lack an expected structure.

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COMPARATIVE ASPECTS OF THE VOICES IN ENGLISH AND ROMANIAN

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Abstract: The paper presents a comparative approach of verbal voices, both in English and in Romanian considering the new opinions after the latest issue of the Grammar of the Romanian Language, edited by the Romanian Academy. The study has a double goal: At a methodological level it illustrates particularities in English verbal voice teaching for Romanian native speakers taking into account that the passive voice is better represented in English while reflexive structures are seldom present. At a practice level, the study suggests the most suitable solutions for translating the specific constructions into the two languages: Romanian and English.

Keywords: voice, active, passive, reflexive.

Experience in teaching English for various ages (especially for persons over the age of 18) has shown us that for a better comprehension and memorization of acquired knowledge, the comparative teaching (that is using symmetry and stressing the similarities and the differences between the native tongue and the foreign language) has proven more efficient on a certain stage than using the linguistic immersion method (in which the student is thrown in the linguistic pool of the target language and must get along alone)[1].

Due to possible anthropological reasons, this allows us to originate our work in a foundation structured on the fact that for problematizing persons (especially persons over the age of 18), explanatory notes regarding the linguistic mechanism in certain situations make it easy a logical and, implicitly, a more rapid memorization of the linguistic fact – which represents one of the stage goals that points to the final goal[2].

If we are to stick to the principle according to which we should use a *certain* method on a *certain* stage, then the taught matter should be adapted in such a manner, that it should meet the requirements of the moment when the teaching-learning process takes place.

Teaching the verb to Romanian native speakers is assuming difficulties originated in the differences between English and Romanian.

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[1] As we have already mentioned (see *A Long-Term Strategy in Teaching English as a Foreign Language,* The International Conference – Language and Literature, European Landmarks of Identity; Faculty of Letters, Piteşti, Romania, June 8-10, 2012), there are various teaching methods which, used on a proper stage strategy lead to optimal results.

[2] The stage goal is to have an explanation for the linguistic event and to memorize it; the final goal is to accurately use the construction on a practical level. Since no one would ask in London: "How many voices are there in English ?", the final goal of a lesson is **not** to make the student replicate a grammar rule, but use it consciously in various exercises in order to use it further, unconsciously

As it is already known, in English, the verb represents a very important part of speech. If we had a balance and in one pan we put the verb and the preposition, then in the other pan we may put the noun, the pronoun, the adjective, the numeral, the article, the adverb and the conjunction. That is – the rest.

Difficulties occur not only due to the significant place the verb has in English; also it is not only that the two languages belong to two different families (the former is a Germanic language, while the latter is a Romanic one) and also it is not only that the former is an analytic language and the latter is a synthetic one, but beyond these obvious dissimilarities, it is the differences both at the content and the form levels which are most confusing in verbs.

And indeed, if we find it easy to admit that there is an English present tense which is rendered into Romanian with *timpul prezent*, or an English past tense which is rendered into Romanian with *timpul trecut*, or and English future tense which is rendered into Romanian with *timpul viitor*, then it is not as easy to admit an English tense such as *present perfect* which may be rendered into Romanian either with *trecut*, or with *prezent*, or with *viitor*.

In such cases, the academic staff is certain to use the notorious and already traditional traductology way of working: *the context determines the text*; nevertheless this principle is of no much help (at least on a primary stage) for a student...

For a comprehensive and wide view, we should "X-ray" the verb in both languages and differences would become recognizable from the very level of voices. In this paper we limit the resesarch area to the Voices section because the verb is a very large chapter in both languages.

Differences between the English verb and the Romanian one are obvious at the voice level. According to the latest norms[1], in Romanian there are three voices: active, passive and impersonal. In English – there are only two voices: active and passive[2].

The active voice displays comforting and calming similarities both in English and in Romanian (since there is an active voice in English as well as in Romanian) The active voice is the most extended in both languages; all moodes and tenses have an active form.

The passive voice arises more difficulties than the active one. Although at a formal level, the fact that in both languages the passive voice is formed with the verb *to be* + past participle makes this structure easily comprehensible to students, difficulties occur as the auxiliary *to be* may be replaced by *other* verbs in passive constructions and English is more generous than in Romanian: *to get, to become, to grow, to feel.* (see infra)

In Romanian, the verb *a veni* is used in colloquial speech and in popular structures: *Grinda aceea vine aşezată aici.* (GA 2005, p. 134). *That beam is to be placed here.* In this case, the verb *a veni* has "the modal value of necessity, with a future

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[1] Gramatica limbii române, Academia Română. Institutul de Lingvistică „Iorgu Iordan – Al. Rosetti", Bucureşti, Editura Academiei Române, 2005, vol I, vol. II, hereinafter referred to as GA 2005.

[2] Before this latest edition issued in 2005, it was considered that in Romanian there were also three voices but these were: active, passive and reflexive; the previous Romanian Academic Grammar pointed out that the reflexive voice is "less defined and organized than the other two voices" – see Gramatica limbii romîne, Academia Republicii Populare Romîne, Institutul de lingvistică, Bucureşti 1963 (hereinafter referred to as GA 1963), p. 209, vol I.

projection for the action". For this reason, we consider that we can render this structure into English with *be to + past participle: That beam is to be placed here[1]*.

In English, the auxiliary *to be* may be replaced by *to get*, the latter bringing more dynamism to the context. (Gramatica limbii engleze, Alice L. Bădescu, 1984, p. 353): *He got killed during the war in an air raid. (was killed).* According to Quirk and Greenbaum (A University Grammar of English, Randolph Quirk and Sidney Greenbaum, 1989, p. 168) when the *"passive draws more attention to the result than to the action or agency, the resulting copula get replaces be,* though chiefly in rather informal usage"*: The window was broken by my younger son. I know how the window got broken.*

The verb *become* used to form a passive construction shows the gradual change from one condition to another: *With the passage of time, the furniture became covered in dust.* (Quirk and Greenbaum, *op. cit.* p. 168)

Grow and *feel* may also occur in passive constructions replacing the auxiliary *to be*: *They grew accustomed with the new environment. (Ei s-au obişnuit cu noul mediu)*
He felt wearied by life.(Gramatica limbii engleze, C. Paidos, vol. I, 1992, p. 191)

We should point out that in the last two examples, the passive constructions in English can be rendered into Romanian only with a reflexive form and with a passive one.[2]

Another significant difference is the fact that, as it is already known, unlike Romanian, in English the passive voice is more effective. The reason is that in Romanian, in order to obtain a passive structure, the ultimate condition is that there must exist a transitive verb – that is there must be a verb which allows the presence of a direct object. Should this condition be not accomplished, there would be no direct object in an active voice to become a grammatical subject:

> *Mama vede copilul.* → *Copilul este văzut de mamă.*
> *El urmăreşte filmul.* → *Filmul este urmărit de el.*
> *Ea citeşte cartea.* → *Cartea este citită de ea.*

Whereas in the following examples:

> *Eu dorm în pat* → **Patul este dormit de către mine.*
> *Băieţii şi fetele fug pe stradă.* → **Strada este fugită de către băieţi şi fete.*

the structures built as a passive pattern hardly could be accepted in Romanian. This interdiction is not to be applicable in English though.

In English, there may exist such structures, which represent no breach of grammar rules, although they have a verb which does not require the presence of a direct object.

> *I slept in this bed last night* → *The bed was slept in last night by me.*
> *Boys and girls ran on the street* → *The street was run by boys and girls.*

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[1] Note that the English translation has no colloquial tone; moreover, this construction may be used in English in instructions and notices: *The medicine is to be stored in a cool place* (on medicine bottles) and in some other common expressions: *There is nothing to be done*.

[2] Methodologically we consider that all passive structures where the verb *to be* can be replaced by other verbs should be taught at an advanced level, when students can feel better the subtle differences and have a broader visual angle of the language.

Another noteworthy case is the following: not seldom in English are there passive structures (no agent expressed) with prepositional verbs (intransitive verbs that consist of a verb followed by a prepositional phrase) such as: *care for, look after, laugh at, send for, listen to, arrive at* etc., because if the Agent were to be expressed, the active voice would be preferred instead of a passive verb form: *The children were laughed at (by them) They laughed at the children.* Translation into Romanian of such passive strucures is possible only using the impersonal reflexive[1]. Moreover, unlike Romanian, active intransitive verbs with passive meaning are met in English: *read, act, eat, iron, sell, feel, peel, perform, taste, wear.*(Alice Bădescu, *op. cit.* p. 353). See examples: *This novel reads easily.* (Gramatica limbii engleze, Leon Levițchi, 1961, p. 86) *(= it can be easily read); The shirt doesn't iron. (= must not or cannot be ironed); It tastes bitter (= it is bitter when tasted)*(Alice Bădescu, *op. cit.,* p. 353)[2]

If we have confidence in the very helpful and practical linguistic theory according to which everything surrounding us has a shape and a substance (a form and a content), we can accept that these structures have the appearance of the active voice and the substance of the passive voice.

A similar case can be noticed in passive structures with : *to deserve, to need, to require, to want (= need),* followed by an *–ing* form – which grants a passive meaning to the entire construction (Swan, *op.cit.* p. 280)

> *This lock needs oiling (to be oiled)* - Broasca trebuie (să fie) unsă.
>
> *My hair wanted cutting (being cut)* - A trebuit să mă tund.
>
> *The piano needs tuning (to be tuned)* - Pianul trebuie (să fie) acordat.

Such structures are correlated to the Romanian constructions with *a trebui* + a passive conjunctive.

Another English passive structure is the complex construction of the Nominative + the Infinitive. Taking into account the active – passive opposition, this structure represents actually the transit of the active structure of the Accusative + the Infinitive to the passive structure of the Nominative + the Infinitive.

They know <u>him</u> <u>to be</u> serious. →   <u>He</u> is known <u>to be</u> serious.
      Acc. Inf.   Nom.   Inf.

Such structure, inexistent in the Romanian language, has the following translation variants:

> *E cunoscut ca fiind un om serios.* (passive)
>
> *Se ştie că e un om serios.* (impersonal reflexives)

Similarly, there is also the complex construction of the Nominative + Present Participle – which also represents the transit of the active structure of the Accusative + Present Participle to the passive structure of the Nominative + Present Participle:

I saw <u>the man</u> <u>leaving</u> the house. → <u>The man</u> was seen <u>leaving</u> the house.

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[1] According to Swan (Practical English Usage, Michael Swan, 1995), "agents are mentioned in only about 20 per cent of passive clauses" (page 410). Passives without "agents" are frequently used in scientific and academic writing. (ibid): *The positive hydrogen atoms are attracted to the negative oxygen atoms.*

[2] Quirk and Greenbaum *op. cit.* (p. 352) consider such verbs as intransitive ones with a „passive" sense (converted from transitive verbs) and they virtually require an adjunct (i.e. adverb): *The book sells badly*, while Swan considers such verbs as reflexive structures (sic!) (See ergative verbs, *op. cit.,* p.607). In Romanian, some of the mentioned verbs lead to the so-called *impersonal reflexive*: Romanul acesta se citeşte uşor.Cămaşa nu se calcă.

Acc.   Pres.Part.   Nom.   Pres. Part.

       A special construction with a passive meaning is the *Have something done* and *Get something done* structure – mainly because there is no such pattern in the Romanian language. This English structure is used to refer to actions which are done *for* the subject rather than *by* the subject. Verbs with causative use occur instead of passive verbs to show that the subject causes the action to be done[1]. Translating into Romanian such a structure, the main idea must be preserved: it is *not* the subject that does the action, yet it *is* the subject that decides, decided or will decide upon the action to be done suffered by the direct object. Quite often, *have (*or *get) something done* represents an English solution for Romanian statements which include the following pattern: Dative + Reflexive Passive + Subject, such as:

> *Studenţilor li se testau capacităţile.* → *The students were having their skills tested.*
>
> *Vărului meu i s-a furat maşina.* → *My cousin has his car stolen.*

In such situations, the pattern has the meaning of *to suffer* or *to experience*.

       Frequently, on a colloquial level, this structure is rendered with the Romanian verb *a pune* (to put) + the Conjunctive Mode – such as:

> *Are you having me followed ?* → *Ai pus să fiu urmărită ?*
>
> *I had my bedroom painted* → *Am pus să-mi zugrăvească dormitorul.*

and also with the structure pattern: *(mi-) am dat+ substantiv + supin*:

> *I had my car serviced.* → *Am dat maşina la reparat.*
>
> *She had her shoes mended* → *Şi-a dat pantofii la reparat.*

       For a complete view of this structure and of its features in the passive voice context perhaps we should add that the configuration may be used also with the verb *to get*: *Where do you get your shoes mended ?*

       The verb *to have* is preferred in formal speech and in writing, while *to get*, generally used in every day conversation, suggests a more determined action and consequently it is quite often used in imperative or infinite forms: *Get this room cleaned at once! Pune să fie curăţată camera imediat!*[2]

       The most fascinating segment is probably represented by the reflexive voice. Subject to reservation and distrust in the latest Romanian studies (see *supra*), the reflexive voice persists and subsist due to a tradition rather than an official recognition. And indeed, in the ultimate Romanian authorized grammar as issued by the Romanian Academy published in 2005, the reflexive voice is excluded from the chapter "Voices"[3].

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[1] For this reason, considering the meaning, this construction may be regarded as a passive structure. The resemblance with the passive voice is also related to the form since – similar to the passive structures – there is a Past Participle form of the notional verb.

[2] Traditionally, English teachers call this structure „Causative HAVE"; Some grammarians (Quirk & Greenbaum) speak about „Causative verbs". We believe that the term *Causative use of to have, to get or to be*, is more accurate since the verbs in question do not play only a causal role; moreover, some other grammarians make the difference between the non-causative use of *have* and *get* in such strucures where actions are also done *for* the subject and not *by* the subject. (non-causative uses of *have* and *get*).

[3] The Romanian Academy (Romanian: *Academia Română*) is the supreme Romanian cultural and scientific forum. It covers the scientific, artistic and literary domains. According to its bylaws, the academy's main goals are the cultivation of the Romanian language and literature, the study of the Romanian national history and research into major scientific domains.

From both a practical and a methodological point of view or from a translating point of view this has no much influence as long as there are Romanian structures containing the reflexive pronoun which are to be renedered into English.

A classification of the Romanian verbal structures having the reflexive pronoun and an analysis of such classes according to the content is not of much help either because in an example such as: *Ea se priveşte în oglindă (pe sine).* (active reflexive) will be rendered into English: *She is looking at herself in the mirror.*

Yet an example as: *Ea se îmbracă (pe sine)* – will be rendered into English : *She is dressing.* (without a reflexive pronoun).

Our solution represents actually a mere review of several cases, labelled according to previous Romanian norms, before GA 2005, at least for the sake of an easy identification. On the other hand, we must also take into account that there is no such reflexive voice in English; and yet we can speak about reflexive verbs and reflexive pronouns. In case of the so-called *active reflexive* we must use the English reflexive pronouns: myself, yourself etc.: *S-a rănit ieri.* → *He hurt himself Yesterday.*

Such a situation is difficult to be theorized; on a practical level there are not many solutions but reviewing various cases with their suitable solutions and commiting such cases to memory since there may not exist a unitary taxonomy. In other words, we should practically stay out of any attempt to classify the cases – especially in such situations when students attend non-philological colleges.

Difficulties arise also from the fact that between the two languages (English and Romanian) reciprocity is not always available: if there are such cases where the Romanian reflexive structure including the reflexive pronoun *se* is rendered into English with the reflexive pronoun *myself.... Se priveşte în oglindă.* → *She is looking at herself in the mirror.*
... there are also cases when there is no reflexive pronoun in Romanian, but in English its presence is mandatory: *Bătrânul vorbea de unul singur.* → *The old man was talking to himself.*

In case of the so-called *active reflexive* we must use the English reflexive pronouns: myself, yourself etc.: *S-a rănit ieri.* → *He hurt himself Yesterday.*

An interesting case is the rendering the Romanian impersonal reflexive into English: *Se spune că e cel mai mare om de ştiinţă* → *He is said to be the greatest scientist*
For the Romanian impersonal reflexive we find the solution in the English passive voice, but the subject is personal: *Se spune că e cel mai mare om de ştiinţă* → *He is said to be the greatest scientist.* – where the impersonal subject in Romanian becomes very personal in English in a passive structure.

The following example: *Se construieşte o şcoală nouă.* represents the so-called Romanian passive reflexive – as it is obvious that a school cannot build itself. The case can be easily verified and confirmed because it may be replaced with a genuine passive form of the same verb and it is often joined by an Agent: *Este construită o şcoală nouă (de către locuitorii oraşului).*

For this passive reflexive the solution is again the English passive voice: *Se construieşte o nouă scoală.* → *A new school is being built.*
The Romanian reciprocal reflexive – a form that supposes a mutual participation – can be easily identified because the reciprocal pronouns can be added to the statement: *Unul pe altul* sau *Unul cu altul* (*one / another* or *each / other*): *Ei se ceartă şi se împacă în fiecare zi. Deşi nu se iubesc, nici nu se urăsc.* The solution is as

simple, since there is a reciprocal pronoun both in English and in Romanian. *Se iubesc. Nu se urăsc.→They love one another. They don't hate each other.*

The eventive reflexive espresses in Romanian a change of state: *El s-a îngălbenit de spaimă. Ea s-a înroşit de teamă.*The English solution is an active voice verb (sometimes + adjectives in cumulative degree) *S-a albit. → He grew pale.*

The Romanian dynamic reflexive can be easily identified because doubling is not allowed and neither is the replacement with a personal pronoun: *Copilul se joacă în curte.* One cannot say: **Copilul se joacă pe sine. El se teme.* (One cannot say: **El se teme pe sine*) The Englsih correspondent of the Romanian dynamic reflexive is the active voice: *Copilul se joacă în curte → The child is playing in the yard.*

If we still believe that, as in a chemical equation where it is asserted that the left-hand side and the right-hand side of the equals sign are the same, there should be a balance between the two languages, we will find English solutions for Romanian cases – although not entirely at the Verb but also at the Pronoun[1].

In this paper we point out the problems that occur when rendering voice forms from Romanian into English or vice-versa taking into account both the differences between the two languages and the new trends revealed in the the latest issue of the Grammar of the Romanian Language, edited by the Romanian Academy[2].

As the passive voice in English is more effective, the start point was the English language, so that we could perceive the way passive structures are formed and also the way they are rendered into Romanian.

For the Romanian traditionally considered reflexive structures the study is focused on numerous Romanian constructions with a reflexive pronoun and the way these patterns are rendered into English – a language where such voice does not exist.

Our study represents the grounds for the teaching-learning strategy of voices, according to the complexity of the voice forms, to the students' level and also to the ways of rendering such structures from one language into the other.

The comparative approach of voices in English and Romanian has a double goal: at a methodological level – to line up the ways of teaching voices in English for Romanian native speakers; at a traductology level – to provide solutions for rendering voice structures from a language into the other.

If, on a theoretical level, things seem to be subject to an endless linguistic dispute, on a practical level (that is in teaching or translating activities) such disagreement remains somewhere on the background.

In this respect, we consider that the approach should be focused on the practical side of the problem, especially in cases when teaching is accomplished before non-philological students – mainly because it is very difficult to make a classification.

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[1] Swan, for reflexive verbs, points to the reflexive pronouns! see *reflexive verbs*, *op.cit.,* p. 411.

[2] The Romanian linguist Mioara Avram says: „Theoretical controversies regarding a third Romanian voice (the reflexive voice) or other voices have no importance for the language practice. The really important thing for teaching a language is the use of a verb with or without the reflexive pronoun (*and its translation – we add*) and not a judgement upon the belonging to a certain voice"*,* Gramatica pentru toţi, Mioara Avram, p. 159.

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LES COMPÉTENCES LINGUISTIQUES EN ÉVOLUTION

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Abstract: *At a discursive level, but also in the documents of educational politics it became ubiquitous the rhetoric of the competences which are the centre of modern education , contrasting the traditional education centred on knowledge. In fact, competences include knowledge and skills and it is obvious: knowledge represent an integrating part of the future competences, represent their pedestal. Competence, in the eyes of the present curriculum, becomes the unique „organiser" for the levels in education and for the school subjects. School syllabuses aim at the general competences which have replaced the objectives. The Romanian language is without doubt, the tool and the environment of developing the capacity to understand the world, a thing which is highly reflected in the school syllabuses in two ways: directly, by the global objectives which aim at the developing of understanding and indirectly, by the punctual objectives which aim at the building of cultural and linguistic competences. The fundamental co-ordinates of the present vision are represented by the communication competence, a concept which integrates and extends the linguistic competence. The linguistic competence emphasizes the knowledge regarding the forms of the language and the communication competence refers to the knowledge which allows a person to have a personal and interactive communication, it refers to the capacity to use a language , to produce and to decode messages and it also refers to the negotiation of the meaning in specific contexts. The communication competence in the Romanian language, at school age, is the instrument which is used in school subjects and after the school age it becomes an advantage in the professional way.*

Key words : *linguistic competence, communication competence, curriculum.*

Au niveau discursif et aussi dans les documents de politique éducationnelle c'est la rhétorique des compétences qui est omniprésente. On dit qu'autour de ces compétences se déroule l'enseignement moderne, opposé à celui traditionnel, centré sur des connaissances. Au présent, l'éducation scolaire ne doit plus être basée seulement sur la transmission/l'assimilation des connaissances, mais sur la formation des habitudes, des habiletés et des attitudes.

En fait, les compétences totalisent les connaissances, les habitudes, les habiletés et les attitudes. C'est évident : les connaissances sont une partie importante et incontestable des compétences futures.

L'option pour ce terme n'est pas accidentelle. Il y a une tendance internationale vigoureuse qui confère à la compétence le statut de terme de référence pour l'élaboration des programmes de formation et l'appréciation de leur qualité, pour l'établissement des standards professionnels, pour l'évaluation des prestations qualifiées dans un domaine ou l'autre, pour la promotion socioprofessionnelle.

La compétence est explorée des points de vue différents : ce sont les définitions qui sont examinées d'une manière critique, ainsi que ses éléments structurales et la classification des compétences dans le domaine de l'enseignement.

Dans un autre dictionnaire (*MDN*, 2008 : page 217), le terme est expliqué avec ses multiples sens. On retient ceux qu'on a besoin : « la capacité d'une personne de se prononcer sur un problème, d'en actionner » ; « la science linguistique implicite, intériorisée par les sujets parlants d'une langue ». Ce dernier sens surprend même la compétence linguistique.

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Le terme est expliqué en détail dans un dictionnaire de collection (*DSL*, 2005 : pages 120-121) :

C'est un terme introduit par les parloirs natifs. La compétence se définit en opposition avec la performance qui suppose l'actualisation de la compétence par l'intermédiaire de l'usage linguistique. Même si la dichotomie compétence/performance est liée de la dichotomie saussurienne langue/langage, il y a des différences importantes entre eux. À la différence du concept de langue, qui pour Saussure désigne un trésor collectif, la compétence de laquelle Chomsky parle n'appartient pas à une communauté qui parle une certaine langue, mais à chaque personne qui parle la langue respective. La plus signifiante différence réside en le fait que Chomsky considère la compétence comme une source de la créativité linguistique, pendant que pour Ferdinand de Saussure c'est plutôt un inventaire d'unités. La compétence des parloirs d'une langue explique dans la même mesure leur possibilité de produire et de comprendre un nombre infini de nouveaux énoncés et leur capacité intuitive de distinguer les énoncés grammaticaux corrects de ceux incorrects. Les recherches ultérieures distinguent à l'exception de la compétence linguistique, comme Chomsky le définit, une compétence communicative ou pragmatique. Le concept de compétence communicative introduit par Dell Hymes désigne l'ensemble des connaissances linguistiques, interactionnelles et culturelles, intériorisées par le parloir natif d'une langue, qui lui permet à se manifester dans une manière adéquate dans des contextes communicatifs spécifiques. Le concept de compétence communicative est fondé sur l'idée que la production et l'interprétation des énoncés ne sont pas conduites seulement par un système de règles grammaticales, mais aussi par un système de normes et conventions déterminées socialement et culturellement, parce que le lieu des connaissances communicatives est représenté par la communauté linguistique.

C'est évidente l'évolution des compétences de langue et des exigences didactiques. En fait, on a remarqué l'extension des compétences dans la vie quotidienne leur liaison aves les compétences communicatives.

La diversité des types de compétence est indiscutable : il y a des compétences-clé, des compétences générales, spécifiques, génériques, transversales.

Premièrement on parlera des compétences-clé qui sont devenues les finalités explicites et assumées de l'enseignement obligatoire et puis on va nous occuper des compétences générales.

Conformément à La Loi de l'Éducation Nationale (l'article 68), le curriculum national pour l'enseignement primaire et le gymnase est fondé sur les huit compétences-clé qui tracent le contour du profile de formation de l'élève. Il s'agit de la communication en roumain, la communication en langues étrangères, les compétences mathématiques et les compétences de base des sciences et technologies, la compétence digitale, la compétence d'apprendre à apprendre, les compétences sociales et civiques, le sens de l'initiative et l'esprit d'entrepreneur, la conscience et l'expression culturelle.

Les prémisses du développement des compétences-clé se forment dans la période de l'éducation précoce et dans la classe préparatoire. Elles sont cristallisées et venues à maturité au niveau de l'enseignement obligatoire, elles se raffinent et assurent les fondements nécessaires pour d'autres types d'acquisitions de l'enseignement du lycée.

La compétence devient l'unique organisateur du curriculum pour tous les niveaux de scolarité, pour tous les programmes de formation et pour toutes les disciplines scolaires. Au niveau du gymnase et du lycée, les programmes scolaires visent les compétences générales qui ont substitué les objectifs-cadre. Au niveau de

l'enseignement primaire, les programmes scolaires pour la classe préparatoire, la 1e et la 2e année visent des compétences, pendant qu'en 3e et 4e année, on parle encore des objectifs-cadre suivants : le développement de la capacité de réception du message orale, le développement de la capacité d'expression orale, le développement de la capacité de réception du message écrite (la lecture), le développement de la capacité d'expression écrite.

La compétence générale est un ensemble structuré de connaissances et d'acquisitions qui définissent une discipline, pendant une année scolaire.

Voilà l'évolution des compétences générales visées par les programmes scolaires de langue et littérature roumaine :

-pour l'enseignement primaire (la classe préparatoire, la 1e et la 2e année (2012) : a) la réception des messages oraux dans des contextes de communication connus ; b) l'expression des messages oraux dans de divers situations de communication ; c) la réception d'une variété de messages écrits dans des contextes de communication connus ; d) la rédaction des messages dans de divers situations de communication ;

-pour l'enseignement du gymnase : a) la réception du message orale dans de divers situations de communication ; b) l'utilisation correcte et adéquate de la langue roumaine dans la production des messages oraux dans des situations de communication monologuée et dialoguée ; c) la réception du message écrit des textes littéraires et non-littéraires, dans des buts divers ; d) l'utilisation correcte et adéquate du roumain dans la production des messages écrits dans de divers contextes de réalisation, avec de divers buts ;

-pour la 9e et la 10e année: a) l'utilisation correcte et adéquate du roumain dans la réception et la production des messages dans de différentes situations de communication ; b) l'utilisation des modalités d'analyse thématique, structurale et stylistique dans la réception des textes littéraires et non-littéraires ; c) l'argumentation écrite et orale des opinions dans de divers situations de communication ;

-pour la 11e et la 12e année (2009) : a) l'utilisation correcte et adéquate du roumain dans de différentes situations de communication ; b) la compréhension et l'interprétation des textes ; c) la situation en contexte des textes étudiés par rapport à l'époque ou aux courants culturels/littéraires ; d) l'argumentation écrite et orale des opinions dans de divers situations de communication.

-pour la 11e et la 12e année (2011) : a) l'utilisation correcte et adéquate du roumain dans la production des messages dans de différentes situations de communication ; b) l'utilisation des instruments d'analyse stylistique et structurale des différents textes littéraires ; c) l'argumentation écrite et orale des propres opinions sur un texte littéraire ou non-littéraire.

Le modèle communicatif assure la continuité de l'enseignement de la discipline en évitant le péril des syncopes si évidentes dans les programmes antérieures. Par exemple, la délimitation entre le gymnase et le lycée, entre l'apprentissage du grammaire et des éléments de théorie littéraire dans le gymnase et la mise en discussion de l'histoire de la littérature roumaine au lycée.

De cette manière, si les programmes pour le gymnase accentuent la délimitation des domaines qui a été réalisée exclusivement avec les termes de capacités de communication, les programmes de la 9e année complètent le tableau de la compétence de communication avec deux objectifs qui visent le développement de la compétence culturelle et des compétences d'argumentation et de pensée critique. Dans la même direction évoluent les documents scolaires des derniers ans de lycée qui

proposent, en plus, le raffinage de la compétence culturelle, basée sur la formation des capacités d'interprétation des textes littéraires et non-littéraires.

En plus, les programmes scolaires abordent le modèle communicatif à l'aide du regroupement et la diversification des contenus.

De cette façon, si les programmes de gymnase délimitent trois domaines (la lecture, la pratique rationnelle et fonctionnelle de la langue et des éléments de construction de la communication), celles qui s'adressent au lycée restructurent le champ de la discipline dans la suivante manière : pour la 9e, la 10e et la 11e année, les domaines sont : a) la littérature ; b) la langue et la communication ; c) les concepts opérationnels, pendant que pour la 12e année on trouve : a) la littérature : b) les débats et les systématisations ; c) des pratiques discursives.

Le roumain est, sans doute, un instrument et un milieu de développement de la capacité de compréhension du monde. C'est une idée réfléchie dans les programmes scolaires dans deux manières : directe, par les objectifs globales, qui visent le développement de la compréhension et indirecte, par des objectifs ponctuels, qui suivent l'acquisition des compétences linguistiques et culturelles.

Les coordonnées fondamentales de la vision actuelle sont représentées par la compétence de communication, qui englobe et qui étend la compétence linguistique.

Si on doit relever une différence, on peut dire que la compétence linguistique suivit des connaissances sur les formes de la langue, pendant que la compétence de communication se réfère à la connaissance qui permet à une personne de communiquer personnellement et d'une manière interactive et aussi à la capacité d'utilisation de la langue, de production et d'interprétation des messages, de négociation du sens dans des contextes spécifiques.

L'acquisition de la compétence communicative a lieu après le développement des habiletés linguistiques, sociolinguistiques, pragmatiques et socioculturelles.

On a réalisé une classification des six éléments composants de la compétence de communication (vois Simard, C., 1997 : pages 71-72):

-la composante verbale intègre toutes les composantes de la langue et elle contient à son tour :

    ✓ *une dimension linguistique* (la connaissance et l'utilisation des aspects phonétiques, lexicaux, morphologiques et syntaxiques) ;

    ✓ *une dimension textuelle* (la connaissance et l'utilisation des règles et des procédés qui assurent l'organisation générale d'un texte : la liaison entre les phrases, la cohérence entre les parts, la structure textuelle narrative, descriptive, argumentative, explicative) ;

    ✓ *une dimension discursive* (la connaissance et l'utilisation des règles et des procédés qui déterminent l'utilisation de la langue dans des contextes différents : la connaissance des paramètres de la situation de communication, l'utilisation des registres de la langue, des normes d'interaction verbale) ;

-la composante cognitive- il s'agit de la possession des opérations intellectuelles réalisées pendant la production et la compréhension du langage (la mémorisation, la différenciation, la comparaison, la classification, l'inférence, l'anticipation) ;

-la composante encyclopédique- on y parle de la connaissance des aspects linguistiques, textuels et discursifs propres aux divers domaines (l'histoire, la science, la technique) ;

-la composante idéologique- il s'agit de la capacité de réagir aux idées, aux valeurs, aux opinions véhiculés pendant le discours ;

-la composante littéraire nous envoie à la littérature et elle suppose des connaissances et des capacités d'exploitation de la créativité verbale ;

-la composante socio-affective est formée d'un réseau de conceptions, de sentiments et de valeurs qui influencent la conduite verbale de la personne.

Les compétences *linguistiques* visent la connaissance des ressources formelles à l'aide desquelles on peut construire et formuler des messages significatifs. On tient compte des règles phonétiques, lexicales, grammaticales, sémantiques, orthographiques et orthoépiques de la langue.

Les compétences *sociolinguistiques* supposent la connaissance de la dimension sociale de la langue et son application dans des situations de communication.

Les compétences *pragmatiques* contiennent la compétence discursive, c'est-à-dire l'habileté d'organiser le plus clairement les unités de la langue dans des séquences discursives, en respectant les règles de structurer un discours.

La compétence *socioculturelle* suppose la connaissance de la société et de la culture des communautés dans lesquelles on parle la langue respective.

Les objectifs axés sur le développement de la compétence de communication visent deux aspects complémentaires, par exemple : la formation des capacités de communication (la compréhension et la production d'un texte écrit et orale) et l'assimilation des connaissances métalinguistiques.

En regardant les programmes scolaires, on constate une modification permanente des objectifs suivis. Voilà ce que *Le Programme Analytique de L'Enseignement Secondaire* de l'année 1907, édité par Le Ministère De L'Instruction et des Cultes a visé en ce qui concerne la langue roumaine :

Le but de l'enseignement/ l'apprentissage de la langue roumaine dans les écoles secondaires pour le cours inférieur est : 1.familiariser les élèves avec le matériel concret de la langue (…) et l'enrichir en permanence ; 2.pousser les élèves à parler et écrire clairement, facilement et correctement ; 3.développer incessamment les deux sens de la langue : a) réceptif (la compréhension réelle et la pénétration plus intuitive de ce qu'on lit et on entend, l'attention aux mots, aux expressions et aux constructions syntaxiques particulières de la langue roumaine) et b) productif (l'emploi adéquat et sûr du vocabulaire et des constructions de la langue) ; 4.contribuer au développement du jugement et des sentiments des élèves et en générale des toutes leurs forces spirituelles, les déterminer avoir des idées claires et aussi de l'ordre, de la mesure, de la réflexion dans la pensée et dans le langage ; 5.introduire les élèves dans le monde des idées remarquables, leur développer le sens pour la belle forme du langage et de l'écriture et leur éveiller l'intelligence, l'amour et le respect pour la culture et la vie nationale du peuple roumain.

Le programme actuel situe la problématique de la compréhension au niveau de chacune des coordonnées qui la composent : 1. La pratique rationnelle et fonctionnelle de la langue; 2. La formation de la culture littéraire et de l'univers affectif et comportemental cohérent ; 3. La formation et le développement des habiletés de travail intellectuel.

En ce qui concerne la pratique rationnelle et fonctionnelle de la langue, l'activité didactique suivit que l'élève comprenne la structure et le fonctionnement de la langue littéraire, comme un système unitaire, trouvé dans une transformation continue et comme un ensemble des éléments de la communication. Il doit activer ses

connaissances de langue pour percevoir et réaliser des faits de communication orale et écrite. Il va rendre dans une forme accessible, claire et harmonieuse ses propres idées, jugements et opinions.

La formation d'une culture littéraire et d'un univers comportemental cohérent suppose que l'élève comprenne la signification de la langue et de la littérature roumaine en ce qui concerne la mise en relief de l'identité nationale et son intégration dans le contexte de la culture universelle. Il doit intérioriser les valeurs culturelles, nationales et universelles, véhiculés dans la langue et la littérature, comme une prémisse du propre développement intellectuel, affectif et morale. Aussi, l'élève développera ses disponibilités de réceptionner les messages oraux et écrits, la sensibilité et l'intérêt pour la lecture, ses modalités de compréhension et d'interprétation des textes.

La dernière dimension du programme vise la formation des habiletés de travail intellectuel et suivit que l'élève apprenne des stratégies, des méthodes et des techniques rigoureuses d'étude et d'activité indépendante. Il doit activer et développer les opérations de la pensée créative. (MEN, Le Conseil National pour le Curriculum, *Les Programmes scolaires pour la 6e année* : pages 11-12).

Les traits des programmes actuels de la langue et littérature roumaine pourraient être résumés ainsi :

-les documents scolaires sont axées sur la formation de la compétence de communication par l'introduction de la section *la pratique rationnelle et fonctionnelle de la langue,* qui suppose son étude dans des contextes différents ;

- le discours orale devient objet d'étude ;

-les notions de théorie littéraire sont de plus en plus utilisées dans l'action d'interprétation du texte littéraire ;

-ni le texte non-littéraire n'a pas été omis : l'article, la réclame, l'annonce, l'affiche sont étudiées, en partant de l'idée de l'ancrage des élèves dans les contextes concrets de la vie (vois Pamfil, Alina, 2003 : page 33).

La compétence de communication dans la langue roumaine est, à l'école, l'instrument que les autres disciplines scolaires l'utilise en permanence. Après l'école, ces compétences deviennent un avantage dans le parcours professionnel de chacun.

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DECODING TECHNICAL TEXTS: TEACHING READING COMPREHENSION SKILLS TO CIVIL ENGINEERING STUDENTS

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Abstract: As the scientific and technical information is mainly transmitted through the written document, it is the text that will represent the main didactic support in developing a technical terminology lesson. Therefore, its approach should lead progressively to acquiring the reading comprehension skills.

In teaching technical English reading skills where the cognitive function of language is the research itself, one should see the text as both a source of information and a model of producing language, its didactic exploitation having its basis on these two essential features.

Reading a technical text should involve the student in a complexity of habits which have been already attained in their mother tongue when they decoded messages above the resources of a language (lexical and semantic levels or even at the syntax one). For that reason, the purpose of the reading activity is to get the wanted information in a quick and exact manner. In attaining this purpose, the teacher needs to use motivational strategies following mainly the student's multifarious involvement during the lesson.

Keywords: technical English, active learning, creativity.

Introduction

As long as the ideal of teaching English literature is to develop the passion and taste for reading with a critical look, to see students reading masterpieces of literature in original when they turn reading into a permanent behaviour, so should technical English lead to a not less important target, but with a greater social involvement namely acquiring a specific conduct in research, a typical feature of all engineers.

Stages of research in the field

After the Second World War, a new era of massive and unique development in technical, scientific and economic field was announced. This development shaped a world unified and led by technology and commerce – that in their inexorable advancement almost immediately produced a demand for an international language. Due to many and different reasons, particularly the economic power of the United States during the post-war world, this role belonged to English.

The consequence was the creation of a new whole mass of people eager to study English, not for the status of being able to speak and understand Shakespeare's language, but because English was the key to the international currencies both in technology and economy. Speaking a foreign language had been, by and large, a mark of an accomplished education, but very few people (students and teachers) truly questioned why it represented a necessity. After English turned into the international language of technology, replacing German, it formed a new generation of learners who discerned very clear why they were learning a language: mechanics that had to read the instruction manuals, engineers who were required to keep up with the developments in their domain and a whole range of students whose courses and seminars consisted of textbooks and journals mainly available in English. What was the most important issue

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in this environment was that all the already mentioned categories had become conscious of the fact that knowing English represented their priority.

The purpose of the study

Being confronted with the real necessities of the modern public, the teacher will pay a lot of attention to the reading text, seen as a complex linguistic unity whose signification proves to be more than a mere sum of "structural, functional, notional" meanings as language description usually does (Hutchinson and Waters, 1987: 126-133). Technical English actually represents the transformation of referents into a context which is compulsory for understanding the gist of phenomena. Therefore, it becomes vital to develop a practice in which students focus on information, leaving behind the reading technique as simple didactical demarche. Thus, students should become aware of the priorities of the informational objective that is getting the information as exact and fast as possible.

According to already "classical" methods of teaching reading skills, the most common strategy is that of active procedure. The student follows the technique of identification of different organizing details such as titles, subtitles, italics, bolded words etc. The real issue is that for civil engineering students, the text adds a new kind of organizing information. We have to face all sorts of data, tables, statistics, and graphics. Consequently, the present study will deal with teaching reading technical texts through active procedures. We will leave behind the traditional methods of pre-reading, reading for main points and reading for finding specific information and, instead, we will focus on classifying and text-restructuring through sequencing and showing difficulties with definitions and application of meanings.

Introducing data

At this point, the teacher starts a dialogue which schematically, is oriented towards:
- the bindings between the title and subtitle;
- the repetition of some important words;
- identifying international symbols and international words, also noticing false friends;
- identifying linking words and expressions (*it can be seen in chart that, given that, on condition that, provided that*);
- discussing or largely interpreting the images;
- clearly establishing the texts' issues.

From this first contact with the text, the teacher will ask the students to find the most important elements - lexical or not, an activity which is developed through dialogue again. Thus, we reach to the second phase of clarifying the terminology and statements which include the essence of the message. Step by step, these phases will be shortened to being eliminated due to the fact that students become accustomed with the global content and they can form the skeleton to which they pass to analyzing in detail. Reaching this stage, we can leave the students read by themselves the whole information and their task remains extracting the main ideas. Because this method consists of leaving the student work individually, he will be allowed to use dictionaries and other sources of information (Wikipedia, guides, Answers.com etc). Hence, after a period of approximately twenty-thirty minutes – keeping in mind how difficult the text is – the students will present orally the main ideas of the text. This activity will involve more students because it includes both sequencing and debating.

Highlighting details through graphics and tables

Reading for specific information is a traditional activity, yet finding out _how_ a student takes out exact information is quite challenging. The first stage of this activity is placing the ideas in logical unities that structure the text. This task is often difficult for the reason that some of the already mentioned unities do not always concur in texts with their graphical succession. Accordingly, the students need to get used to a systematic re-ordination of ideas in relation to the logical structure of the message. The systematization will have as a result the linguistic scheme (Yalden, 1994: 83). At this stage, dialogue is used again. Students propose solutions for separating the logical unities. The best formulations become titles of logical unities in the left column of the scheme. On the right column, the information present in that unity is written and, separately, the teacher writes the lexico-syntactical structures which have been used or can be used for expressing the analyzed content. At this juncture, there will appear the actualized structured from the text and even others suggested by students.

Example

Iris Eisenbach, _English for Materials Science and Engineering Exercises. Grammar, Case Studies_, Springer Fachmedien Wiesbaden GmbH, 2011

3.2 Mechanical Properties of Metals

Bend Strength
Fracturing, e.g. a rod of brittle material, can be done by fixing it tightly at both ends and applying a force upwards at two central points. Fracture will appear almost perpendicular to the length of the rod. This is one way of measuring the bend strength of material.
Shear Strength
Breaking the rod by fixing it at one end and twisting the other end, applying shear load or stress (tau), will result in fracture that occurs at an oblique angle to the length of the rod.
Stress (sigma) is the ratio of a force F to the area A on which the force acts: F/A = lb/in2 (lb meaning 453.592 grams, in meaning inch).
Shear strength is important for rods of material that rotate like rotating axles in machinery which sometimes fail this way.
Tensile Strength
Most metals show macroscopically noticeable stretching. Brittle materials, like ceramics, show very little plastic, i.e. permanent deformation, before they fail. Materials with high tensile strength, like plastic and rubber, will stretch to several times their original length before they break.
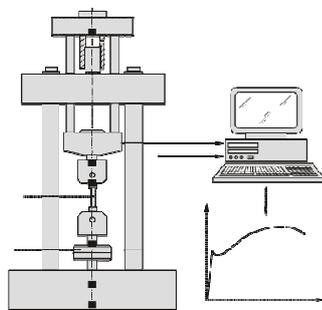

Figure 6: Testing Tensile Strength

(pp.27-28)

Information given by the text	lexico-syntactical structures
Strength to → bending, shearing, tension	- fracturing appears by fixing the ends and applying a force upwards at two central points, almost perpendicular - breaking appears by twisting axles - macroscopically noticeable stretching
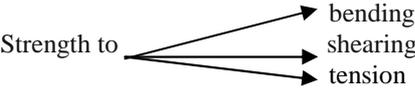
Glossary
rod = a thin, straight piece/bar, e.g. of metal, often having a particular function
axle = a supporting shaft on which wheels turn

The method of highlighting details through graphics and tables presents the next advantages:
- lexico-syntactical structures show the connection between the content and the way of expressing physical phenomena;
- studying language does not appear as a purpose in itself, but it becomes integrated to both text, meaning the given information, and grammatical structures (in our case gerund), the latter being easily assimilated;
- is a formative model of logical analysis applicable to texts by synthetic reorganization, a *sine-qua-non* operation in handling technical information;
- descriptive texts become easier to be run over;
- facilitates the introduction of new items at the lexical level. Due to the mono-referential character of technical vocabulary and to the tendency of standard representations (sigma, tau, formulas), teaching vocabulary turns out to be an easy task.

To sum up, highlighting details through graphics and tables has an important contribution to understanding the content of the technical message, spontaneously eliminating errors caused by an insufficient knowledge of English as a foreign language and its structures. Moreover, in an active sense, studying through schemes, presenting transversal sections, longitudinal or in elevation, internal structures of the elements or mechanical properties of different building materials, leads to practicing not only the reading skills, but also some productive skills such as speaking and writing, determining students to have a rigorous and tidy analysis using the different logical relations.

Following a reasonable progression of the text and facilitating comparison and assessment of all the elements and structures presented, the method of highlighting details through graphics and tables appears as extremely efficient because information can be offered in both direct and indirect succession in accordance with the didactic needs. This method also cultivates some aspects of scientific and technical judgment such as the associative capacity and critical thinking.

Reading for research and documentation

The highest level of reading activities consists in what traditional methodology handbooks name: "further reading". At this point, when students are already familiarized with technical texts, teachers may pass to another type of lesson meant to develop the habit of reading magazines, books and articles from the internet with specific information regarding constructions. This type of activity is a necessity nowadays and, in addition, stands for the favourite activities of civil engineering

students. Thus, they will be happy to read articles available online such as *American Society of Civil Engineering (2008-2012). Civil Engineering Body of Knowledge for the 21st Century*. Regarding this aspect, Susan E. Nesbit, Robert Sianchuk and Rebecca Kindiak appreciated last year that:

> Affective Learning in Civil Engineering Education included among the many calls for increased breadth of learning achieved by civil engineering graduates is a new emphasis on affective learning. For example, the "sustainability" and "attitudes" learning outcomes identified in the American Society of Civil Engineering's Book of Knowledge (ASCE, 2008) imply belief sets related to professional ethics and world-views, which, while not necessarily new to civil engineering practice, are newly emphasized within the post-WWII context (Nesbit et al. 2012: 2).

Taking into consideration that the articles are rather difficult and make reference to complex matters, usually this kind of activity is included in the student's assessment through portfolio. The curricula for civil engineering students include in the first two years of study, 1 hour / week of individual research for foreign languages and this hour should be quantified in the final grade. Therefore, in the case of English, the teachers may use this type of activity in the classroom.

All in all, this type of activity is very motivating for the adult and self-conscious students, interested in learning technical English. The articles offer a rich and varied content and the graphic presentations as well as the big number of images, schemes and calculi make easier to reach the message. Consulting these kind of articles, accustoms the students with handling the online dictionaries as a working method, offering them autonomy and self-appreciation of knowledge and skills. Students learn to re-discover, to evaluate and to apply a series of skills previously attained, showing interest for authentic documentation and recent information. The new data being consciously assimilated, offer the students trust in their own capacities and stimulates the curiosity in the direction of technical creativity.

Getting in contact with articles written by specialists has as principal aim not only the access to scientific and technical documentation, but also familiarizing the students with linguistic models used and the technique of academic and technical writing. Students are asked to notice the most important constitutive parts of a paper which are generally common and repeatable:

- introduction – showing the importance of the studied issue;
- stages of research in the field;
- purpose of the paper;
- content – presenting the theme starting with the hypotheses, then stating the experimental data, calculi leading to conclusions and applications;
- general conclusions where there are mentioned the fields of applicability, advantage and possible inconvenient of the method and the author's recommendation;
- references or bibliography

Being used with these elements, students can easily find the information they need and they get used to the formal exigencies of different papers.

Conclusions

Reading comprehension skills taught to civil engineering students should be, first of all, focused on the need of the targeted public keeping in mind their level and

interests so that the aim of the activities be consciously attained, in an active way with immediate social output.

Without ignoring the traditional principles and methods of teaching reading skills, each teacher of English for Specific Purposes should have his/her own creativity in designing the reading activity and the other integrated skills, with ideas delivered by the classroom situation which introduces the necessity of formative aims.

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LIVING THE IMAGINARY – APPROACHES TO PROJECT WORK

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Abstract: In supporting tertiary education engineering students to develop their communicative competence in English, project work has consistently been used, with a range of benefits as far as the students' capacity to work in a team, assume new roles and responsibilities and feel more and more involved in their own learning process are concerned. The study looks at the various facets of project work in an advanced level class of English for Professional Communication. The approach to teaching project work is described, and the various types of student response, due to variability in terms of cultural group, previous background and other features of their individual profile, are analyzed. The students' performance was filmed and projected in class for further group discussion. Moreover, the analyzed project work was used as a mid-term test; therefore, evaluation criteria and their application are also presented.

Keywords: project work, imaginary roles, ESP.

Motto:

'The classroom is no longer four walls and a ceiling occupied by a tiny sliver of the population. It is the beginning of a cosmically interconnected journey toward the future.'
Rita J. King, EVP of Business Development at Science House

1. Why project work in ESP? - Theoretical background

When the importance and value of *project work* in developing a person's *imagination* is under focus, one cannot disregard the literature opinion (Hutchinson, 13), that emphasizes the fact that it encourages an array of features such as initiative, independence, self-discipline, co-operation and other useful research skills. Within language courses for engineering students it is therefore paramount to find time for curricular slots meant to develop their creativity, power of enquiry and self-expression – all these aspects will be needed later on in the students' professional development.

A similar correlation between the ability to develop imaginative innovative thinking and your chances of professional and personal success can be found with other authors who approached this issue (Churchill, paras. 2- 3). The mechanism taking place points out the possibility that one's imagination should expand and strengthen more if the person takes into consideration not the reality already existing around but mainly potential features of the analyzed context, as progress results from "delving into our own ignorance to find new opportunities". That project work is able to "ignite students' imagination" is confirmed in the literature by many voices (Patton, 58, quoting Sir Ken Robinson).

The engagement of the learners in a dynamic manner is the key towards fostering their triad consisting of: imagination, creativity and enquiry. Moreover, as pointed out frequently in the literature on the human imagination (Hamilton, in his

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volume), working together with peers and discussing ideas, solutions and alternatives for solving a problem will develop the team members' interests and natural talents to a higher extent than individual approaches.

We are now preparing our students for the "Imagination Age", as put by experts (Hansen, paras. 4 – 8, interview with Rita J.King), and it is precisely the role of educators to identify the best ways to achieve that, by helping the learners to "collectively imagine and create the future we want to inhabit".

The stages of the intricate process of building up an idea into a successful working plan may prevent some people from trying to make the effort of innovating; therefore, it is part of the *teacher's role* to systematically try to educate the trainees' imagination and have it put at work in teams, thus preparing them "for the reality of a collaborative future" (Hansen, op. cit.)

2. Preparing project work - various components

Project work meant to stimulate the students' imagination is a line of the instructional process that requires serious *preparation* from various perspectives, as well as a considerable amount of time devoted to it – which is, we believe, worth giving as the approach can thus become really useful against the general course background objectives.

The project work described in this study is conducive to obtaining 40% of the term grade, therefore in the general economy of the course a three/four-week preparation time is well justified. The *pre-teaching* involved is briefly described below, together with the paradigm of principles underlying the rationale for it.

The activity was initially suggested by the course book in use (Blându, Catană, S., et al., 38), but it was considerably amended from two perspectives:

(i)   it involved several seminars devoted to preparing the learners in view of facing the various aspects of project work from the linguistic point of view, as well as from aspects such as

(ii)   presenting one's business; preparing written materials of the company advertising type (brochures, leaflets); working on the project as a group; presenting one's project orally; being aware of the evaluation criteria for project work.

The format of the project work task - as it was amended - is given below:

Company - **Project Work**
•*You are a group of four engineering graduates about to start your own company which will have at least four departments.*
•*First, decide on: company name, location, logo, and line of business.*
•*Second, decide on the structure of the company and draw its organigram.*
•*Finally, appoint a position to each member of your group and establish their responsibilities.*
•*In each group, the student holding the highest position in the hierarchy will introduce the new company to the whole class.*

The *pre-teaching stages* consisted in a spate of tasks/chains of tasks focused on each of the elements presented above in point of topic, with the four integrated skills of reading, writing, listening and writing in turn under stress. The key features that were taken into consideration in selecting the task input were based on key ideas to be found in the literature of each of the aspects.

To begin with, the students were suggested *tips for presenting one's business* (Vercillo, paras. 2 – 6): "1. Get organized. 2. Practice what you are going to say. Out loud. To an audience. 3. Research the client. 4. Anticipate questions and concerns. 5. Trust your business." They were actually given a larger list with possible tips and they were asked to reduce it to the ones they consider really important, discussing in groups and justifying their options – a good preparation stage for their further team cooperation.

In the second place, as they were to *design their advertising materials* for the company, they analyzed samples of such materials from the point of view of their form, use and content (Wu, Cadence, paras. 1 – 2). The main skill under focus was listening to a description of various brochures and matching them with the images at their disposal. Also, they were asked to extract the main features associated with high quality written materials of this type and generate a checklist for their design. Both the linguistic aspect and the visual one were discussed, and the materials generated by the students as homework at individual level were remarkably attractive visually, while being at the same time original products, and not copy-pasted ones from online sources. Issues such as the ethics of creating their concepts and the risks they would assume in case of plagiarism were made known to the students.

Another aspect that was pre-taught was that connected with developing and refining the students' *oral presentation skills*. A range of important aspects to be considered in making a presentation in front of an audience were reviewed, based on a selection (Storz et al., 2) covering preparation, structuring, visual aids, audience connected issues, nonverbal communication, voice and pronunciation. We started from the so-called *off-the-cuff presentation*s, which were filmed and then (critically!) analyzed by the students themselves, and passed to assigning a topic and giving each student time enough to prepare in order to make a longer presentation – in fact the various parts of a presentation were assigned to a group of four students, as a preparation phase for the project which maintained the same group structure.

Collaborative work was also under focus, with the students working in groups on activities meant to raise their awareness of *group work values* (Australian Universities Teaching Community & Centre for The Study of Higher Education, 1 – 2): "educational benefits, development of analytical, collaborative, organizational, cognitive and time management skills". Moreover, as shown in the literature (University of Wollongong, para.1 - quoted in Australian Universities Teaching Community & Centre for The Study Of Higher Education), under proper conditions group work "encourages peer learning and peer support". Having read and discussed input materials on these topics, the students were asked to write an opinion essay listing *pros and cons of individual vs collaborative work*.

The last pre-teaching session was devoted to deciding on the best way of *evaluating team project work*. Various possibilities were briefly analyzed and negotiated upon, and the favoured option (Australian Universities Teaching Community & Centre for The Study Of Higher Education, Table 1, quoting Winchester-Seeto) was selected. It consisted of a combination of group average and individual mark. It allows for an amount of adjustment for individual contributions, with the main advantage that it is seen by the learners as more fair than the shared group mark. Adversely, the teacher has a higher responsibility in setting the very clear procedures and in negotiating the adjustment quota.

An additional aspect referred to the criteria used for *assessing the team work quality* (Galileo Educational Network, 1 – 2). Thus, a set of good practice rules were

prompted to the students before they embarked upon the actual project work, which stressed the rights and/or duties of all team members in the activity, decision-making options, necessity to "adjust to unforeseen circumstances" and last, but certainly not least, particularly with students coming from a variety of cultural backgrounds – as the groups in the educational context described are, i.e. first-year engineering students of the Faculty of Engineering in Foreign Languages of the Bucharest Polytechnic - that it is a positive thing that "team members should use their diversity to build strength".

It was only the pre-teaching period was over that the students were asked to produce the materials within the project, and each group was given the necessary time to *present their company*. The presentations were filmed and the brochures were printed, and the teacher checked all the materials against plagiarism.

3. Analysis of students' filmed oral presentations and written materials

After the oral presentations in groups and the analysis by the teacher of the written materials designed within the projects, a range of *topics for further class discussion*, based on the presentations and the quality of the material designed, was put forth, at the team level, as contrasted with the individual level:
- in point of each *team*: relationships of coordination and subordination; decision making; precise share of responsibility; consistency between work/quality of written materials produced and presentation/delivery style and quality against the established grading criteria; originality vs plagiarism;
- at *individual* level, viz. per each student: personal involvement; preparation time allotted; personal processing of team decisions; originality seen as the *personal touch*.

To synthetically present the results of the discussions and of the teacher's remarks, there were several *main features* that emerged as typical from the analysis of the *written materials* – brochures and/or leaflets of the company created by the team (see samples in Figure 1), as follows:
- cases in which the entire written material had been copied-pasted from online sources available, in one case – see bottom right in the figure – without even bothering/knowing how to design the format in order to make it look be credible;
- cases in which parts of the written material had been 'inspired' or directly copy-pasted from online sources (organigram – see top left in the figure, logo, slogan or the share of one (or more) team members – see bottom left in the figure), while the rest was original material – as confirmed by the presence of errors of language in most of the cases;
- cases, quite numerous in fact, of original ideas embedded in 'borrowed' formats – a good example – see top left in the figure – being the brochure in which the students replaced the photos from the copied source with their own photos, and in fact nobody actually blamed them for that, as it was considered that, since they maintained an expected format of the organigram, they should not be blamed for that, provided that their own contribution were visible from the other components, which happened in that particular case.
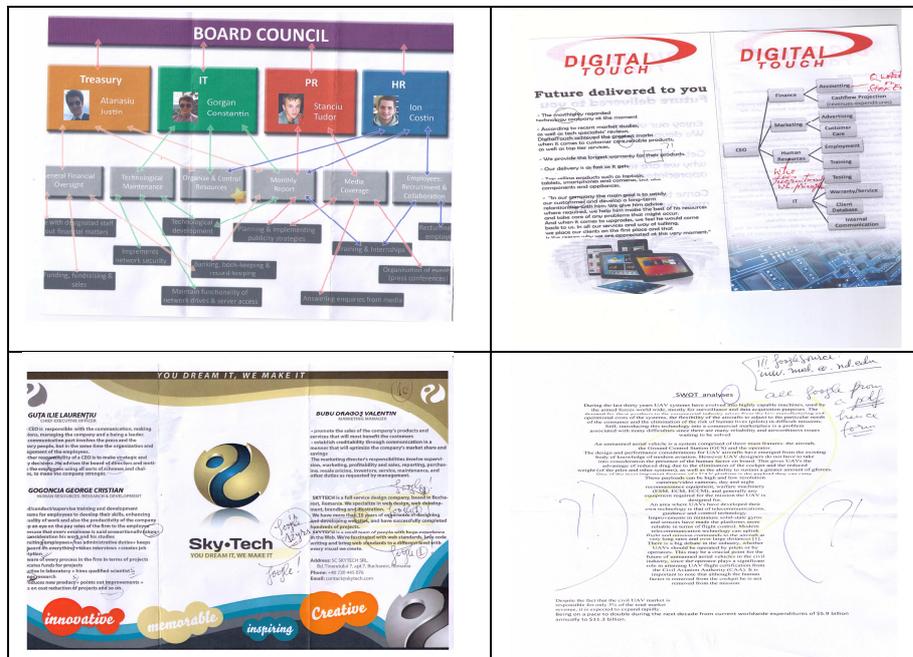
Figure 1. Samples of group generated written materials

To conclude on the results of the teams in point of the written materials, few – if any – were purely original, highly imaginative, creations. On the other hand, the really original parts had errors, generally due to causes such as: language level, cultural differences among the group peers, mere negligence a.s.o.

There were about 50% of the cases in which there was not a unique conception of the material. A good example (see bottom left in the figure) is that of a group in which two students had two opposite approaches, viz. while the one on the left copied-pasted almost all his share of the text, the right side text comes from the student – the rather numerous language mistakes are good evidence for that – regrettably!

As the written materials were analyzed and graded in conjunction with the evaluation of the filmed oral presentations, we should remark that there was not real substantial consistency between the quality of the work on the written materials and that of the oral presentations at both individual and team level. Therefore, we were quite unable to precisely correlate the variables to be taken into consideration when it came to grading the students, as there were cases, for instance, of groups that had a lower level written material, but they somehow compensated it with a qualitative delivery of the presentations.

Therefore, due to the limited space available, we will discuss oral presentations quality, and, implicitly, their potential role in developing the learners' imagination, only in very general lines.

Thus, in those cases where the leader elected had a stronger, more definite personality, the team was stronger as well, which was conducive to better presentations, whether that happened in a relaxed style, or in a more formal, controlled manner – in

any case, all the members entered the imaginative game proposed by the leader and tried hard to adjust to the created context as much as possible.

Moreover, to add credibility to the performance, two groups even came to the class adequately dressed for a business presentation, thus enhancing the plausibility by means of the appearance and formal dress code, consistent with their delivery style.

Students from other cultures (for example from Asian or Arabic countries/cultures) generally integrated well in group work with the Romanian colleagues, although in most cases their performance at individual level was imbued with cultural connotations, which added value and by no means diminished the quality of their work.

4. Conclusions – importance of project work

Two perspectives should be mentioned as conclusive remarks - that of the *teacher* and that of the *students*.

The latter emerged from the post project presentation discussions, as they were asked to write a reflection text on the good and 'not so good' points in their project work in teams, as a follow-up to the module. In general, the students estimated that the project work had been well guided and that they had received plenty of support. One aspect they required more information about was the one connected with the ethics of the profession, deontology and anti-plagiarism. They appreciated that they had worked without major problems and that the experience could be useful to them in their profession collaborative approaches. They considered that the grades they had received observed the pre-established criteria.

The teacher's perspective confirmed the usefulness of the decision to allot around 40 % of the course time to the activities meant to enhance the students' imagination and creativity, features which are significant items on the list of *soft skills* the future engineers really need to possess at the stage when they get their first employment. If this happens while at the same time the trainees are developing their skills of English, it means that the educational objectives of the trainer have been fulfilled.

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CLASSROOM MANAGEMENT. BECOMING A SKILLFUL TEACHER

Codruţa Teodora Domnica CURTEANU[*]

Abstract: Classroom management can be defined as the complex learning environment created and maintained in order to supports instruction and increase student achievement (Brophy, Perspectives on classroom management, 2000). Good classroom management is the main reason for building a good relationship with students. There are few reasons for building positive personal relationships with students: making students feel important and worthwhile; making the classroom environment pleasant and safe; making teaching fun for both the teacher and the students. Teachers may relate to students in a variety of ways, according to the particular situation he/she meets at a certain point. The art of being a good teacher implies matching the way of relating to the student and establishing friendly, but appropriate relationships. Recent studies have shown that students who like and respect their teacher perform much better than those who dislike or have an affectively neutral position with the teacher. Classroom climate represents the wide range of feelings, beliefs and expectations students have and the resulting behavior. Saphier and Gower (1997) define three major strands of classroom climate: community and mutual support, risk taking and confidence, and influence and control.

Keywords: classroom management, positive climate, learning community.

Building appropriate and positive relationships with the students is a major objective for teachers who want to create a learning environment that is genuine, interesting and purposeful. One of the most difficult things for any teacher, be novice or expert/veteran, is establishing a positive climate classroom in which all students feel included/accepted, irrespective of gender, cultural and social background differences.

In order to relate to students as persons, considering them as an important part of the entire learning-teaching process, teachers need to focus on them as individuals, to see and interpret students' responses and actions, to enable them to assimilate new concepts (information processor). Another important factor is relating to students as feeling beings with goals, dreams and fears (personal, one-to-one level). Teachers should always match the way in which they relate to the needs of the students and the circumstances of classrooms. A good teacher knows how to establish a relation with a student in different ways, at different times. The better a teacher can match the way in which she/he relates to individual students and to particular circumstances, the more productive and smooth relationships will be with all her/his students. Effective teaching involves blending firmness and caring, with warmth, respect and trust.

Strategies for Building Positive Relationships

Modeling students' behavior is one strategy for building positive relationships. Provided that we only emulate people we admire, like and respect, teachers must first establish and build good relationships with the students. The natural result of this relationship with the students is the capacity to influence and shape the students' behavior. The more the relationship deepens, the more powerful the effect of the modeling process becomes. In order to have a *model student*, in the classroom, teachers

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must be *model educators* first. Politeness, promptness, enthusiasm for teaching/learning, consideration for others, anger control, honesty, and fairness are only some traits in a long list which would describe a skillful, model teacher.

There are two possible ways to establish an appropriate relationship with the students: the first one is providing them opportunities to know you as a person. The second one is the teacher's openness to his/her students' concerns and feelings regarding the entire learning-teaching process. In their book, *Comprehensive Classroom Management*, Vernon and Louise Jones (2000) describe three levels of openness for the students-teacher relationships:

> *Complete openness*: teacher shares a large range of personal concerns and values.
> *Openness related to school*: teacher shares only feelings regarding school.
> *Role-bound relationship*: teacher performs instructional duties, sharing no personal feelings or reactions.

Deciding on the level of openness is a matter of personal choice, preference, and professional judgment. This is extremely important because the line between teacher and student is blurred when disclosing too many personal details about the teacher's private life. Teachers are not students' parents or their friends. It is of utmost importance to maintain our role as *teachers* because our influence is clearly felt when we act within our role as teachers.

A positive climate for learning can be created/developed by keeping a positive perspective without over dwelling on student misbehavior or inadequacies, and by appropriate teacher praise. Poor performance should not be ignored because students need corrective feedback so that they know what to improve and how to improve. Still, it is a major objective that the learning climate remains positive, i.e. students should look forward to the class. Students expect to learn and to get help when they are in difficulty. Teachers can establish an appropriate climate by communicating positive expectations to students and by praising good performance, even using some rewarding in special circumstances.

In order to communicate efficiently their expectations (Good and Brophy, 2003, chapter 3), teachers can:

- Identify appropriate instructional goals and discuss them with students.
- Communicate acceptance of imperfect initial performance
- Convey confidence in the students' ability to do well
- Display an encouraging attitude that generates student confidence
- Avoid comparative evaluations that may be completely discouraging for students, generating failure instead of accomplishment of objectives.

Constructive criticism and improvement suggestions can also be used with efficiency. However, teachers should focus on a student's accomplishment, not on his/her effort. Students have to deserve praise, and obtain it through hard work.

Building a classroom community encompasses a broader idea of the way in which students relate to each other and to the teacher. The quality of the relationships among students affects both their behavior and their academic achievement.

Saphier and Gower (1997:359) define *community and mutual support* as:

An individual's feelings in relation to group feelings of acceptance, inclusion, membership, and maybe beyond into friendship and affection. *Risk taking and confidence* represent an internal, personal dimension that is influenced significantly by the reaction of others to one's behaviors. Put-downs and sarcasm, however subtle they may be, reduce one's confidence that it is safe to risk thinking and trying […]. *Influence and control* represent the dimension of class climate that pertains to personal efficacy, defined as one's power to produce effects.

These three major strands of classroom climate are important for student learning, improvement, and achievement. Classroom climate is not the only variable that influences students, but it influences them directly, visibly. If the climate classroom is safe for students, the learning process is accelerated.

Conclusions

The classroom community should be focused on cooperation, not competitiveness. Structuring situations cooperatively results in students' supporting, helping, and encouraging each other. Cooperation that fosters interdependence is an essential attribute of a learning community. It also generates group bonding and cohesion (Jan Fisher in McLeod, Joyce, Jan Fisher, and Ginny Hoover, 2003:72).

Students' poor or successful academic achievement begins in the classroom; the personal connection students have with the teacher, and their peers from the learning community play an important role in their development. Teachers influence and change their students' behaviors and achievements in ways they may not be aware of. This is the main reason beyond teachers' struggle to establish a positive and caring classroom climate.

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LITERACY ACQUISITION OF TURKISH IMMIGRANT CHILDREN IN ROMANIA IN THE ROMANIAN CURRICULA

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Abstract: This contribution examined two groups of Turkish and Romanian children both in the fourth grade, groups consisting each of 15 pupils. These two groups of children are evaluated according to a test applied in order to observe the degree of understanding and assimilation of the Romanian language.

The data presented in this study are part of my following research project will be carried out at Scoala Spectrum in Bucharest. One data collection instrument was used in the study: an activity chart including a short story and ten multiple choice questions.

The study shows that in the initial stage of literacy acquisition L1/L2 reading comprehension processes have highly intralingual characteristics. In learning in a second language, it is the structure of the target language that accounts for various comprehension difficulties and not the structure of the source language. The result on reading comprehension development in Romanian as a second language can be summarized as follows. From a temporal point of view, Turkish children have a strikingly lover level of reading comprehension than Romanian children. From the structural point of view, the present part of the study shows that these differences can be explained by intralingual rather that interlingual development futures on the part of the Turkish learners. Both groups of children find presuppositions easier to understand than implications, and assertions easier than presuppositions. It seems that the more implicit items are harder to answer correctly than the more implicit ones

Keywords: second language acquisition, educational achievement of immigrant children, the acquisitional processes.

Introduction

In a multicultural world defined by globalization and characterized by increasing internationalization as well as mobility, the requirement for products and material that make it possible to learn new languages efficiently and effectively is increasing firmly. To function in an adequate manner in the second language (L2), non-natives must acquire different skills and subskills, the importance of which varies depending on factors such as the communicative situation, as well as the educational level together with the career of the learner. (Cucchiarini, Catia, Neri, Strik, 2009, p. 853) In terms of practice, some of these skills raise more problems than others in the language classroom, as their training requests additional time. For instance, a skill that can never be enough practiced in the classroom due to lack of time is represented by speaking, in the wide sense provided by Lennon (1990: 389) of "a cover term for oral proficiency, representing the highest point on a scale that measures spoken command of a foreign language". Still, speaking represents a basic skill for overall learners, no matter of their educational level or career: successful interaction in the L2 requests that non-natives speak with a minimum degree of fluency.

In this sense, early childhood represents a critical time for literacy development. Early literacy influences reading achievement later in childhood. An increased understanding of parents' cultural backgrounds and practices about their children's literacy development can assist teachers by enhancing home-school relations.

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The variety of language acquisition studies is well-known, and the diverse approaches and overviews from which the first and second language acquisition phenomenon can be noticed are extended. A lot of different persons take interest in this area: teachers, linguists, psychologists, educators. This study utilizes the perspective of the generative theory and more exactly that of the Government-Binding Framework (Chomsky, 1981, 1986).

The focus of this study is about Romanian as a second language acquisition by Turkish early school children. The parents of the children are first- and/or second-generation Turkish immigrants in Romania. Therefore, at home, the children mostly hear Turkish spoken around them, even if Romanian is not completely absent either. Several parents are fluent Turkish-Romanian bilinguals themselves, while others have only limited knowledge of the Romanian language. In almost all homes, children find code-switching, i.e. the alternative use of both languages in their day-to-day lives.

At various ages (basically seven years old), the children are immersed into the Romanian language when they go to school. Some of the children take part in the early school compound of programmes for early childhood education. It is the specific objective of these programmes to offer children who are possibly 'disadvantaged' due their poor second language acquisition, the chance to learn the Romanian language and to enable them to get off to a better start in primary school, in which Romanian is the second language of instruction.

Secondly, even if there are presently many children in Romania who grow up in bilingual contexts like the one just presented, not many studies have been done on second language acquisition in such situations. On the one hand, researches on bilingual language acquisition mainly focus on children learning two languages from birth and most of the time growing up in families in which the parents speak various languages with the child. On the other hand, researches on second language acquisition in childhood tend to take an interest especially in older school-age children.

Another major difference between the children in this thesis and in other researches on childhood bilingualism is the restricted amount of second language input that children get. Children learning two languages from birth are usually exposed to both languages in considerable proportions. School-age children with home languages other than that spoken at school are 'submerged' in their second language for several hours a day on all weekdays.

The lack of interest in children starting to learn a second language and receiving relatively low amounts of input in this language is mainly due to theoretical linguistic aspects. The appearance of so-called usage-based linguistics, with innovative theories of language acquisition and the role of input next in its wake, offers a new theoretical rationale for analyzing second language acquisition in the early-school age and among children receiving medium/low amounts of input. Not much empirical practical research in this field has yet been conducted.

It is therefore important to participate in the activity of developing literature resources which may be of assistance in understanding and successful adoption of literacy acquisition of Turkish immigrant children in Romania, in the Romanian curricula.

Turkish immigrants in Romania

"Turkish migration in Romania had two main waves. The first was in the early 1990s, in the immediate aftermath of the new visa regime, which was meant to ease travel. The

second was in the early 2000s, when Romania was on track to become an EU Member State on January 1, 2007." (Ecirli, 2011, p. 8)

The main reason for the decision to leave Turkey was an economic one. For instance the economic crisis in the 2001-2002 was a factor of the second migration wave. The economic factor was reported in various ways, such as lack of economic opportunities at home, regional problems, or business failure.

What is the profile of the Turkish immigrants in Romania? Their social background (region of birth, education, family type, culture) reveals the diversity of Turkish society a generation or more ago. Most of them were born in the less developed regions of Turkey, such as the Eastern Anatolia or the South East. Their family was a traditional one, with many siblings, in which the father, usually a religious person, was the key figure.

Staying in Romania for the foreseeable future is part of their life plan. Some learned Romanian, others at least have a basic understanding of the language. The strong link with Romania is seen not only in buying property, but also in having a sensitive understanding of Romania's main social problems.

The ties with Turkey are maintained with regular, but not often, travel and by sending back money to relatives. In most cases, the sums involved are moderate.

The vast majorities do not expect to return to Turkey in the near or medium future.

In addition, some specifications need to be made: there is in Romania a small minority of ethnic Turks and Tatars with Romanian citizenship in the south east of the country on the Black Sea shore, which was not the object of this study. This research covered only Turkish immigrants that came to Romania after the Romanian Revolution (1989) and which established in Bucharest. Therefore, only the Turkish immigrants to Romania, living in Bucharest were analyzed.

Estimates on the size of the Turkish community in Romania vary around 10,000 individuals, the vast majority of which reside in Bucharest. The main results of a survey made in the Turkish expatriate community in Bucharest, the capital of Romania, on a sample of 658 adult males in 2011, proved several features, which will be presented further on, only those in accordance to the subject of the thesis.

This research is based on a study of two groups of children both in the fourth grade, groups consisting each of 15 pupils. These two groups of children are evaluated according to a test applied in order to observe the degree of understanding and assimilation of the Romanian language.

Procedure and Data Collection

The children were tested at the fourth grade. The tasks were administrated by the classroom teacher. The first moment of the measurement split into two halves. These were taken with one week interval. The task was accompanied by the following instructions: "one each page of the booklet you will find a short story and number of questions. You will have to read the story first. When you think you understand what the story is about, answer the questions. For each question there are four possible answers. Mark the right answer by circling the letter before it."

Selection of informants

In selecting informants the natural variation of instructional practices was taken as a starting point. In view of the study of literacy acquisition in the L2, Scoala Spectrum of Bucharest, which had substantial numbers of Turkish minority children, was selected. School teams were offered written data about the research project and were required to participate, if all of the criteria mentioned below could be met:

Table 1.Selection of informants

	Boys	Girls	Totals
Turkish sample	7	8	15
Romanian sample	9	6	15

Findings

After applying the second text to the children of Turkish nationality the next results were highlighted in the table 4. Data obtained highlights the score of each child in reading comprehension exercise points. The results obtained from the exercises of the second text were processed after scoring them, further being drafted statistical graphs to compare the two study groups. As far as the children of Turkish nationality, there appear certain aspects of misunderstanding in respect of certain aspects of the text. Observing Table 4 above can be seen that each column separately presents the results of solving the exercise for text no. 2.

The graph below outlines the results from the table.
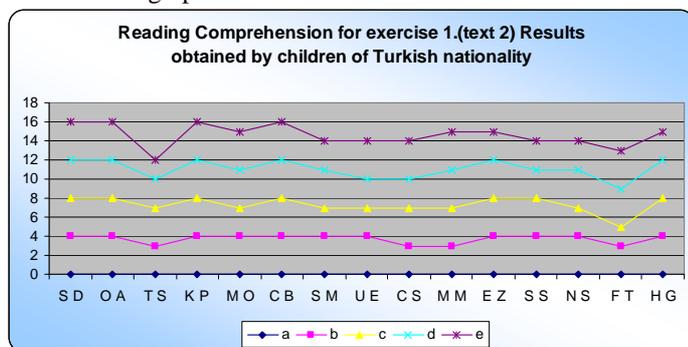
Results obtained at *Reading comprehension* (text 2) for the group made up of children of Turkish nationality

As far as the results of the children of Turkish nationality, their results are the following: point a. 11:4 mistakes of understanding; Point b. 9:6 mistakes of understanding; Point c 11:4 mistakes of understanding; Point d 9:6 mistakes of understanding. For the control group there were not registered mistakes of understanding.

The level of comprehension of study participants who responded incorrectly remains a relatively small one showing a positive trend in the level of understanding relative to the entire group.

As far as the results of the children of Romanian nationality are concerned, they are comprised in the above table:

Results obtained at *Reading comprehension* for the group made up of children of Romanian nationality. (text 2)
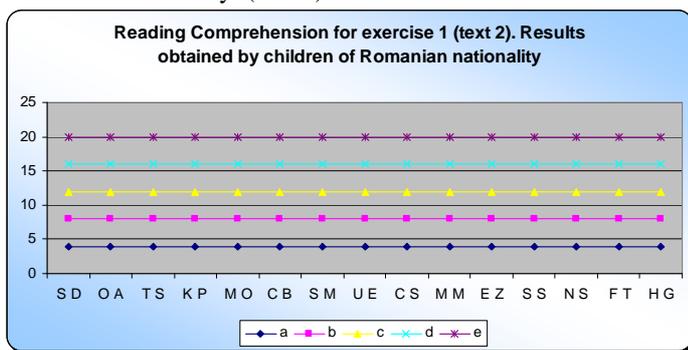
Results obtained at *Reading comprehension* for the group made up of children of Romanian nationality. (text 2)

Further on, a comparative perspective of the results for the first exercise of the Reading Comprehension test is presented (text 2).
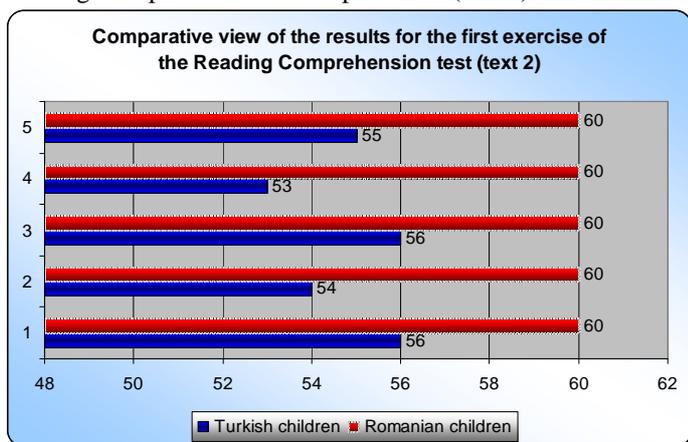
The results for the first exercise of the *reading comprehension* test (text 2)

The results obtained by the group made up of children of Turkish nationality are average compared with the results of the group made up of children of Romanian nationality. After applying the test, it was noticed an error of understanding regarding the conduct of proceedings in the text of the test.

It can be seen that Romanian children generally obtain higher scores than Turkish children. It can be concluded that the comprehension scores of Turkish and Romanian children refer in both fourth grade to similar underlying abilities, based on highly intralingual strategies.

The result on reading comprehension development in Romanian as a second language can be summarized as follows. From a temporal point of view, Turkish children have a strikingly lover level of reading comprehension than Romanian children. From the structural point of view, the present part of the study shows that these differences can be explained by intralingual rather that interlingual development futures on the part of the Turkish learners. Both groups of children find presuppositions

easier to understand than implications, and assertions easier than presuppositions. It seems that the more implicit items are harder to answer correctly than the more implicit ones. This finding corresponds to the more general finding that both first second language learners (Cummins, 1979) have more difficulty with reading as the text gets more decontextualized (see Scribner&Cole, 1981)

On the basis of these findings, it is claimed that in the initial stage of literacy acquisition L1/L2 reading comprehension processes have highly intralingual characteristics. In learning in a second language, it is the structure of the target language that accounts for various comprehension difficulties and not the structure of the source language.

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THE MULTI-FACETED TEACHER IN THE CONTEMPORARY EDUCATIONAL SYSTEM

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Abstract: *The contemporary educational system, through its promoters, endeavors to draw the portrait of the teacher whose mission encompasses a multitude of roles. We have long forgotten the image of the traditional teacher, secluded into certain strict teaching methods, leaving room to the reflective mentor who knows how to negotiate the route from one context to another in order to allow for a richer learning experience. The contemporary teacher is no longer a mere provider of knowledge, but rather a complex figure who manages various memberships and navigate in more than one world. The present study is a foray into the challenging world of teaching, whose protagonist's main role is to explore new spaces and design new activities that transcend classroom constraints of time and space. This will lead to the reconfiguration of the teaching process, which will become more attractive and consistent with the needs of the learning community.*

Keywords: learning experience, constraints, learning community.

Communication and its evolution space

People's need to communicate has always been recognized in our geographical area, being influenced by the free flow of groups beyond the borders of any state, trade or migration phenomenon. Immigration as a phenomenon is often perceived as an uneven transaction. People settle in various parts of the world, in search of a better life or to follow examples. The brain drain, for example, took unimaginable proportions, especially for those adventurous enough to strike out for new opportunities.

The communication field meets and develops new exigencies adapted to a diverse reality and the man who communicates through language is fully involved in all the experiences, beliefs, cultural values. From the simple theory of communication developed by Roman Jakobson, who supports the transfer of information from the transmitter to the receiver by a simple code, modern communication channels are more complex and engage sign language interpretation, analysis and communication rules that govern the subject's attitude during the exchange. The act of communication is not strictly limited to the development of language or social skills but creates a global network of dependencies and a more advanced conceptual framework. The cultural variations aiming at the semiotic sources, gestures, space, forms of address, etc., open broad prospects of a communicative space for interaction and interrelation.

Communication usually takes place bilaterally or multilaterally. The two participants involved in the act of teaching and learning are the teacher and the student i.e. the transmitter and receiver of information. The two partners in the conversation achieve the so-called "linguistic exchange economy", in which the predominant term is *trade*, as *information trade.* The two-subject oriented conversation aims at their cooperation, which includes a series of actions: initially the student is hesitant in his relationship with the teacher, while the latter interferes through correction, suggestions, urging the student to self-correction. The present study focuses on the role of the teacher in an educational setting in a permanent change.

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The teacher of the past

In the context of a less-formalized school education, the teacher of the 17th century used to have a much easier mission: transmission of knowledge to a small segment of the population. The teaching act was defined by a random series of personal initiatives and no further training was necessary except for information dissemination. In terms of teaching methods, teachers used to follow the traditional approaches in a logical sequence from the simple to the complex. At a later point in time, a new vision of teaching emerged due to the high need for education among teenagers. Therefore, managing larger groups of learners became a heavy burden for the teachers of the time. A new approach of the world was based on total control of the students who had to be educated. This control was interpreted in terms of time, space, gestures, actions of the group etc. The group diversity demanded the emergence of new teaching techniques that quickly spread throughout the Western communities and even beyond.

In the late 19th century and early 20th century the so-called total control became subject to severe criticism, due to the growing development of science. The science of teaching itself needed considerable improvement with a particular emphasis on the student's needs. In the early 1990s, a major reform of the teaching process was launched aiming to turn teaching into a professional act.

An innovative model – the professional teacher

The reform undertaken at the beginning of 2000 sought to put a high pressure on teachers and followed certain coordinates: group diversity, the phenomenon of globalization and technological advances. The teacher's mission was made harder due to the high level of responsibility to the class management and the teaching act. The classroom setting was no longer sufficient to solve all the problems, hence the extension of education to less formal contexts, outside school.

Everything was related to the concept of professionalism, which also became the main concern of the international stage. The above-mentioned reform was meant as a universal dimension specific to all Western scholarly areas. The provision of educational services had to comply with the requirements of the society. Therefore, school autonomy, professional expertise and innovative teaching methods were highly needed to raise positive expectations.

Competency-based programs came into being and teachers had to adjust to them in order to facilitate the teaching-learning process. Inert materials were replaced by living, dynamic subjects, whereas students adopted a new strategy to interfere with from their pedestal, teachers must, day after day, earn the credit and influence they formerly enjoyed automatically." (Lang 1999: 129)

The polyvalent teacher had to assume a wide range of roles and tasks in accordance with the complex professional situation. Such roles involve designing teaching directions, guiding students through varied activities, evaluating, adapting to the student's needs, collaborating with the learning community (partners, school teams, parents etc.).

In terms of teaching environments, polyvalence implies the efficient management of underprivileged socioeconomic areas and ethnic groups. A great emphasis was also placed on real life teaching situations, along with the fruitful collaboration with various professional bodies. The main purpose was to redefine and reshape the teaching process in a four-dimensional trajectory: cognition, skills, attitudes and set of values.

The role of the cultured teacher

Human entities are in a steady relationship with the world. As inheritors of the world, children acquire the categories of language and give them different connotations. Every world aspect is interpreted at an individual level and is enriched with various meanings. A particular event, person or place is experienced in a unique way by each human being. What is crucial for someone may be of little significance for somebody else.

The teacher creates a universe both within his class and outside it. Through the mediation of cultural items, the teacher as a bearer of culture, designs a special microcosm. For a long time, educators' mission was to convey a unified heritage of knowledge and values. Due to the high control over the students' conduct and level of culture, the teacher's image was well-shaped and asserted authority and prestige.

Recent times have brought about a completely different perspective on teachers' role, especially due to increased class heterogeneity. The school setting has undergone radical transformations that allow a wide comprehension of the surrounding world. From the simple traditional methods, the world has evolved to multiple interpretations of the general knowledge. All these imminent changes have substantially contributed to outlining the new teacher.

Under the circumstances, the new educator no longer belongs to himself. He is to develop a solid relationship with his students, with the community he belongs to and far beyond it. "There is no longer a unanimous cultural stockpile, a delimited set of knowledge and models of conduct of which teachers are the respected holders and confident transmitters for which they feel responsible for the society that surrounds them and which they represent by their profession." (Dumont 1971: 53)

The rhythm with the society evolution is essential for each teacher who inevitably has to become an inheritor, a transmitter and interpreter of culture. As inheritors, they are responsible to build up continuity and create transitions between the present and the past, between knowledge and the world. They also have to convey a new interpretation of the world elements, and understand the quintessence of the human being.

As transmitters, teachers share their knowledge of the world and make their students aware of the cultural heritage importance. He helps them to acquire a transcultural competence, one of the highest educational awards. Transmission of culture is in fact transmission of a cultural pattern inserted with specific interaction competences.

Teachers also need to interpret culture and make it relevant for others. This involves a rigorous selection of the information to be interpreted. The double role of decoder for the subject they teach and for the group of students generates a sort of flexibility meant to release the tension in the classroom. Therefore, a particular cultural training is required for the teacher whose knowledge areas comprise linguistics, science, arts, technology, social sciences and self-development.

In order to better comprehend nuances and diagnose reality, the teacher coordinates his teaching act in accordance with his own attitude and his attitude towards the others.

The teacher's career – a job or a mission

When exploring the dimensions of human personality, the teacher instructs, urges, guides, cultivates, corrects and improves the educational process. The teacher's mission cannot be accurately quantified because the human subject is subjected to

behavioral change, vulnerability, whereas the lesson is more than a lesson in itself, it is a life lesson. One speaks more often about student-centered learning and an educational system that takes into account the needs of the student. Because of the high heterogeneity of groups, these needs are extremely varied. As integrative parts of the teacher's personality, the cognitive, psycho-pedagogical and psycho educational skills interfere and give flexibility to the educational act. There are a series of behavioral clichés of educators that devalue the teacher-student relationship and affect the communication between the two partners in the dialogue. The teacher must give up the classic pattern and turn into a mediator and facilitator to create a pleasant, challenging climate, based on teamwork. As long as these coordinates are embedded in a person, the educational act goes beyond a job and becomes a mission. The role diversity that teachers take on is in close correlation with the type of work they perform.

At different times, teachers act as planners, informers, managers, parents or monitors. As a planner, he prepares the lesson in detail and is thus able to build up the appropriate activities. In planning the class, the teacher selects the useful materials and manages the classroom dynamics in such a way as to add value to the teaching act.

The role of manager establishes the learning space and sets up rules and routines. Working dexterously to build up the synergy of the class is essential for teachers and students alike. The former exploit the strengths and weaknesses of the class, whereas students bring their active contribution to the smooth running of the activities.

The monitoring act involves checking students during their activities. The better understanding of the purpose and nature of these activities, the greater the likelihood that everybody will recognize the importance of their roles, in order to maintain and improve learning standards.

The role of a parent is not a negligible aspect and is closely connected with the psychological dimension of the teaching process. A teacher comforts his students and empathizes with them in an attempt to find out and solve their problems and inner uneasiness. It is through the process of trying to understand your students, to see the world through their eyes, that the greatest chance of transferring information can be achieved.

The diagnostician teacher is able to recognize the learner's difficulties. He also diagnoses the perils of routine and anticipates with accuracy certain endeavors to be carried out.

The moderator teacher must be objective and should not impose his own point of view. Decision making is a two-sided issue and is part of a negotiation process. The efficient teacher keeps an even balance between the demanding role and the decision freedom of the group.

Teachers and their reluctance to change methodologies
Over the time, teachers have been engaged in a series of changes and challenges of the educational system which aroused a strong hostility towards new methodologies. Most of them have shown resistance to any form of change, because they are not fond of experiments that are sure to partially fail in a stuffy heterogeneous classroom. They have built up a repertoire of effective teaching techniques which work properly in the classroom context and are by no means willing to replace them.

Most often, teachers are not open to change and show little enthusiasm for the latest trends in teaching. Such reluctance to innovation is explainable by the fact that

teachers are not always convinced that a new teaching method will be advantageous, whereas students will not be convinced of its value.

The teacher between modern and traditional

The authentic teacher, as outlined by the modern society assimilates qualities and virtues of subtle psychologist, educator and trainer, being perceived as an inventive and inexhaustible person in the knowledge process. If the teacher of the past was a simplified structure reduced to two essential dimensions of informing and training, the contemporary society opens wider horizons focused on linguistic, media competence, desire, willingness, availability and creates opportunities for communication. Openness to novelty, adaptation to different contexts, self-development and involvement are as many teacher training privileges needed today. School subjects are treated in a complex, logic, systematic manner, and pave the way for critical reflexivity. Today, reading a book is no longer confined to mere accumulation and imitative reproduction of passages or fragments, but leave room for questions, reflections, so that students have the curiosity to approach the subject from other perspectives. The modern teacher is to eliminate the gap between the cognitive and the emotional factors. Therefore, the learner should be engaged in seeking and mental processing of data. Cultural pluralism, respect for diversity of opinions and epistemic curiosity lead to a fruitful cooperation and strengthening the aesthetics of human relationships.

In the complexity and specificity of the didactic scene, teachers shall be responsible to manage the group, despite the student's initiative of autonomy. How the teacher asks questions is essential to learning, all the more so as questions are usually pre-established with limited response possibilities. The teacher's speech must be modeled so that the learner should understand its logical sequences. The teacher who manipulates communication gives students the opportunity to find varied answers to the requirements expressed and discover innovative strategies. As a ritualized environment, the class dynamics highlights the important roles that the teacher needs to assume.

Because of the unpredictable factors such as the great variety of cultural contexts, the political exigencies, the economic directions etc., teachers must become their own methodologists in the assiduous process of self-observation, self-analysis and self-evaluation.

Conclusions

The teacher remains the undisputed linguistic reference, mistake proofreader and performance evaluator. The present study was intended to open up new possibilities for far-reaching changes in teacher training practices. In order to meet the rigorous requirements of the 21st century, teachers have to perform a variety of roles: educator, motivator, manager, diagnostician, to name just a few, since teaching is an art and demands a lifetime of continuous refinement and improvement.

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INSIGHT INTO THE IMAGINARY WORLD OF THE LITERARY WORK THROUGH STRATEGIES - PARTICIPATIVE AND REFLECTIVE READING

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Abstract: Reading is a journey of initiation through the world of literary texts which gives the student reader the possibility to think, to be creative, to activate his brains, to penetrate the world imagined by the author, to recognize and to imagine the situation or method that will guide him from the natural category of learning to text analysis and interpretation.
Keywords: simulated worlds, participative reading, reflective reading.

Training *reading skills* should be a major cultural objective whose achievement depends on the decisive role of school in increasing motivation for reading, improving quality of message understanding and openness to different approaches, views and strategies to understand and interpret the literary texts.

To increase the ability of plural approaches of texts is to multiply the chances for an individual to understand himself and the others. (Cornea, 1998, p.11)

Reading is a journey of initiation through the world of literary texts which gives the student reader the possibility to think, to be creative, to activate his brains, to penetrate the world imagined by the author, to recognize and to imagine the situation or method that will guide him from the natural category of learning to text analysis and interpretation.

The present work aims at a theoretical and practical approach to develop the student's reading skills, seen as a search and analysis of the internal dynamics of the literary text, as a capacity to design and give rise to some *lumi simulacru* (simulated worlds). The literary text involves an imaginary world addressing to the soul and mind, which implies the existence or practice of different reading strategies. According to the most representative specialist in the hermeneutics of the times, Paul Ricoeur, the literary text is open to many possibilities for understanding and interpretation, to many interpretative perspectives that place and classify the student *in medias res* (*in the middle of things, in the middle of the text analysis).*

The reading skill / reading competence mentioned by Professor Paul Cornea in his work *"Interpretation and rationality"* (Cornea, 2006, p.32) is the total knowledge of reading, understanding and interpretation of literary and non-literary texts.

The current curricula of the compulsory Romanian educational system consider the following aspects in guiding reading, understanding and interpretation practices:

a) outlining some approaches that aim at awakening the student's interest and initiation in reading (and not getting interpretative performance);

b) using all dimensions of the literary text and not just the aesthetic ones: - literature power to convey spiritual messages (literature as a reflection of the world and the human condition) and spiritual messages (literature as written evidence of the ages) (*Curricula,*1998, p.164).

The following definitions of the term *reading* capture some of its important aspects. Therefore, according to Gabriela Duda reading is "the main form which

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organizes the reception of a literary work, with a procedural character in which the acts of perception have a very important place" (Duda, 2006, p.223)

The French pedagogue Gaston Mialaret states - "Reading is an integrative activity of deciphering a text, comprehension, examination and assessment of the quality of a text, the occasion of effective intellectual action" (Mialaret, 1981 p.110).

According to Robert Scholes reading is "an intention to overlap the other; it is a first step in thinking and communication" (Scholes, 1985, p.78). Reading starts with the eyes "the most penetrating of our senses is the sense of sight" said Cicero adding that "we remember a text easier and faster if we read it, than when we only hear it" (*apud*. Manguel, 2011, p.52)

The pedagogue Ioan Cerghit states - "reading, *as a fundamental technique of intellectual work*, fulfills multiple functions: enlightenment, proper learning (training and self-training) information and documentation" (Cerghit, 2006 p. 174). Reading a book is for the student and the modern man an effective way of accessing to cultural values, providing him with a key method of professional development and continuous cultivation. This introduces us and "keeps us in the privacy of the literary creation, the concurrence of the scientific and technical texts; it is an essential method of training and tends to become an absolutely necessary technique of information and documentation" (Şchiopu, 2009, p .58). Reading is a crucial tool in the acquisition, training concepts and acquiring expertise.

Students' performance in national and international examinations that verify the interpretation and comprehension skills in various texts makes reference to B. Schwartz's words - "... there is a real gap between knowing how to read and knowing how to learn, knowing how to exploit readings, i.e. serving you well of this specific means, the printed text "(Schwartz, 1976, pag.157). Therefore, we should consider " to nurture the students' reading skill, an active attitude during reading and the gradual assimilation of complex and correct skills of self-instruction by reading" (Cerghit, 2006, pp. 181).

According to the most representative specialist in the hermeneutics of our times - Paul Ricoeur - the literary text is open to many possibilities of understanding and interpretation, to many interpretative perspectives which place possibilities the student reader *in medias res*, in the core of the text analysis.

The literary text involves an imaginary world of the soul and mind, which implies the existence or practice of different reading strategies: a participatory reading (innocent) and a critical reading (reflexive).

According to Alina Pamfil, participatory reading or innocent reading means "connivance with creative subjectivity, immersion in the imaginary universe and identification with fabulous creatures dwelling it" (Pamfil, 2008, p.24). We may add that this encounter with the literary text becomes a way to research and explore the world, and thus a *cathartic experience.* This experience can be "transposition of the spectator from his pragmatic universe to the situation of the hero, since by tragic concussion or comic satisfaction he obtains purification from his own passions" (Cornea, 1998, p.199.)

Both Tudor Vianu and Roman Ingarden highlighted the importance of the first revealing contact with the literary work, when the student is highly fascinated by it. This moment of "consensual and sometimes unconscious slipping under the influence of admirable exteriority begins with a strong excitation, an escape from indifference, a sudden sympathetic impetus" (*apud*. Cornea, 2006, p. 174)

Both Matei Călinescu and Paul Cornea the original sequence or the beginning of the literary narrative is a strategic place whose importance should not be ignored by authors or readers. The authors are aware that the first contact with the literary work is often decisive, trying to convince by its statements and incite by its announcements. The student readers should be aware that in order to place themselves in a world shaped differently from the daily reality, they should pay close attention to the first sentences.

For example, in the story "*Iapa lui Vodă*" from the book "*Hanu-Ancuţei*" by Mihail Sadoveanu, studied in the seventh grade, after introducing the student reader in the atmosphere of the place, the narrator-author brings to the fore a character who, by the pleasure of sitting down with others and inciting them to tell stories, becomes the soul of the group of nine passengers who arrived at the inn. A differently shaped and a magical world is what we encounter in Sadoveanu's story which, as Nicolae Manolescu said "stops time, creating around the individual - teller or listener - a place full of magic and a universe that protects him."

Another literary text that introduces us to "three different worlds" and makes us return to the great age of childhood is "*Florin writes a novel*" by Mircea Cărtărescu, which is also studied in the seventh grade. The narrative is based on the frame story by successive insertions: *romanul haiducesc* whose action is set in the Middle Ages is inserted in *Florin's story* that introduces the reader to a reality closer to our days, and this in turn is included in the *text of the manual prepared by writer Florescu.*

Other original sequences "envisage a reading protocol by suggesting an emblematic design of the symbolic cipher of the work" (Cornea, 1998, p.185). For example, in the novel "*Moromeţii*" by Marin Preda, the initial sequence introduces a symbolic referent, a background against which the student reader will assess the global significance of the book. „În câmpia Dunării, cu câţiva ani înaintea celui de-al doilea război mondial, se pare că timpul era foarte răbdător cu oamenii; viaţa se scurgea aici fără conflicte mari. Era începutul verii. Familia Moromete se întorsese mai devreme de la câmp…". ("*In the Danube plain, a few years before the end of World War II, it seems that the time was very patient with people, life flowed here without major conflicts. It was early summer. Moromete family returned early from the fie*ld ... "). The meaning of the text as a whole is that the family drama is the time that lost patience "the exit from patriarchality and the entry in the terror of history, of immersion from the mythical to the secular time" (Manolescu, 2006, p.49.).

Penetrating the literary reading, constructing meaning and attributing meanings, the reader student produces more articulated representations similar to simulated worlds populated by beings, things or events. The outcome of the understanding "the mental image, the whole under whose likeness appears the work with its achievements, but also mutilations committed by the reader during the reading" was named by Roman Ingarden *imaginative embodiment.*

We can say that by participatory reading, our dialogue with the one far from us is more than closeness, it is "passionate participation to the sensitive and intellectual experience which flows through the literary work" (Starobinski, 1985, p. 172)

The second type of reading, the critical (reflexive) one implies the presence of "the sight above that includes the text aesthetically, as a verb and as a form" (Pamfil, 2008, p.24) In the context under consideration it is necessary to make a distinction between *reading* and *interpreting,* which are different working strategies in the literary text.

In the work "*A citi, a reciti. Pentru o poetică a relecturii*", Matei Călinescu made the distinction between *reading* and *interpreting* - "To read is to go through the

lineal text, stopping the effort at the end; to interpret is to re-read the text several times to master it in detail" (Călinescu, 2007, pp.28-32). Professor Paul Cornea states "reading is hasty, available for emotional investment, sensitive to anecdotal, concerned especially with "what" is happening; interpretation is careful, cautious, critical to the text and wants to clarify "why" and "how" is happening" (Cornea, 1998, pp.210-213).

Returning to the strategy we are interested in – *critical, reflective reading, the sight above* or *outside text coverage* – specialists in didactics noted that it envisages a linguistic component, a textual component and a component of meanings. The linguistic component of the literary work involves the phonetic, spelling, lexical and grammatical levels. The textual component of the literary work aims at the overall architecture of the texts, their narrative, descriptive and argumentative structures. The component of meanings aims to shape possible meanings – the meaning of the title, the meanings of the characters' names, their actions, the relationships between characters, etc.

The student's reaction to the text depends on how the teacher prepares and motivates him for the reading techniques. Seen from the perspective of modern scholars "the student reader is immersed in the literary text and forever beyond it" (Iser, 1985, p.49). Critical reading "is subjective, because it depends on the reader's knowledge, his skills and motivation, and objective, because it is directed and guided by the text to be interpreted" (Barthes, 2006, p.53).

The subjective dimension of the literary text interpretation is the determination of meaning by the student reader, whereas the *intersubjective dimension* assimilates and exploits its interpretation when shared with the others. The intersubjective dimension is "highly important for specialized hermeneutic approaches, represented by the teacher of literature as a mediator between the literary text and students" (Eco, 1996, p 163). In this work of mediation, the teacher "puts his own interpretative subjectivity in dialogue with his students' subjectivity" (Bernaz, 2008, p. 77). The role of the student is to follow the opening of the literary text, "to make the dialogue regarding the text an integral part of the present and future creative life of the community" (Valdes, 1989, p. 286).

This type of reading requires an active reader "a reader who takes part in the validation and production of the literary meaning of the text, making it a place of interpretative cooperation" (Eco, 2007, p.).

Ion Coteanu stated that "the interpretation of a literary work must answer three fundamental questions: What does the work say? How does it say it? Why does it say so and not otherwise?, which are interrogations about the object, manner, cause and effect" (Coteanu, 1986, p. 18).

Constantin Șchiopu states that "the completion of the interpretation is done in several distinct stages: introductory, proper, concluding" (Șchiopu, 2008, pp. 45-47). The introductory stage has the following objectives:

- *"stimulating students' curiosity* by asking questions like: What news do I find studying this text? What distinguishes the literary text to be analyzed from the already studied one?;
- *raising awareness for reading* the fragment or the literary work: What is the fate of the character? How to resolve conflicts? What is the author's attitude regarding the issue approached?;
- *the creation of a psychological influence* to introduce students into the atmosphere of the literary text: the awakening of emotions and their focus on the literary text;

- *clarification of issues related to social, historical, cultural, economic, and political issues* of the era in which the author lived that generated the work or is described in it;
- *explanation of key terms and philosophical concepts* present in the work;
- *reconstruction of the work genesis* or the author's way from inspiration to fulfilment of the creative act: dating of the work, explaining the sources;
- *highlighting some aspects of the author's biography*, necessary to receive the literary work "(Şchiopu, 2008, pp. 45-47).

In the model proposed by R. Scholes (1985, pp. 21-29) reading is considered a process by which the reader draws his own text:

(1) "*text in text production*" - innocent reading;

(2) "*text about text producti*on "- interpretative reading;

(3) "*production of text against the text*" - critical reading;

For example, the classical ballad "*Paşa Hassan*" by George Coşbuc is inspired by an episode of the battle of Călugăreni, narrated by Nicolae Bălcescu in his work "*Românii supt Mihai Voievod – Viteazul*". The battle between the two armies acquires a symbolic meaning through dedication, bravery and love of country shown by the Romanians led by the brave ruler. The confrontation of the two leaders leads to the award of meanings for the behaviour of both characters.

The poem "*Scrisoarea a III-a*" by Mihai Eminescu includes four pictures in a vibrant tone of patriotism emanating strong meanings: the first picture suggests allegorically the power of the Ottoman Empire by the young Sultan's dream; the second shows the figure of the wise ruler Mircea cel Bătrân, the third depicts the Battle of Rovine, the fourth evokes a moment of calmness.

The strategies that accompany the reading of these two literary texts lead to students' creativity by making analogies: * Compare the artistic ways in which the Battle of Rovine is presented to those used by George Coşbuc when depicting the Battle of Călugăreni in the ballad " Paşa Hassan". An example of strategy that aims to produce *a text against the text* can be represented by such creativity exercises as - Perform another end of the novel "Baltagul" by Mihail Sadoveanu; Imagine Goe's travel through Bucharest etc.

"*The art of reading is the art of thinking*" says Emile Foguet and for reading to become an active and effective working technique it must rely on specific skills formed from an early age in readers: "*the skill to understand reading properly*" refers to the discovery of ideas that express the essence, reflections on the text read, giving meaning and significance to facts and ideas contained in the text; "*the skill to research* unusual *facts*" that may be exploited in new situations; easiness in interpreting the means of expression used by the author of the text, "*the skill to note*" in a practical and useful way the data assimilated during the reading, by vocabulary notes, critical assessments, summary sheets, reading records etc. (Cerghit, 2006, p.175).

The Romanian language and literature teacher should show systematic and constant concerns about the identification / discovery of difficulties in understanding and interpreting the literary texts, in order to take immediate action to overcome and resolve them. In this manner, their pupils can achieve notable progress in exploiting the literary reading from multiple perspectives.

In conclusion, the two types of reading - participatory and critical - are two different approaches of insight into the imaginary universe of the literary text. Each type of reading involves a combination of various strategies and working techniques, which,

if well prepared and guided by the teacher of literature, will lead to improved understanding and interpretation of the literary text.

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COMMON MISTAKES IN SPOKEN ENGLISH MADE BY ROMANIAN SPEAKERS

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Abstract. The present paper aims at presenting several frequent mistakes that occur in spoken English on the grounds of either similar pronunciation of different words in the English language, or similar translation of the respective words into the Romanian language. There are also taken into account similar meanings of different words, meanings that are sometimes confused. The current paper shows their usage in different contexts and it enhances the correct usage by explaining the reasons for which the incorrect variant is not properly used. Specific emphasis is laid upon the verbs to do and to make which used in different verbal constructions are very versatile. However, a general rule can be applied to them, the author distinguishing the usages of the verbal constructions of to do from the usages of the verbal constructions of to make on the basis of this rule and giving specific examples in each case. As regards all the words or phrases debated upon, translation into the Romanian language is provided for each word or phrase in order to be properly comprehended by the Romanian speakers. Thus, the paper intents to offer a useful guideline in what regards a proper usage of English starting from easily mistaken words or phrases to more complicated ones.

Keywords meaning, to do, to make.

There are several words and phrases that frequently occur in spoken English in a mistaken variant, this paper intending to take into account some of them by giving the proper translation of the respective terms into the Romanian language and providing context in which the correct terms usually occur.

There are cases when the translation of two different words in English is the same into the Romanian language, which can make the Romanian speaker confused (injured/ hurt – wounded - rănit), or when the pronunciation of two different words in English is similar but the words in English have different meanings (e.g. excited – exciting).

The methodology of this paper consists in identifying these types of different context that occur with Romanian speakers of English, providing specific examples in English with proper translations into Romanian.

1.   **TO DO** (a face) differs from **TO MAKE** (a face)
TO DO expresses **a mental/ intellectual** activity with some exceptions: to do the dishes/ the laundry/ the bathroom/ the windows (= to wash), to do a horrible face – a se strâmba îngrozitor, to do a little walk – a se plimba puțin, to do aerobics – a face gimnastică aerobică.

TO DO
- To do one's homework – a-și face temele
- To do a translation – a face o traducere
- To do interpreting services – a presta servicii de interpretare
- To do a lesson (He, as a teacher, does lots of lessons every week) – a susține/ a face o lecție

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- To do/ take a test (He, as a students, does many tests every semester) – a susține/ a da un test
- To do a book on something – a scrie o carte despre ceva
- To do a British accent – a imita un accent englezesc
- To do business with – a face afaceri cu
- To do a certain job – a face o anumită treabă
- To do a deal with somebody – a face o afacere cu cineva
- To do a field test – a face o testare pe teren
- To do a good job – a face o treaba bună
- To do a great service – a face un mare serviciu
- To do a goodie (informal) – a face o faptă bună
- To do good deeds – a face fapte bune
- To do a hell of a job (informal) – a face o treabă grozavă
- To do the proper thing – a face ceea ce trebuie
- To do good decisions – a lua hotărâri bune
- To do a public service – a face un serviciu public
- To do a press conference – a ține o conferință de presă
- To do a quick calculation – a face un calcul rapid
- To do a stupid thing – a face o prostie
- To do an interview – a lua un interviu

TO MAKE

It expresses a **physical action** (to make a trip) or as a result something **physical, concrete, material** is obtained (cake, money, dinner), with some exceptions: to make a bad choice – a face o alegere greșită, to make a big mistake – a face o mare greșeală

- To make a cake – a face o prăjitură
- To make (much) money – a câștiga (mulți) bani
- To make the bed – a face patul
- To make dinner – a face/pregăti cina
- To make a trip – a face o excursie
- To make a good living – a câștiga bine
- To make a good offer – a face o ofertă bună. It comprises both aspects (intellectual and physical) but predominant is the physical aspect, the action itself.
- To make one's skin crawl – a i se face pielea de găină
- To make no noise – a nu face zgomot
- To make/ take notes – a lua notițe
- To make a wish – a-și pune o dorință. It does not imply an intense intellectual activity but a mere thought.
- To make a joke – a face o glumă. The result can be physically perceived, the interlocutor is going to laugh.
- To make a good impression on somebody – a face o impresie bună cuiva. Concrete results are thus obtained, the respective person may interact with you more often.
- To make a good dad/ a good husband/ a good wife – a fi/ a deveni... – concrete results are obtained in real, every day life.
- To make one's way with somebody (informal) – a-și face de cap cu cineva

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- To make one's way in life – a reuși în carieră. Concrete results are obtained in every day life.
- To make profit from – a scoate profit din
- To make remarkable progress – a progresa extraordinar de mult
- To make a promise – a face o promisiune
- To make a racket (informal) – a face gălăgie/ scandal
- To make somebody angry enough to – a enerva pe cineva îndeajuns de mult pentru a

NOTE: TO MAKE ONE'S BED, TO DO ONE'S BREAKFAST/ LUNCH/ DINNER/ A MESS = TO CREATE

2. **EQUAL** (egal) differs from **FAIR** (corect) differs from **EQUITABLE** (echitabil)

Equal teams = 5 boys, 5 girls
An *equal* number of apples and oranges
Equal opportunities for everyone
It's not *fair* to be treated like that.
They reached an *equitable* settlement of their dispute.
An *equitable* system of taxation – un sistem echitabil de impunere fiscală/ impozitare

3. **GO BACK HOME** differs from **COME BACK HOME**
GO BACK HOME from Greece, from Bulgary, etc. (long distances and long periods of time are implied, used especially for travels)
When he goes back home, he will take up some Italian lessons.(to take up - a se apuca de) (which implies that he is abroad)
COME BACK HOME from Bucharest (it implies shorter distances and thus shorter periods of time)
Where are you? I'm not very far, at the crossroads in our neighbourhood. I will come back home in 7 minutes.

4. **OTHER** differs from **ANOTHER** differs from **THE OTHER**

AN (the indefinite article *un, o*) **=+1** =>**ANOTHER** = *încă unul, încă una*, used in the **SG.:** Get me *another* drink!
OTHER = used in the **PL.**, *alți, alte*: I'd like to buy *other* clothes.
THE OTHER – celălalt, cealaltă: I'd like to buy *the other* dress!

5. **FUN** differs from **FUNNY**
It was *fun* (informal)/ It was enjoyable (formal) = Mi-a făcut plăcere
It was *funny* = A fost amuzant

6. ~~After having gone to the concert, she returned home.~~ – incorrect
After going to the concert, she returned home. – correct

| **having + V3** | The form cannot be used after the preposition *after*. |

7. FANCY (a plăcea, a-și imagina) differs from **FANTASTIC** (fantastic, extraordinar, ireal)
To fancy/ to have a fancy for = to like

He really *fancies* her.
Fancy my humiliation when I didn't pass the exam (to pass the exam– a promova, formal)/ flunked the exam (to flunk the exam– a pica, informal)
I *fancied* myself a child again. – Mi-am imaginat că eram din nou copil.

I've spent a *fantastic* evening with her! – o seară extraordinară
The sunrise is so beautiful that it seems almost *fantastic* to me! – ireal

8. ECSTATIC (extaziat) differs from **EXCITED** (emoționat) and from **EXCITING** (foarte interesant, palpitant)
He was *ecstatic* when he heard that he was going to be a father.
He was very *excited* when he took his first exam.
This is *exciting* news. Veștile acestea sunt extrem de interesante.
It was an *exciting* trip to Africa. (palpitant)

9. PRESENTLY (în curând) differs from **AT PRESENT** (acum)
He will arrive there *presently*. (soon)
She is *at present* in Pitești. (now)

10. TO PRAISE (a lăuda) differs from **TO BOAST OF/ ABOUT** (a se lăuda cu)/ **TO BRAG OF/ ABOUT** (a se lăuda cu)
I've always *praised* her for her accomplishments.
She was always *boasting/ bragging* about her new iPhone.

11. VERY (foarte) differs from **TOO** (prea)
In Greece it is *very hot* in the summer.
In Greece it is ~~too hot~~ in the summer. The sentence is incomplete: `too hot for what?`
It is now *too hot* to play football.
It is now ~~very hot~~ to play football.

12. SO differs from **VERY**
He is not *very rich.*
~~He is not so rich.~~ This sentence implies a comparison: He is not so rich as you are.

13. HARD (tare, puternic) differs from **HARDLY** (de abia)
He was hit *hard* by that kid's ball.
The baby can *hardly* walk.
14. SCARCELY (de abia) differs from **RARELY** (rar)
He had *scarcely* arrived there when she called him./ *Scarcely* had he arrived there when she called him.
They *rarely* see each other now.

15. GRADUALLY (treptat) differs from **BY AND BY** (în curând)
It is *gradually* learning to walk.
By and by the academic year will be over.

16. LATELY (în ultima vreme) differs from **LATE** (târziu)
I've seen her quite a lot *lately*.
Last night he went to bed *late*.

17.   MANY differs from **MUCH**

MANY is used with plural Countable nouns: many books, many girls.

MUCH is used with singular Uncountable nouns that do not receive *-s* in the plural: much water, much bread.

In the affirmative sentences *many* and *much* are replaced by: a lot (of), plenty (of), a great deal (of), etc.

18.   SHADOW differs from **SHADE** differs from **SHADES**

SHADOW – umbră, more active than *shade*.

His *shadow* is taller than hers.

SHADE – umbră, protection against the sun:

It's very hot now. Let's find some *shade*.

SHADES (informal) – sunglasses, ochelari de soare

19.   TO ASSUME (a admite, a presupune) differs from **TO PRESUME** (a admite, a presupune)

TO ASSUME – (informal), frequently used by natives, to suppose without evidence, a presupune fără dovezi, probe.

They were *assumed* to be foreign.

Let's *assume* this is true.

He *assumed* full responsibility for all organizational work.

TO PRESUME (formal) – to suppose with evidence, a presupune cu dovezi, used in law, medicine, etc.

Two of them went missing and are *presumed* dead.

Mr. Smith, I *presume*.

Assumption (noun), assuming (adjective, îngâmfat)

Presumption (noun), presuming (adjective), presumptuous (adjective, încrezut, îngâmfat)

20.   A FEW (câţiva, câteva) differs from **FEW** (puţini, puţine)

Although the question was difficult, *a few* students were able to answer it.

Although the question was easy, *few* students were able to answer it.

21.   EACH differs from **EVERY**

Each one of the two boys was wrong. *Each* is used for one of two or more things, taken **one by one.**

~~*Every one*~~ of the two boys was wrong.

Every is never used for two, but always for more than two things, taken **as a group**.

She read *every* book of the library.

Each is more individual and specific.

22.   FARTHER (mai departe în spaţiu) differs from **FURTHER** (suplimentar)

New York is *farther* than London.

I'll need some *furher* information.

23.   INJURED/ HURT (rănit) differs from **WOUNDED** (rănit)

People are *injured/ hurt* as a result of an accident and *wounded* in a battle.

He was *injured* in a car accident.

Thousands were *wounded* in the war.

24. **LESS –** mai puțin, (ă), (i), (e) differs from **FEWER –** mai puțini, mai puține
Less denotes quantity, value or degree: *less* water, *less* food, *less* money, *less* aducation, *less* than 5 pounds. It is used with Uncountable nouns.
Fewer denotes numbers: *fewer* books, *fewer* friends. It is used with Countable nouns.

25. **ROUGH – aspru (despre glas, păr, vreme)** differs from **ROUGHLY-**
aproximativ
She approached him, speaking in a *rough* voice.
The meeting lasted *roughly* 45 minutes.

To conclude with, one can assert the idea that when approaching the study of a foreign language it is important to get familiar with its vocabulary, as well as with its grammar rules (which most Romanian speakers of English try to get rid of or are just too scared about) in order to avoid making the above-mentioned mistakes.
The author's point of view in this respect is that when trying to learn English one should grasp the grammar notions logically and study its vocabulary also by logically made connections between words, starting from the fact that the above-mentioned common mistakes presented above have been explained in a logically manner, easy to apprehend.

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VISUAL OR LOGICAL ENCODING:
A COMPARISON BETWEEN TWO APPROACHES IN VOCABULARY LEARNING

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Abstract: The present study aims at detecting the superiority of either visual or logical encoding over the other in terms of its effects on vocabulary learning. Participants who are assigned into two groups namely VE (Visual Encoders) and LE (Logical Encoders) receive either of treatments, i.e. visual encoding strategy or logical encoding strategy, and are tested at two intervals. The results showed that visual encoders outperformed logical encoders not only in terms of recognition but also regarding recall or production ability. It can be argued that for the purpose of vocabulary learning either as a self study or through formal education and participating in formal programs, visual representations should be provided in order to enhance learners' recognition and production abilities.

Keywords: Visual, logical, encoding, vocabulary, learning.

Introduction

Vocabulary, as Zimmerman (1997) claims, is an integral part of every language and of great use to language users. Vocabulary is central to language and is of great significance to language learners. Vocabulary items are the key elements of any language; through knowing even a bunch of words, one can express himself in another language. Words are the building blocks of a language since they label objects, actions, ideas without which people cannot convey the intended meaning.

Despite the significant role of vocabulary in language learning/acquisition, the area of vocabulary learning and teaching has for most of its history been down scored or ignored. (Zimmerman, 1997) Similarly, Decarrico (2001) refers to the same fact by saying that "this area of teaching was often neglected because it was thought that vocabulary could simply be left to take care of itself."

After years of negligence, only recently scholars have been interested in investigating the area. (Coady, 1997; Zimmerman, 1997; Decarrico, 2001; Hiebert and Kamil, 2005). The reason for such sudden interest, as Decarrico (2001) puts, is the contribution of computers to research domain and new insights of psycholinguistic studies regarding such elements as memory, storage and retrieval.

Following the recent attempts for enriching the body of literature on vocabulary teaching and learning, the present study tackles two seemingly effective approaches for encoding and learning vocabulary with the purpose of identifying the best way for encoding and subsequent learning of vocabulary items. In the following section a brief explanation about the key concepts related to the topic is given. The prominent role of vocabulary knowledge has been recently recognized by theorists and researchers in the field. Accordingly, numerous types of approaches, techniques, exercises and practice have been introduced into the field to teach vocabulary (Hatch & Brown, 1995). It has been suggested that teaching vocabulary should not only consist of teaching specific words but also aim at equipping learners with strategies necessary to expand their vocabulary knowledge (Hulstjin, 1993, cited in Morin & Goebel, 2001). Vocabulary

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learning strategies are one part of language learning strategies which in turn are part of general learning strategies (Nation, 2001). Language learning strategies encourage greater overall self-direction for learners. Self-directed learners are independent learners who are capable of assuming responsibility for their own learning and gradually gaining confidence, involvement and proficiency (Oxford, 1990). So is the case with vocabulary learning strategies. Thus, students need training in vocabulary learning strategies they need most. Research has shown that many learners do use more strategies to learn vocabulary. But they are mostly inclined to use basic vocabulary learning strategies (Schmitt, 1997). This in turn makes strategy instruction an essential part of vocabulary learning.

Objective of the study

The present study intends to investigate and identify the best way for encoding and learning vocabulary items and it compares visual and logical encoding.

Research Questions

Regarding the topic of the study, two questions might challenge our minds:
1. Is there any significant difference between the recognition ability of students using visual techniques of encoding vocabulary and those who have employed logical encoding techniques?
2. Is there any significant difference between the two groups receiving either approach in terms of production ability?

Key Concepts

Visual Encoding:

Visual Encoding refers to the process by which we remember visual images.

Logical Encoding:

Logical Encoding refers to some strategies for learning. Using word stems, learning the words through synonyms and antonyms are among the logical strategies which can be used in order to commit words into memory.

Literature review

For the purpose of the study, some crucial concepts need to be discussed first, e.g. it seems essential to see how learning takes place. According to Wittrock (1980), for learning to happen, we should go through three phases. First, we should focus our attention on the material to be learned. Then, we have to comprehend it, and finally, we should encode the incoming information for storage. [as cited in Chastain, 1988] Vocabulary learning also follows the same procedure. Of course, McCarthy (1984) claims that vocabulary learning happens only when "language users use them automatically in a wide range of language contexts when the need arises." One of the most important phases of vocabulary learning is the encoding stage, since it leads to storage, i.e. how vocabulary items are stored in the long term memory. As Chastain (1988) asserts encoding process may take various forms such as visual, verbal, logical, auditory or semantic.

Depending upon whether attention and conscious processes are involved in learning or not, vocabulary learning might be either implicit or explicit, and intentional or incidental. Implicit learning as Rieder (2003) defines is a natural learning void of conscious processes. Explicit learning, however, involves consciously processing the information. (Rieder, 2003) Another set of terminology with almost the same meaning is intentional versus incidental learning. Intentional vocabulary learning as Hulstijn

(2001) believes involves committing the words into memory deliberately. Incidental learning, on the other hand, involves "picking up of words..., simply by engaging in a variety of communicative activities, during which learners' attention was focused on the meaning rather than on the form of the language. Of course, as Ellis (1994) puts, in both intentional and incidental vocabulary learning, the factor of attention is present; the only difference is that in the former we have "focal" attention, but in the latter "peripherial" attention is used. [as cited in Coady, 1997a]

Explicit or implicit, intentional or incidental?

Many scholars have sought the question; Nagy, Herman and Anderson (1985) believe that children learn a plethora of words through incidental learning. [as cited in Coady, 1997a] Oxford and Scarcell (1994) claim that explicit strategies are essential for vocabulary learning. [as cited in Coady, 1997a] Similarly, Decarrico (2001), while appreciating incidental learning as a facilitating factor for learning, insists that explicit teaching and intentional learning are also crucial. Moreover, Mckeown and Beck (1988) believe that direct instruction is more efficient than incidental learning for vocabulary acquisition. [as cited in Smith, 1997]

Two approaches to intentional vocabulary encoding/learning are logical and visual encodings. The former is one way for encrypting vocabulary items and sending them into memory for storage. Grouping words, e.g. classifying sports into two groups of individual sports and team sports, using word stems, and learning the words through synonyms and antonyms are among the logical strategies which can be used in order to commit words into memory. According to Kleinow (2009), one of the typical strategies for learning vocabulary is using synonyms. "Synonyms are words with almost the same meaning as another word." Kleinow (2009) also claims that vocabulary can be built by the use of "synonyms, antonyms, homonyms, prefixes, suffixes, Latin and Greek roots, core vocabulary words."

Method
Participants

The participants in the present study are twenty four graduates from various disciplines of Medicine, Computer, Law and Textile industry, who voluntarily took part in the research. They were randomly assigned into two groups. Initial randomization and having the control of the pretest are the two main features of the study. The design is much similar to randomized subjects, pretest-posttest control group design except for the fact that no control group is involved; instead the subjects are assigned into two different experimental groups, each receiving a different treatment. In contrast with randomized participants, pretest-posttest control group design, the sensitizing effect is ruled out in this study since both groups receive treatment.

Materials

A laptop was used to show the visual representations of the selected words to visual encoding (VE) group; and a copy of words in addition to their synonyms was given to each of logical encoding (LE) group members. For the purpose of pre-assessment, a ten-item vocabulary recognition test and for doing the post-assessment, again a ten-item vocabulary recognition test and a ten-item vocabulary recall or production test were used.

Procedure

The data used in this study contains ten vocabulary items taken from 1100 Words You Need to Know. The students were asked to complete ten-item vocabulary recognition pre-tests in four minutes to determine their prior knowledge of the vocabulary used in this study. In the present research the participants were only tested on the meaning of words, not pronunciation or spelling. The results of the pretest showed that none of the participants knew any of the selected words. One day subsequent to pretest, they were exposed to the selected vocabulary items in fifteen minutes and directed to encode them using either of the approaches. The members of each group were told that the encoding approach they were following was of great efficiency in order to prevent them from resorting to any other technique. VE group was shown the words with their accompanying pictures. LE group, on the other hand, encoded the new information and created logical connections using synonyms. They were asked if they knew the meaning of the synonyms; in the case they had any problem realizing the meaning of the synonyms, the Persian equivalents were offered. They were asked to guess the meaning of words in order to enhance the depth of processing and the amount of their involvement in the process of learning. Three days after the first exposure, students were given another recognition test in order to measure the effects of both encoding approaches on the recognition ability of the students. And finally, six days subsequent to the fist exposure, a vocabulary recall test was used to assess the production ability of the students. The rationale behind administering the second test is that learning a vocabulary item does not end with just its storage in the long term memory, but as it was touched upon in the previous section, a word is learned only when it can be used in future; so as an assessment tool, the recall test was administered six days after the participants had committed the words into their memory.

Result and Discussion
Recognition Test

The following table presents the t-test analysis for comparing the means of the two groups regarding their recognition test scores.

Table 1. The t-test analysis of the VE a LE groups' recognition test scores

Levene's Test for Equality of Variances		t-test for Equality of Means						
F	Sig.	T	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
							Lower	Upper
40.822	.000	3.229	22	.004	1.11032583	.34380953	.39730850	1.82334316
		3.229	13.247	.006	1.11032583	.34380953	.36897695	1.85167472

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As the degree of probability of Levene's test for equality of variances, i.e. .000 shows, the two groups are not equal in terms of variance, so the results represented in the second row are reported. Considering the amount of t index probability, i.e. .006 which is lower than .05, we can conclude that there is a significant difference between two groups as far as their recognition scores are concerned. In addition, the value of t index at 13 degrees of freedom, i.e. 3.22 which is higher than the critical value of t at the same degrees of freedom, i.e. 2.160, verifies the reported results. Therefore, it can be claimed that there is a significant difference between the two groups regarding their recognition scores.

Of course, there is a difference between statistical significance and practical importance of the results. In order to test the practicality of the results the Eta Squared formula is used.

$$\text{Eta Squared} = \frac{t^2}{t^2 + d.f.}$$

Since the value of Eta Squared, i.e. .44 is higher than .14, we can conclude that the results are practically meaningful. However, as far as the number of subjects is limited, the results are reported cautiously.

Recall Test

The following table presents the t-test analysis for comparing the means of the two groups regarding their recall test scores.

Table 1. The t-test analysis of the VE a LE groups' recall test scores

Levene's Test for Equality of Variances		t-test for Equality of Means						
							95% Confidence Interval of the Difference	
F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
1.790	.195	3.654	22	.001	1.20331796	.32928015	.52043272	1.88620320

Since the degree of probability of F index or Levene's test, i.e. .19 is higher than .05, the two groups are equal in terms of variance and the results of the first row are reported. Considering the amount of t index probability, i.e. .01 which is lower than .05, we can conclude that there is a significant difference between two groups as far as their recall test scores are concerned. In addition, the value of t index at 22 degrees of freedom, i.e. 3.65 which is higher than the critical value of t at the same degrees of freedom, i.e. 2.074, verifies the reported results. So, we can claim that visual encoders have significantly outperformed the logical encoders. However, in order to see if the results are practically significant or not the EtaSquared is used.

$$\text{Eta Squared} = \frac{t^2}{t^2 + d.f.}$$

Since the value of EtaSquared, i.e. 1.18 is higher than .14, we can conclude that the results are indeed significant. However, for the small number of subjects, the results are cautiously reported.

Conclusion

As mentioned before, logical and visual encodings are two important approaches towards learning of vocabulary items. By testing the two groups on their recognition ability and comparing groups' means through running t-test analysis, we claimed that visual encoders had outperformed logical encoders in terms of recognition of vocabulary items. Taking the results into account, we can conclude that if vocabulary items are encoded using visual representations such as pictures, graphs, charts, even writing the words will enhance the recognition ability of learners.

Similarly, comparing the two groups' means on their recall or production ability shows that visual encoders recall the stored information more easily and have better production ability. As a result, we can argue that if the purpose of learning vocabulary items is not only recognition but also their recall and production in the future occasions, visual techniques for words' encoding are more efficient tools. It is important to mention that learning new vocabulary is a challenge to foreign language students but they can overcome it by having access to a variety of vocabulary learning strategies. Learners should then be trained in strategies they lack. To this end, teachers should consider the learners' willingness and readiness to receive trainings and think of the most appropriate way to introduce the strategies.

As far as the present study was conducted during a short period of time using small number of subjects, for the results to be trustworthy, it demands more research in the area using large number of participants from different age levels. In addition, more studies need to be done for comparing other visual or logical representations such as chart, graphs, diagrams, outlines, word stems, homonyms and core vocabulary words, and also other techniques for encoding, such as semantic, verbal and auditory might be compared for the purpose of finding the best way for encrypting vocabulary items and committing them into memory.

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TEACHING WRITING AS A PROCESS

Anca Marina RĂDULESCU[∗]

Abstract: In order to become independent writers, students not only must master the formal features of written English, but must also become more conscious of the writing process itself and learn techniques which will make the process work more smoothly for them. In particular, teachers can show them various devices to use during the pre-writing phase that will launch them more confidently into the first rough draft. Further, teachers can give them guidelines and techniques for the revising phase of the process that will encourage them to look for and remedy deficiencies in their writing, rather than simply making a clean copy of the first draft. A good deal of writing in the English language classroom is undertaken as an aid to learning, for example, to consolidate the learning of new structures of vocabulary or to help students remember new items of language. In this context, the role of writing is little different from its role in other subject; it allows students to see how they are processing and to get feedback from the teacher, and it allows teachers to monitor and diagnose problems. They clearly have their value in language learning, but successful writing depends on more than the ability to produce clear and correct sentences.

Keywords: writing, skills, communication.

Compared with speech, effective writing requires a number of things: a high degree of organization in the development of ideas and information; a high degree of accuracy so that there is no ambiguity of meaning; the use of complex grammar devices for focus and emphasis; and a careful choice of vocabulary, grammatical patterns, and sentence structures to create a style which is appropriate to the subject matter and the eventual readers.

Students are aware of their own problems in writing, and they have attitudes and feelings about the writing process. Teachers can play a valuable part in raising awareness of the process of composition by talking explicitly about the stages of writing as well as by structuring tasks to take account of this.

Teachers can play a support role during the early stages of the composition process by helping students to get their ideas together. This can be done by talking about things to generate ideas, by doing things such as interviewing other students, by pooling information, ideas, or opinions in the class, or by reading texts of various kinds.

The teacher can also provide good models for writing, indirectly, by encouraging good reading habits but also directly, when appropriate, by analyzing textual structure, particularly with some types of more formal academic writing.

Planning activities structured by the teacher can help students to develop a sense of direction in their writing, though they should always be encouraged to regard a plan as an enabling device or support rather than as a rigid control.

Teachers can encourage the drafting process by creating a workshop atmosphere in their classrooms, to the extent of providing rough paper, scissors, paste, erasers, etc. And while monitoring writing in progress, they can suggest that these are used for chopping and changing the structure of the text.

Teachers can support the drafting process in various ways. They can intervene quietly, questioning and advising, in order to help writers get their ideas down on paper

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in English. Or they can encourage students to read each other's work and suggest restructurings and revisions. Giving help during writing proves far more effective than giving it afterwards.

In summary, the classroom needs to provide an environment in which students can experience being writers, thinking about purpose and audience, drafting a piece of writing, revising it, and sharing it with others.

Here are some questions to guide the teacher's introspections about his/her own approach to writing:

To what extent do you think of writing as a skill in its own right which can be taught in the classroom through a range of tasks and activities?

Why do our students write in their English classes? Make a list of all the reasons why you think that writing is important in English lessons.

Do your students have to pass examinations in English? What kind of writing is required by the examinations?

What kinds of "texts" do students write in your lessons? Make a list of typical writing tasks.

How much time do they spend on:

a) Writing sentences;

b) Writing whole "texts", e.g. narratives, descriptions, etc?

To what extent do you think difficulty in foreign language writing is a language problem or a writing problem?

Can you introspect on your own writing in a first or foreign language? What are the difficulties you experience?

Do you work with students when they are writing, encouraging them to revise and edit their work as they go along?

Do your students ever collaborate on writing tasks?

Do your students even mark their own or each other's work?

Does writing take place in separate lessons in your student's curricula or it is integrated with their work?

In many English language classes the pattern has been to set written work, perhaps with some discussion beforehand, and then to mark the incoming pieces of writing. In other words, the traditional focus has been much more on the end result of the composition process, that is, the product of writing. Research now seems to suggest that we could be as much concerned with responding to the student writer as to the student's writing.

It would certainly be useful for us as teachers to investigate the process of composition and to find out what it entails so that we can reflect on the problems it may present to our students. Then we will be in a better position to develop the most effective and helpful classroom practice. As writers ourselves and as classroom teachers we can begin our investigations through introspection and observation.

The process of writing is often described as consisting of three major activities or groups of activities which should focus the teacher's attention:

Pre-writing

When students begin a writing project they need ideas, a purpose or plan which will provide a focus for the ideas, the language with which to express the ideas and enough interest and enthusiasm to sustain the effort of getting the ideas down on paper. Depending upon the students' level of language proficiency, a variety of techniques may be used for launching the project.

Before putting pen to paper, the skilled writer in real life considers two important questions:

a)   What is the purpose of this piece of writing? The first question is to do with function. For example, is it a report which the writer hopes will be persuasive and stimulate action? Is it an explanation of how something works, which has to be careful and clear, eg. a letter applying for a job? The purpose of the writing will influence the choice of organization and the choice of language. (This aspect of writing is considered in more detail in the section called Crafting).

b)   Who am I writing this for? The second question is to do with audience. The reader may be individual, one you know well, or a group of colleagues, an institution, an examiner, or a tutor. Thinking about the eventual reader(s) helps the writer to select what to say and how to present it in the most appropriate style-formal, friendly, serious, or tentative.

The answers to these two questions provide the writer with a sense of purpose and a sense of audience, in other words, a writing context which significantly influences the first stage of the composition process, that of exploring possible content and planning outlines.

Writing and rewriting

The second phase of activity is the writing itself and with good writers this consists of making a first draft. But writing the first draft is often interrupted as the writer stops to read over and review, to get an idea of how the text is developing, to revise plans, and bring in new ideas or rearrange those already expressed. There is a good deal of recycling in the process from planning to drafting, reviewing, replanning, revising, etc. Good writers tend to concentrate on getting the content right first and leave details like correcting spelling, punctuation, and a grammar until later.

Revision involves assessing what has already been written and deciding on points like these:

- Am I sharing my impressions clearly enough with my reader?
- Have I missed out any important points of information?
- Are there any points in the writing where my reader has to make a `jump` because I've omitted a line of argument or I've forgotten to explain something?
- Does the vocabulary need to be made stronger at any point?
- Are there some sentences which don't say much or which are too repetitive and can be missed out?
- Can I rearrange any sets of sentences to make the writing clearer or more interesting?
- Do I need to rearrange any paragraphs?
- Are the links between sections clear? Do they guide my reader through the writing?

In summary, the drafting process focuses primarily on what the writer wants to say, while redrafting progressively focuses on how to say it most effectively.

Editing

The post-writing stage consists of reading through and trying to apply the reader's perspective in order to asses how clearly readers might follows the ideas. The editing process makes the final readjustments and checks accuracy so that the text is maximally accessible to the reader.

Some poorer writers tend not to angage in editing but assume that their writing is clear to others because it is clear to them. Alternatively, poor writers may concentrate throughout the whole writing process on accuracy in grammar, punctuation, etc, without considering whether or not the overall structure is clear. They continually move from drafting to editing without any in-between stages of rethinking and reorganization.

It is a less-than-effective process that might well be unwittingly encouraged by teachers whose strategy for making is to correct only minor problems on the surface of the writing without commenting on any major problems in the structure. This is an understandable strategy on the part of teachers, given the amount of marking most of us have to do.

Practical activities for teaching writing
Purposes:
1. Affective:
- To help students design and select basic and at the same time representative information about institution, monument, public place, etc.
- To get the students to better know about the university they attend.
- To help students develop their love for and pride of their university.
- To enrich student's knowledge through the suggested texts.
- To offer the students the satisfaction of writing the guide of their university for foreign students.
2. Linguistic:
- To combine ideas using a range of cohesive devices and a range of sentence patterns.
- To practise the skill of writing.
Level: Intermediate
Size of groups: three or five
Material needed: copies (as many as there are students) of the task sheet and if possible, brochures or small guides for students to skim through.
Procedures:
1. Put students into groups and ask them to think of the things they would include in an information brochure about the institution. They may like to skim through any brochures you have made available. Ask them to make a list of all of the points.
2. Take suggestions from the class and write up a set of points on the blackboard which students can add to their lists: situation, history, buildings, equipment and facilities, types of students, subjects.
3. Then ask students individually to make notes on their own institution, selecting the most relevant categories.
4. Make out copies of the task sheet and go through it with the class, taking suggestions on how to combine the sentences and writing the end product up on the blackboard.
5. Encourage students to think carefully about how to combine ideas as they use their notes to write their own descriptions.
Language is one of the most useful tools we have as humans. Without it we could not think thoughts expressible to others, nor could we engage in the activities that commonly take place in the societies we build for ourselves. Thanks to language we are granted access to the knowledge that is accumulated in books and other publications. If we are lucky enough to acquire skills in a language beyond the one we already know, we vastly increase our capacity to do things with our lives.

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MULTIMODAL TEACHING: RESHAPING LINEAR TEXTS AS DIGITAL STORIES IN THE STUDY OF LITERATURE

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Abstract: As the new generations of digital natives and the development of the new technologies ask for radical changes in cultural and teaching practices all over the world, it is becoming clear that scholars and educators should adapt to the demand for digital literacies and the use of multimodal tools, even when the study of literature is concerned. Although linear text and print-based reading are still favoured in the educational environment, multimodal pedagogy is needed to make literature relevant to media competent students in a highly digitized world. Since Interactive White Boards and Internet access have entered the classrooms, multimodality may no longer be an alternative, but a necessity in order to develop students' creativity or critical thinking and to encourage collaborative learning and social interaction. When the new media are used for teaching, digital devices can turn the linear text into hypertext or take classroom interaction to a new level by creating a collaborative space in the social media. The aim of my paper is to explore issues such as multimodal pedagogy, intermediality, digital storytelling, Internet reading and the way in which they redefine what is traditionally called text and canonical literature in education.

Keywords: multimodal pedagogy, digital literacy, hypertext.

Introduction

Since the Romanian Ministry of National Education decided to introduce digital textbooks for the first and the second grade in Romanian schools starting with 15th September 2014, many issues have been brought into discussion, among which the issue of technology in education and all the aspects that follow it, such as the availability of technology in schools or the requirements of a new methodology for elaborating and using such textbooks. This is not the first step to encourage the use of technology in Romanian education, as Interactive Whiteboards, multimedia labs and eLearning platforms have been used for a few years. It is clear that education will soon be dominated by technology, therefore even more complex causes and effects of digital learning will have to be taken into consideration: the question of integrating digital media in instruction, *the digital divide*, multiple literacies, connected learning, digital rhetoric and *participatory culture* as defined by Henry Jenkins.

My presentation will clarify some of these concepts, in the light of the latest attempts to integrate multimodal teaching in Romania and will provide an analysis of the effects they might have on the study of canonical literary texts, in the shift from print-based literacy to multiple literacies and hypertexts.

Theoretical approaches

Even today the system of education still relies almost exclusively on print-based learning, there are enough signs to show that things are changing. In 2003, Gunther Kress was already drawing attention to the fact that: "We have moved from telling the world to showing the world"(Kress 2003: 15).

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Some recent concepts have described digitally mediated, multimodal communication which is dynamic and interactive. Acknowledging the power of computer mediated communication and the needs of the new generation of digital natives can be a solution to the problem of connected learning which tries to bridge the gap between formal education and what happens outside the classroom door, to reconcile the demands of the national curricula with students' computer addiction. I have started from the theoretical approaches of Theo Van Leeuwen, Henry Jenkins and Bryan Alexander. They describe features of ICT literacy and Web-based Instruction that will invariably affect traditional teaching. In Van Leeuwen's terms, Internet-based communication demands for new visual competencies, we face the need to move away from the old categories of language/image/music towards an integrated multimodal approach. The analysis of a web page proves that Internet reading is different, that it integrates writing and image in new ways which are" more visual than old page media, less pictorial than the old screen-media" (van Leeuwen 2008: 132).

This new type of reading and writing is directly connected to what Henry Jenkins calls *participatory culture* which takes place on key platforms such as YouTube, Facebook or Twitter, where users have moved from the status of passive consumers to content creators, in the two dimensions of connectivity and interactivity. Jenkins describes the rise of interactive media and social networks or what is called Web 2.0, by showing that adolescents operate in online communities as a form of *collective intelligence.* (Jenkins, 2006) Web 2.0 is the new revolutionary online environment whose dynamics are based on social interaction so it can be used in education due to its opportunities for collaborative learning. Blogs and Facebook pages can also be used to popularize reading and literature among teenagers. Therefore, these multimodal tools should be turned into allies of education, not rejected as alien to serious instruction. A closer analysis can reveal that multimodal tools meet all the requirements of constructivist pedagogy, that collaborative computer work is student-centered, it allows students to be creators, it encourages learning through social relationships, it involves multiple points of view and a user-centered, participatory response. Computer technology can support all the principles of constructivist pedagogy, students are not treated as passive learners, digital environments can give them the opportunity to create meaning in interactive problem-solving tasks. Technology can connect formal education with the students' experiences outside the classroom, most of which are computer based. In McPherson's words, what she calls the *computing humanist* or *the multimodal scholar* explores new forms of literacy, so the digital must be repurposed for scholarly gain, due to its flexible, interactive nature.(McPherson, 2010) Readers/ users can collaborate or interact online, they can write back into the text, they can give or follow links. The main consequence is that texts are turned into fragments or hypertext, they change shape, reading is redefined, linear writing is no longer privileged as the only source of information. Kress makes a distinction between print-based reading which involves linear processing or looking for the main point and digital texts, where readers or students must select links to obtain information. (Kress qtd. in Beach, O'Brien, 2007: 42). Digital information is not perceived in a linear way, reading online data involves students' ability to use search engines, make choices and select from several links on a page, while being aware that Web pages work differently when compared to print materials.

In his social-semiotic approach of contemporary communication, Kress establishes several features of the contemporary media landscape, following the assertion that " The means for making meanings and the means for communicating

these meanings are shaped, first and foremost, by social and economic factors" (Kress 2010: 19). In his view, some of the elements that define current media are the affordances of participation of new technologies, focus on user-created content, the capacity of the media to obliterate differences between the local and the global, connectivity, mobility and multimodality which he describes as "representations in many modes, each chosen from rhetorical aspects for its communicational potentials" (Kress 2010: 22). All these factors are reflected by the educational environment, whether we like it or not, as students are consumers of media content. It is by integrating new media in instruction that students can be turned from heavy consumers of online content into active participants in an online learning process, where they can put their media literacy skills to better use in virtual classrooms or projects and benefit from multimodality and digital rhetoric for educational gains. This might have a strong impact on the study of literature, canonical texts may become hypertext, while the classroom discussion of a literary text might take the form of collaborative work in the social networks. This approach runs the risk of giving an incomplete, incoherent, even confusing perspective on a certain author or literary work, but teacher guidance and control could avoid such inconsistencies and make sure that the online classroom gets all the benefits of students' active engagement in understanding the text.

A number of practical examples that demonstrate the symbiotic relationship between media studies and literature studies has been provided by Neil Andersen. He suggests eleven teaching strategies which use concepts from media studies to support literature study and prove that the two are similar. The first strategy encourages the use of *biography as representation,* borrowing concepts from media studies and considering online resources like official sites and fan sites, blogs or wiki pages. "In considering the biases of biographer, audience and medium, students can explore and appreciate the differences between print and electronic, official and unofficial biographies" (Andersen, 2010: 105). Among Andersen's recommendations, other media connected strategies to teach literature involve fan fiction writing, analyzing movie trailers, creating a Facebook page as a character or a book study and even translating a message from one medium to another, from page to screen, by video adapting a text or creating a storyboard of a literary scene. This semiotic shift can be done if students "understand and use the codes and conventions of each medium as they translate" (Andersen, 2010: 109). These methods can give students a simultaneous understanding of literature and the media, while offering them the chance to work with both media and literary texts and understand the negotiations that take place between the two in the process of translation or adaptation.

Digital storytelling
If Internet reading and social media are integrated into education, the study of canonical literature may become directly linked with digital storytelling and digital rhetoric, which may soon displace printed communication in the classroom. Most students have already become digital writers who work across media and can select text, image and sound to make a message clear or to produce a digital text. This series of choices, with the purpose of getting a message across is what theoreticians call *digital rhetoric.* It can be applied to assess students, to critically engage them or to integrate them in an online community, it can be used as a teaching tool to make literature relevant for the new generations of digital natives. In 2004, a digital rhetoric course was organized at Michigan State University in an attempt to answer the questions regarding reading and writing practices in digital environments. The main findings of the course

give an outline of how digital rhetoric works against the new media background, in which the new technologies have converged. One of the conclusions is that "teaching must be rethought to better address the global interconnectivity and interactivity of digital writing practices and products" (DigiRhet.org,2006: 235). Digital rhetoric is defined by cultural and semiotic shifts which are triggered by the convergence of media, but it is also made possible through connection and interactivity, products of *digital writing* can be published, distributed and commented upon almost instantaneously. Texts are written on screens and combine multiple media elements, choices of digital elements affect the messages we produce. Texts change shape and are moved online, writing is computer mediated, it becomes digital. "Writing today means weaving text, images, sound and video- working within and across multiple media, often for delivery within and across digital space" (DigiRhet.org,2006: 240). The students involved in the course practically applied the principles of digital rhetoric and discovered that using digital writing for a course project or class assignment gives them the opportunity to engage in collaborative work and be part of a learning community, with a shared goal.

As Wolf points out, we should consider the role of *intermediality* in the study of literature, literary studies should include the study of media, they should extend the reading of a novel by having students select a scene and create a video or a multimedia presentation, a class book blog or a web page. This is what can lead to the use of digital stories in class, which can become a user-centered, interactive experience of literature and shared knowledge. Definitions of multimedia narratives are simple, but their relationship with literature is quite complex as they enable students to understand the meaning of a text while reshaping it. Stories can be told using digital devices, fiction becomes interactive, but also non-fiction can be told digitally, such as biographies or life experiences of ordinary people. Digital storytelling is "telling stories with digital technologies. Digital stories are narratives built from the stuff of cyberculture" (Alexander,2011: 3). Henry Jenkins introduced the concept of *transmedia storytelling* as a feature of contemporary media and entertainment in 2003. In his view, transmedia storytelling "is a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience" (Jenkins 2010: 944). This has been taken even further by the development of social media and user generated content on the Web, which brings us to the creation of digital stories. Bryan Alexander gives a few examples of what digital stories may be: a short story made out of archival photographs, a video, a podcast or a blog novel. Given the wide range of options in the toolbox, they offer the possibility for immense creativity and innovation when students are asked to create a digital story as course assignment. Even if this is still unexplored territory in education, not sufficiently popularized because of technical limitations, digital storytelling can be an efficient teaching tool, not only for literature, but for any field of instruction. Their multiple opportunities are enhanced by the collaborative and social dimensions which are added by Web 2.0 environments or social media, what Alexander calls *social architecture*. Social networks "allow multiple channels of communication between site visitors, site creators and other parties" while multiple users can work together to build objects or collections (Alexander,2011: 31). He also discusses the concept of *combinatorial storytelling*, which reveals the collaborative process through which a canonical text can become *a networked book,* in which user contributions add a social layer to the original story. "Joseph Esposito recommends that we think of a networked book as a platform, whereupon visitors build materials in a collaborative space"

(Alexander,2011: 127). One of the spectacular examples that Alexander chooses to illustrate this concept is *Hamlet* on Facebook.

Some literary texts and canonical writers provide a natural environment for working with digital media, they have much more things in common than we expect with the multimedia environment. It seems Shakespeare is a natural medium for digital tools. In an article describing two projects in which students had to integrate Shakespeare's drama with movies and songs to create original content, Shamburg and Craighead quote Thomas Pettitt who explains that what today's students and Shakespeare have in common is "Sampling &remixing; borrowing&reshaping; appropriating&recontextualizing" (Pettitt qtd. in Shamburg, Craighead,2009: 74). According to the two authors, Shakespeare and today's students have a similar relationship with a print-based culture: "Approaches to creativity before and after a print-dominated culture are strikingly similar because there is a more collaborative view of creative productions and a more fluid use of the materials of others" (*ibidem).* Students in Washington DC and Abingdon, Virginia developed two digital productions of *Romeo and Juliet* and *Macbeth*, which illustrate the concepts of participatory culture and remix. In the *Romeo and Juliet* project, students had to mix their own performance of the play with movie trailers and contemporary songs, thus moving from the status of cultural consumers to that of content creators, through the use of digital tools. The success of the two projects proves that students can understand the literary text by appropriating it with the digital instruments that are familiar to them, by integrating it into their lives and experience it through performance and remix.

Multimedia narrative and digital stories can be used in education either as a tool for presenting information or for assessing students and helping them understand different subjects.
"That sense of storytelling as a tool for presenting information points us to a related meaning: storytelling as a tool for understanding complex subjects. The process of creating a digital story can help us make sense of a cognitive domain." (Alexander,2011: 215) In project-based learning, digital storytelling engages the students and encourages collaborative learning, developing *students' voices*, as Alexander observes when he quotes the opinions of teachers who had classroom projects based on digital storytelling. (Alexander,2011: 217)

Fan fiction

A spectacular example of a multimodal tool which turns analog text and canonical literature into hypertext is fan fiction. It has created online communities of users who manipulate canonical texts and become content creators themselves by writing different endings or new chapters, transgressing the borders between media or between fiction and reality by sharing their texts with other fans, posting comments in forums and storing their texts in online libraries. Most canonical writers have fan fiction web pages, sharing the online space with Harry Potter fans, among others, but I have chosen Jane Austen's example, as 2013 celebrates the 200th anniversary of the publication of *Pride and Prejudice*. Sites such as The Republic of Pemberley (www.pemberley.com), The Pemberley Library or the Meryton Assembly are home to Jane Austen fan fiction and function as collaborative storytelling platforms which have been working as guides for teachers who assigned teams of students to create a transmedia adaptation of a story. An interesting example of how fan fiction and digital storytelling can be used as educational tools is given by Nick De Martino, a senior media strategist, journalist and educator, Head of Business Development for

Theatrics.com, a video storytelling platform. In an interview posted on his blog, DeMartino provides specific curricular examples of what could be done with Theatrics: a literature teacher could assign a team to create a transmedia adaptation of a story and involve an entire class using the platform. He describes the experiment of *Welcome to Sanditon*, based on *Sanditon*, the unfinished novel by Jane Austen, in which fans of the central text are creating new characters and videos. In DeMartino's view, such narrative interventions help students engage in the storyworld and become co-creators, thus *learning how to learn*. (www.nickdemartino.net/blog). The educator can set the goals and manage the videos, while participants can vote, comment and interact. Students can create a character and a video as a response to the story, while interacting with other participants.

This experiment raises a lot of questions related to the way in which fan fiction or video storytelling platforms can be used in education, for making students understand and love canonical literary texts. Can it be done only if students have very good knowledge of the author's works, style and characters? Can any secondary school student be involved in such a project or does it take real fans of a particular writer to create new content? Can such tools be used with non-English speaking students who might find it more difficult to create fan fiction content in English? One cannot provide certain answers to such questions and only the future can tell how efficient these multimedia tools can be and whether they will be accepted and applied in schools. In my view, they can manage to develop student interest, critical thinking and active engagement in learning, only against a background of solid information on the author and his or her original work, provided under the teacher's guidance, to avoid incoherence and confusion. As for non-English speaking students, writing fan fiction can be a good opportunity to practise English and interact with English native speakers.

Although fan fiction may seem to destroy the integrity of a canonical text, it can be an efficient teaching tool, as it involves good knowledge of characters, plot and even style of writing, it helps the readers not only immerse in the world of the book, but also become creators themselves, as another instance of the democratization of the media in which authorsip is just a matter of choice.

Conclusions

Media tools redefine the way we teach reading and writing, they can develop students' critical thinking and active engagement skills in the area they like best, the online environment. There is still much uncertainty about the future of new media in education, both scholars and teachers are still to answer many questions, some of them are even concerned about being much less media literate than their students. In most schools around the world, print-based literacy is still the norm, but students rely on multimodal communication outside the classroom, which is the reason why future education should consider integrating multimodal teaching in the study of literature as the only way to make it relevant and attractive for the digital natives.

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INTEGRATING COMPUTER-MEDIATED COMMUNICATION INTO COMMUNICATIVE BUSINESS ENGLISH TEACHING

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Abstract: This paper aims to examine the possibility of integrating computer-mediated communication (CMC) into the communicative approach in business English teaching. Along with the wide spread of ICT, global communication and interaction have reached new levels. The extensive use of computers and the Internet has paved the way for new opportunities in all fields, and business English teaching is no exception. Thus, modern approaches to the teaching and learning of foreign languages attempted to integrate CMC into communicative business English teaching, in an effort to increase students' communicative skills, which is the main goal in communicative language teaching. The use of CMC in business English teaching has in view the acquirement of better communication competences students need in business English speaking environments. Therefore, this paper will try to emphasize the relation between CMC, the communicative approach, and the improvement of the teaching/learning process.

Keywords: CMC, communicative approach, business English.

Introduction

The use of English as the main language of the business world has significantly increased over the last decades. Within the global development of technology, science and communication, Business English has emerged as an important component of worldwide business and commerce. Consequently, business English has developed as one of the most significant areas of teaching English for Specific Purposes, as each field has its own linguistic identity, its specialized terminology required in order to effectively communicate and interact in specific contexts.

Generally speaking, business English is about specific language used to communicate in specific business contexts, and for business aims. Business people need English to do business, not just to talk about business. They need to use the language effectively across a variety of different cultures and alongside a variety of different business skills, in a wide range of business contexts, and with a wide range of interlocutors. Therefore, the teaching of business English has in view all these features and the fact that language is used to achieve an end. The learner's needs and his final aims are of great importance in teaching business English.

The teaching of English as a foreign language has generated a lot of debates over the years, as researchers and linguists have tried to identify the best way of doing it, and the best way of helping learners study more efficiently. Second language acquisition issue has developed into an extensive field of inquiry, and many techniques and methods of teaching English have been offered. Therefore, current teaching practice and teaching materials are both the result of these debates concerning abstract theory and various practical techniques. Down to our days, various methods have been used, such as the grammar -translation method, the audio-lingual method, the direct method, the communicative approach, etc. Even if some of them are no longer used, various trends continue to have a major impact on how English is taught nowadays.

Given the great importance of communicative capabilities for learners of business English, we considered both necessary and useful to boost communicative

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language teaching within our classes. Moreover, in our endeavour to maximize the authentic language input, we also tried to incorporate computer-mediated communication (CMC) into the teaching/learning process, and benefit from the countless opportunities this new form of communication can provide.

Our language lab was equipped with computers and a video projector that allowed the whole class to watch videos or presentations, while the internet connection was essential in our undertaking. We worked with two groups of students that studied business English for the economic field and assessed their knowledge of the target language (speaking, listening, writing, and reading) throughout the whole teaching/learning process by means of progress tests and a final achievement test. We compared their results with those of other two groups of students that did not benefit from the resources offered by CMC. Finally, we evaluated the impact and results of CMC incorporated into communicative language teaching, and decided on the best way of improving students' communication skills.

Communicative language teaching (CLT)

Communicative language teaching emerged in the 1970s as a reaction against the grammatical patterning and the rigidity of the audio-lingual method and its techniques, and can be traced back to the work of Chomsky in the 1960s, when he mentioned the two notions of 'competence' and 'performance'. On the emergence of CLT, McKay also points out: "The rise of CLT is often attributed to a discontent with audiolingualism with its behaviourist view of language learning and emphasis on linguistic form rather than meaning. In contrast, [...] the goal of CLT is to promote meaningful, appropriate language use" (McKay, 2009: 108).

As Berns contends as well, communicative language teaching is more about teaching to use language appropriately for communication than teaching about language: "[...] communicative language teaching identifies new pedagogical orientations that have grown out of the realization that knowledge of grammatical forms and structures alone does not adequately prepare learners for effective and appropriate use of the languages they are learning" (Berns, 1990:79). CLT focuses on how language is learned, namely via the negotiation of meaning in real communication. Students learn by using the language to achieve a specific outcome. An effective way to teach is to provide the right input and atmosphere, allowing learning to take place at the individual's own pace and in response to their needs (Frendo, 2008:13).

Communicative language teaching method has two main guiding principles. The first principle states that language is not just patterns of grammar and vocabulary items, but it also involves language functions such as suggesting, inviting, agreeing and disagreeing. This view is also shared by Frendo: "First of all, language is seen not just as a set of linguistic items to be learned, like words or grammar, but it also involves language in use via functions such as interrupting, or agreeing and disagreeing." (*ibidem*, 12) Learners have to take into account the need for appropriacy when addressing people, respectively the kind of language they use, formal, informal, technical, etc., depending on the specific context. The second principle emphasizes learners' need to get enough exposure to language, and enough opportunities to use it. "Another key aspect of CLT is that languages are learned while using them, with an emphasis on real-life situations. Meaning takes precedence over form. Fluency can take precedence over accuracy." (Frendo, *op. cit.*: 13) As a result, CLT focuses on "students communicating real messages, and not just grammatically controlled language" (Harmer, 2007: 50). CLT also places great emphasis on the development of many

communicative activities, which encourage students to use all their knowledge of the language to communicate and interact.

Besides great emphasis on language use, other features that characterize communicative language teaching are: focus on fluency and appropriateness in the use of the target language, low emphasis on form, structural correctness, error correction and explicit instruction on language rules or grammar; classroom tasks that encourage spontaneity and negotiation of meaning; use of authentic materials; an interactive, informal environment that promotes student autonomy; teachers act as facilitators and participants, and students are involved in interpretation, expression and negotiation of meaning (Mangubhai, Marland *et alli*, 2004: 292).

Given the characteristics of CLT, and the fact that previous research has proved that teaching/learning strategies enriched with interactive and collaborative methods ensure favourable conditions for the development of the communicative skill, we looked for new means of providing our students with plenty of authentic learning resources. Besides the wide array of printed learning materials, we also took into account the choices that the Internet and CMC offered us.

What is CMC?

With the advent of the Internet and information technologies, new means of human interactions have emerged, giving rise to innovative forms of social interactions in the electronic environment. As computers have become part and parcel of modern society, shaping all fields of activity, and new state-of-the-art devices (iPad, Smartphone, etc.) are constantly overrunning us, the communication process has reached new levels and various forms. The way people communicate in various professional, social, or educational settings varies widely, according to the context and the channel used in the communication process, which in our case is via computers or other information technologies.

The rapid spread of the Internet has paved the way for interpersonal interaction at international level, being a cornerstone for future global communication. The Internet overcomes physical and social limitations of other forms of communication and therefore allows the interaction of people who are not physically sharing the same space. The process of interpersonal communication via computers (or other hi-tech gadgets), involving people situated in different environments is generally known as computer-mediated communication (CMC).

Herring defines computer-mediated communication as 'communication that takes place between human beings via the instrumentality of computers', and characterizes it as 'an important new communication modality that is increasingly permeating everyday life in industrialized societies' (Herring, 1996:1). Even if computer-mediated communication has initially referred to interpersonal interactions that occur via computer-mediated formats, such as instant messages, emails, chat rooms, etc., lately the term has also been applied to other forms of text-based interaction, or Internet-based social networking. In our approach of CMC, the term 'computer' has broadened its original meaning and refers to any other electronic device which can be connected to the Internet and supports software applications that allow digital interactive communication. The term 'computer' stands for a generic term in our collocation, as information can presently be shared through a whole gamut of devices.

On the impact of technical innovation on teaching English, Jeremy Harmer points out:

What has changed recently, though, is that students can do things they were unable to do before thanks to technical innovation. Thus modern podcasts (downloadable listening which can be played on individual MP3 players) give students many more listening opportunities than ever before. They can also write their own blogs (Internet diaries) and put them on the web. […] They can search for a wide range of language and information resources in a way that would have been impossible a few years ago. (Harmer, 2007: 31)

Integrating CMC into CLT

As CLT focuses on language use, authentic resources, and communicative activities, we considered that computer-mediated communication and the Internet can offer our students a myriad of authentic learning and communication opportunities. The Internet is a dynamic environment, constantly growing, changing, improving, and updating, which has brought about a new virtual learning setting. Web-based language learning resources include online dictionaries, newspapers, terminological databases, encyclopedias, pronunciation guides, etc. There are also forums and specialized web pages for business English trainers to look for information or to interact with a wide array of experts.

Therefore, we strove to integrate the virtual environment into the teaching/learning process, and exploit the wide range of multimedia tools, online resources, synchronous and asynchronous interactions (email, blogging, social networks, forums, chats) as fully as possible. In order to practise and improve all four skills (reading, writing, speaking, listening), we considered the different properties that each CMC mode incorporates: synchronicity, one-way or two-way transmission, persistence of the text, anonymity, visual or audio content. Our aim was to reduce the use of traditional, bookish learning materials and techniques, and give our English classes more interaction and native-like communication opportunities. Therefore, we tried to expose learners to authentic and native English speakers and writers as much as possible.

We used audiovisual content with the purpose of developing students' listening and speaking capabilities, and providing them with plenty of native language exposure. Audiovisual materials can offer great opportunities to focus on the specific language used to discuss a certain issue. At the same time, authentic materials help learners acquire and produce the language they will need in their workplace. We used audio and video online resources for the economic field offered by Longman, Oxford, Cambridge, The Economist, as well as other multimedia resources available on the Internet. The web offers increasingly high-quality video and sound as well as software which allow the learner to record his/her utterances and compare them to a model. The websites of main broadcasters like CNN or BBC provide students with a wide variety of opportunities, ranging from audio and video to written text. Their advantage is that they bring students closer to the current world of economy and business. Besides improving listening and speaking skills, this activity boosted our learners' knowledge of specialized vocabulary and kept them informed about current issues in the economic world.

Reading and writing skills were developed through the use synchronous and asynchronous CMC. The interactive written discourse is a naturally occurring register, displaying characteristics of both oral and written language. In synchronous CMC, such as chat or Instant Messaging, students exchanged messages straight away and in real-time, and all participants were simultaneously online and reacted immediately and only with a slight delay to messages from other participants. In addition, synchronous

interaction imposes temporal constraints on users which bring about a reduction of linguistic complexity. Synchronous interaction offers immediacy but usually lacks persistence unless the user takes care to keep a history of his/her conversations.

Asynchronous communication, such as emails, mailing lists or discussion groups, occurs with time constraints and users do not have to be online at the same time to communicate. One advantage of this mode of communication is that allows users to take their time in composing and editing messages, and that suits hesitant or less skilled students best.

Activities meant to improve students' language proficiency and used throughout the whole teaching/learning process included: reading articles on economic topics (skimming, scanning, summarizing, answering comprehension questions), business writing (correspondence, contracts, reports, CVs, agendas and minutes), writing for the internet (posting on blogs, chatting, sending and replying to emails), discussions and presentations, role-play, simulations, storytelling, web quests, and case studies.
It is common knowledge that the email has become one of the most popular forms of asynchronous communication. The email is low in synchronicity since response time varies, but high in persistence since messages are always saved and stored in the long term. This form of communication offers the learner a controlled, distant and delayed reaction, while synchronous communication involves immediacy and on the spot reaction. Each form of text-based communication, either synchronous or asynchronous, proved beneficial to students in the teaching/learning process. They got exposed to authentic language use, current topics and preoccupations, in a more active and engaging way than in the traditional learning style.

The use of emails as text-based communication developed learners' writing skill, as well as knowledge of email style and language. As research has already confirmed (Weber 2004; Burgess et al. 2005), email style and language are substantially different from other modes of communication in terms of salutations, grammar, words use, and formality. Previous research suggests that email language tends to become formal and 'error-free' even in informal communication, as email use becomes more popular and replaces other forms of writing. Organizational emails are definitely formal in style, with typical salutation formulas, and observance of grammar and spelling rules. In contrast, personal emails tend to lack openings and closings, politeness markers, while making great use of abbreviations and informal language. Thus, linguistic variation is conditioned by discourse topic, level of formality and communication purpose.

Other common aspects entangled in the peculiar features of the electronic environment involve privacy and security. The anonymous message in cyberspace stands for another special feature of CMC. The use of nicknames is a first step towards anonymity and privacy. This feature helps shy or less self-confident learners to communicate more freely and engage more eagerly in communication activities. Anonymity and privacy allow reluctant learners to avoid embarrassment or failure in front of their colleagues, and build up self-confidence. Throughout the teaching/learning process, we noticed that learners that used to be rather quiet at the beginning of the course became more active and assertive by the end of the academic year.

As interpersonal interaction in CMC has considerably soared with the emergence and spread of the latest genre of computer-mediated communication, that is the blog, we also took advantage of this valuable online tool. Weblogs, generally known as blogs, have become extremely popular in recent years, especially among youth. Blogs are generally described as regularly updated web pages, containing recent and

archived text-based posts, and stand for an alternative communication channel, especially a two-way communication tool. Blogs are used as professional ends, to increase authors' public visibility and reach a larger audience. Authors tend to express their point of view on various public and social issues, and posts reflect their approval or discontent with certain topics. Students showed eagerness to involve in blog activities, to post and comment on various topics.

Although it has been often argued that CMC promotes isolation and remoteness, computer-mediated communication incorporated into the teaching/learning process has proved to enhance and sustain learners' communication skills, by increasing information exchange, developing relationships and intercultural communication, and promoting knowledge spread. Students do not just socialize online, but they develop their business English language skills, while incorporating CMC tools in their practices, as an instrument of information search in both their professional and private life.

Conclusions

Over the last few decades, a lot of attention and consideration have been given to the teaching of English for specific purposes and many efforts have been made so that the teaching process may reach its main goal. Consequently, teachers have focused their efforts on meeting the learner's needs.

Since our students need most of all communicative proficiency in their field of expertise in order to gain access to the labour market, great emphasis on the communicative feature was placed. Activities were designed such as to encourage and engage students in active roles, aiming to improve speaking skills naturally and effortlessly, by asking learners to talk freely about real-life situations. The teaching process was student-centred while the teacher's task was to stimulate, help and involve students to interact as much as possible.

Learners' progress tests and the final assessment proved that the two groups of students improved their English knowledge to a greater extent than their colleagues who lacked CMC in their training. Thus, we have come to the conclusion that a better way of teaching English for specific purposes consists of a blend of different approaches and methods, as the single use of an approach can become deficient to a certain extent. If some teaching techniques improve grammar or vocabulary knowledge, then the communicative skill is detrimental, or the other way around. Throughout the teaching/learning process, we aimed to develop all for skills (reading, speaking, listening, writing), while placing a greater emphasis on the communicative feature.

By incorporating computer-mediated communication into communicative language teaching, we intended to get greater exposure to authentic, native language. Our undertaking has proved that CMC constitutes a useful tool in the successful implementation of communicative language teaching method. Computer-mediated communication has allowed our students to benefit from authentic learning materials, by using online newspapers, magazines, etc., as well as audio and video materials. CMC has also provided plenty of opportunities to use business English with native speakers, generating real-life communication situations and giving students the chance to practise and develop their communicative skill. As a result, CMC integrated into communicative language teaching has brought about significant improvement in our students' proficiency in business English.

Our practice shows that teaching/learning strategies corroborated with unconventional and interactive teaching strategies have paved the way to an effective improvement of students' expertise in business English. Consequently, we have reached

the conclusion that communicative competence and success in the teaching/learning process work hand in hand, and that the use of CMC has enhanced our students' communicative skills, thus offering them better chances to successfully compete for jobs into the labour market.

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AN UNCONVENTIONAL WAY OF STIMULATING IMAGINATION

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Abstract: The educational methods generally focus on the teaching of the so-called "hard"/technical skills that basically refer to the specialty knowledge proper. As for the soft skills of creativity and imagination, universities teach them, to a large extent, through the same "hard skills" or the so-called know-how implied either by the technical design or art production. It appears that none of them, actually, teaches students to activate and enhance their creative and imaginative abilities. The present paper suggests a possible way of teaching imagination through the environment of the foreign language class by resorting to e-learning techniques and also on the idea that the powers of creativity and imagination are actually inborn, natural qualities that can be awakened in the individual. The set of e-learning activities / tasks provided attempt at making students aware of and activate their creativity and imagination - an absolute "must" in their future profession as architects and artists.

Keywords: creativity, imagination, spiritual qualities, personal development, foreign language classes.

Purpose of the paper

The skill of "imagination" belongs to the group of the so-called soft- skills that have entered the focus of educational strategies only recently. The conventional soft skills usually include the abilities of efficient professional communication, foreign language proficiency, proper attitude in relating with the team members, personal organization, time management, leadership a.s.o. This group has also been extended to include those abilities pertaining to personality development, namely those skills that are increasingly important in coping with the challenges of a permanently changing economic , political and technological climate. The competitiveness on the market and the design/produce/sell cycle with its accelerated rhythm have placed a heavy psychological stress both on employees and employers. Whereas hard skills are the background of the educational process in universities, they are still limited in helping students to deal with different situations like job-hunting, facing competitiveness or adapting to changes on the market. Thus, surprisingly enough, there is a considerable percentage of graduates with brilliant academic results who possess insufficient training in soft skills like self assertiveness, self control under stress etc. The conclusion is that hard skills ,basically including the specialty knowledge proper, applying information technology, numerical and data-handling skills, mathematical skills, capacity to solve information management problems, development of an information system, research skills etc. are simply not enough. Thus, the new work environment has forced a broadening of the abilities umbrella that has to ensure, among other things, taking quick decisions, managing critical situations, controlling one's emotions or keeping the inside balance.

The zone of soft–skills actually penetrates into the deepest layers of human personality up to the "softest" areas of self-esteem, self confidence, creativity, imagination, integrity and ethics. The series of soft skills naturally culminates with what Carl Gustav Jung called the Realization of Oneself, the Self Realization/Self Awareness

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or Individuation. The purpose of the present paper is, therefore to suggest a possible way to make students aware of their innate ability to be creative and imaginative and use this capacity not necessarily as artists but as complex personalities who can create and produce new ideas, concepts and systems in every domain of their life.

Imagination as a soft skill

The soft skills mentioned above, like self confidence, creativity, imagination, integrity etc. involve the deep zones of the human psyche and, hence, are the hardest to teach. They are practically un-teachable. The explanations is that, first of all, there is no acquisition model or training strategy that might be used by teachers because neither of them have been exposed either to this specific type of knowledge or to the involved teaching techniques designed to activate and develop the required skills. One might conclude that such soft skills are still beyond the conventional teaching range, a fact which is reflected in the difficulty of approaching the respective area. However, there is hope that, soon enough, educators will become more sensitive to this topic and re-evaluate it accordingly.The "softest" skills are extremely peculiar in that they are closest to the core of the human psyche which is the Self or the most active and alert Guide of Personality. The Self is known by psychologists to be the very source of psychic reality, the wholeness that gives individuals the ability to see themselves as part and parcel of the entire Universe/Creation. The innate power/skill of humans to develop and evolve essentially comes from the Self. It is due to the Self that individuals are "programmed" to reach self fulfillment and happiness and also to discover their inborn disposition to reach Individuation or Becoming of Personality.No one can neglect this profound zone of the psyche which functions like the roots in a plant. Dis-alliance with these inborn qualities takes one to rootlessness and dis-harmony. On the contrary, the activation or awakening of these values ultimately connects the individual with the treasure of creativity, inventiveness, imagination and joy of creation.

All ancient education systems used to place the "softest" skills in their central part that started with developing the fundamental spiritual values long before the teaching of the practical/ theoretical knowledge. In those days, students were taught the laws of universal harmony, morality and ideal behavior before embarking on the study of mathematics, astronomy, music, art or politics. These traditions have gone into oblivion and neglect and the result is visible in our hectic modern world where the impact of competition and artificial consumption has placed the individual under a serious psychological burden.

Nowadays, education faces the challenge of a new climate that should make them aware of the limits of the existing teaching theories and strategies. Their efficiency might be enhanced by allowing access to the deeper zones of the psyche where the inborn qualities and skills reside.

Once awakened and also, developed, they have good chances of stimulating what specialists have called, the Spiritual Intelligence- IQ or the innermost key to naturally and spontaneously activating the entire complex of the human Personality.

A possible model for teaching "Imagination" in students

The model is based on some e-learning techniques, namely Power Point presentations, that could develop in students the awareness of their inborn qualities of imagination and creativity. The ideas have actually been trialed during the foreign language classes in the Politehnica University of Bucharest. The activities have been designed as a set of Power point slides that were used during the cycle of teaching

creativity and imagination. As predominantly visual images, slides possess three main attributes: 1. they have the intrinsic potential of awakening certain psychological contents (emotions, feelings, states) in students.2.they have been selected in order to stimulate free group and class discussions on the respective topic. 3. each slide is focused on a single message that can be decoded according to the receptiveness of the students

Slides are usually extremely effective because they speak for themselves and thus need the support of a minimum text. This allows students to spontaneously label the message of each slide that is clear and suggestive. The entire teaching cycle makes use of these slides at each one of its stages (elicitation, free discussions, activity solving, practical applications, final project etc.) covering no more than four hours for the first year students in a technical university.

The rationale of these activities consists in enabling students to become aware of their spiritual values, creativity being one of them. They should also correlate them with their personal emotions, states and experiences and, at the same time, verbalize the respective contents in the respective foreign language (English in our case). Likewise, the stimulation of the two brain hemispheres involved in the emotional part of the psyche and the logical mind responsible for generating language respectively, will have good chances of bringing the two apparently distant zones into equilibrium. The main teaching stages are illustrated below:

Elicitation

The teacher initiates a general discussion on the topic of spirituality and spiritual values that are innate in each individual. The students have to come up with the idea that the individual is not only a strictly material manifestation but also a subtle "body" consisting in invisible energies and qualities. Each slide presented will clearly present such a quality that, in our case, is directly connected to the idea of creativity , imagination, self knowledge, self development etc. Each slides acts like a stimulus that triggers an inside reaction in the form of a state or an emotion. The images have been selected so as to suggest that personalities are more complex than the material, gross flesh and bone anatomy and more complicated than the simple binary logic of their mind.

The slides and their associated qualities are the following:

IMAGINATION- this quality is suggested by a girl sitting on a patch of ground floating up in the air. The atmosphere is beautiful and unreal. CREATIVITY- this quality is suggested by a girl painting the floor into the color of the ocean. The floor actually becomes the ocean. INSIDE KNOWLEDGE – the image presents a child reading under a fantastic tee, in the company of a little, white elephant. AESTHETIC

FEELING- the slide shows a magnificent rainbow over a landscape.

INTLLECTUAL PERCEPTION- the image represents a little child holding a huge book

The next set of slides is used by the teacher to elicit from students the possible causes of "catch" that can block the manifestation of creativity. Thus, one of them shows a man overwhelmed by a huge pile of files on his desk. Here, students will easily identify STRESS as a principal cause that may utterly kill imagination and creativity. Another slide will suggest ways of treating stress, like the one showing a baby blowing on a dandelion flower and spreading its flakes up into the air. Students may realize that this actually transmits the idea of living into the present moment and enjoying every

second as it comes. The following slide shows a serene old man holding a cup of tea and looking out into the distance. The elicited answer will be that of the inside silence and peace that are responsible for the intact preservation of our power, balance and joy of living.

The next set of activities may invite students to engage in pair/group discussions where they describe the emotions or states suggested by the sides, explain their choices and present them orally to the class.

Likewise, they may write a few lines in English on the relevance of these qualities for their present and future development. They may also comment on the reasons for which some qualities appear to be more important than others. The post – teaching stage may consist in short diaries to be compiled as a homework, pair interviews prepared for the following class or projects where groups of students create their own slide display to illustrate a certain value.

In conclusion, the cycle suggested has good chances of giving students a glimpse of what creativity and imagination imply as subtle qualities of their personality. However, we believe that a more relevant effect is motivating them to more consciously introspect and integrate self- awareness within their already operative system of ideas and parameters.

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