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LES MOTS DE LA COLÈRE DANS LES TRADUCTIONS ROUMAINES DES POÈMES HOMÉRIQUES

Petre Gheorghe BÂRLEA*

Résumé: *Les grands poèmes de l'humanité sont considérés, en principe, des modèles de conduite humaine, par leur contenu, et des modèles de narration historique et littéraire, par leur forme. Le genre et l'espèce dont nous discutons ici sont représentés, certes, par le haut style, mais, d'une part, le niveau de la civilisation décrite et les possibilités d'expression connues à l'époque du Grand Âge Homère, et d'autre part, la nécessité d'une description réaliste-poétique des exploits des personnages, imposent un usage fréquent des structures appartenant au style moyen (équilibré) et même au style humble, avec des concessions faites aux registres de type vernaculaire.*

Mots-clés : *les poèmes homériques, langage poétique, registre vernaculaire.*

Les poèmes homériques présentent la civilisation mycénienne du XII^e siècle av. J. C., au moyen de la langue grecque du VIII^e siècle av. J.C., qui est en fait, le dialecte ionique archaïque, imprégné d'éléments éoliens et de diverses autres variantes dialectales¹, un langage exclusivement poétique qui n'a jamais été attesté dans une autre communauté réelle, sauf celle des aèdes colporteurs des fragments épiques en question.

Comme toutes les épopées, l'Iliade et l'Odyssée transmettent l'histoire d'un conflit armé, occasion pour mettre en débat les grands problèmes de l'humanité – la liberté, la guerre, la paix, le développement économique, la relation homme-nature etc. – et pour en exalter les vertus afférentes – le courage, le travail acharné, l'esprit de la justice, la tolérance, synthétisées dans un code éthique de l'honneur et du devoir humain, code éternellement valable, au fil des siècles. Mais le conflit armé est le résultat plus ou moins subjectif d'une irritation majeure, et ce n'est pas par hasard que le premier vers de l'Iliade débute par le mot μένις „colère”:

μήνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε, (Il., II,1)

[“Chante Déesse la colère d'Achille, le fils de Pélée, détestable colère, qui aux Achéens valut des souffrances sans nombre ...”]

Le même concept se répète au début du deuxième vers, dans la négative, comme on peut le voir.

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¹ Nous pensons aux versions fixées par l'écrit, basées sur les copies des manuscrits médiévaux, dont les filiations peuvent être reconstituées chronologiquement jusqu'aux *vulgates* post-alexandrines, cf. M. Marinescu-Himu & A. Piatkowski, 1972, p. 103

Aujourd'hui, il nous semble naturel que cet incipit de circulation universelle se présente en roumain sous la forme:

Cîntă, Zeiță, mânia ce-aprinse pe Ahil Peleianul...

En fait, il a fallu environ une centaine d'années pour trouver une formule équivalente appropriée pour ce vers, le long des deux cents ans d'histoire de traduction roumaine des textes homériques.

Nous pensons aux premiers fragments traduits par divers érudits et hommes de lettres, à la fin du XVIIIe siècle, ensuite à la première traduction de dimensions plus importantes, publiée en volume et appartenant à C.D. Aristia (1837), et puis aux versions appartenant à Ioan Caragiani, George Murnu, E. Lovinescu, Cezar Papacostea, Radu Hâncu et Sanda Diamandescu, Dan Șlusanșchi. Cette formule bien connue appartient à G. Murnu, spécialiste en Homère qui a consacré toute sa vie aux textes de cet auteur. Elle a été conservée telle quelle par Dan Șlusanșchi, professeur digne de notre souvenir, en hommage de son prédécesseur, dans la version roumaine la plus récente des poèmes d'Homère qui est en même temps la mieux équilibrée entre la rigueur académique et l'envol poétique des textes.

Rien que ce vers a connu tant de variantes et provoqué tant de débats qui pourraient faire l'objet généreux au moins d'une thèse de maîtrise sinon d'une thèse de doctorat. Le respect des structures lexico-grammaticales et des contraintes de prosodie a obligé le traducteur à fausser la topique de l'original, avec des effets logico-sémantiques évidents. Plus précisément, le mot-incipit de la version roumaine devient *cîntă* (*chante*), ce qui évoque la spiritualité sereine, créatrice de valeurs, alors que le mot *mânie* (*colère*), générateur de conflits, n'apparaît qu'en troisième position. Il est évident que les trois exigences fondamentales d'une bonne traduction d'un texte poétique (structure lexico-grammaticale; versification; subtilités sémantiques du message) ne pouvaient pas être observées. La question qui se pose d'habitude est laquelle de ces exigences peut être sacrifiée, en contexte, avec le moins de pertes. Néanmoins, les trois sont gouvernées par un quatrième commandement: le respect de l'esprit stylistique de l'original lors de la transposition dans l'esprit de la langue d'accueil.

De ce point de vue, le deuxième mot, celui qui invoque la déesse tutélaire du don de la narration, a posé de gros problèmes. Compte tenu de l'oralité, caractéristique fondamentale des poèmes homériques, la première tendance a été d'utiliser le vocatif féminin roumain en *-o*, d'origine slave, profondément ancré dans le langage courant des Roumains. Mais la forme *zeiță* rappelait des appellatifs familiers comme *Joița* ou *Zoița*. Et pourtant elle a été utilisée, même par G. Murnu et même dans l'édition qui a reçu le Grand Prix de l'Académie Roumaine.¹ C.D. Aristia, pionnier du domaine a décidé de délimiter le roumain littéraire du champ vaste et hétérogène du langage courant, et a trouvé le vocatif *zee!* C'est lui aussi qui a préservé l'ordre original du texte homérique:

Mânia cîntă-mi, zee, a lui Pilid Ahil.

litt. en fr. *La colère chante-moi, déesse, de Pilid Ahil.*

¹ Homère, *L'Illiade*. Traduit en roumain par George Murnu. Le Grand Prix de l'Académie Roumaine (Bucarest): La Culture Nationale, [1920].

Malheureusement, sa version, extrêmement précieuse, à notre avis, n'a pas été longtemps retenue.¹

En revenant au mot *mânie*, (colère), le mot clé de nos considérations, les exégètes notent que le passage en question est le seul de l'ensemble de l'oeuvre homérique où le vocable *μῆνις* soit utilisé en relation avec les êtres humains. Certes, Achille n'était pas n'importe qui. Mais le héros qui par sa mère était de descendance divine² vivait parmi les humains, et pour eux, le terme couramment utilisé était *ὀργή*, (correspondant du latin *ira*). Nous n'allons pas entrer ici dans les détails de configuration lexico-sémantiques qui gouvernent les moyens d'expression de ce sentiment. De Platon³ jusqu'aux chercheurs modernes,⁴ le champ sémantique est structuré en fonction des critères du référent (humain/divin), du degré d'intensité, de la durée temporelle, des manifestations physiques, etc.

Nous allons simplement mentionner que M. Eminescu a choisi de traduire ce mot par *supărul* (qui enflamma Achille le Péléide), qu'il y a eu même des exégètes qui ont justifié cette option lexicale,⁵ et que le roumain *mânie* a sa base étymologique dans ce même terme grec, dans sa variante diatopique et diachronique favorisant pour l'emprunt et l'adaptation phono-morphologique. Enfin, plusieurs langues balkaniques revendiquent ce terme, avec la même fierté, terme qui fait partie des célèbres listes de termes homériques qui se retrouvent dans les langues de la zone.⁶

Le discours provoqué par le vocable *mânie* ainsi que les considérations poétiques sur la colère (*mânie*), en tant que moteur du récit épique, sont, certes, beaucoup plus fréquents dans l'Iliade qui est l'histoire d'une guerre où le concept en question déclenche, accompagne et clôt les confrontations physiques. Le Livre I, seul, comprend au moins quatre épisodes majeurs tissés autour de ce sentiment dévastateur: la narration de l'aède concernant l'offense d'Agamemnon envers le prêtre Chrysès (v. 2-57); le discours d'Agamemnon, irrité par l'intervention d'Achille et les dires du prophète Calchas (v. 101-120); la dispute violente d'Achille et d'Agamemnon (v. 101-246); les ordres donnés par Agamemnon sous l'emprise de la colère, qui demandaient que l'esclave Briséis d'Achille soit emmenée de force en échange de la vierge Chryséis, la fille du prêtre Chrysès (v. 306-

¹ Comme toute œuvre de début, la réalisation de C.D.Aristia a reçu beaucoup de critiques qui se sont perpétuées au fil du temps, assez souvent dans une totale ignorance. N. Iorga, lui-même la critique de manière injuste, en confondant les valeurs et les données réelles qui concernaient l'auteur et son œuvre, tout simplement en vertu de son orgueil de créateur littéraire qui avait lui-même essayé, à plusieurs reprises, certaines traductions d'Homère.

² Son père était Pélée, le roi de la cité Phthie, en Thessalie et sa mère la nymphe marine (Néréide) Thétis.

³ Platon énumère quatre types de manifestation concrète (provoquées par Apollon, Dionysos, les Muses, Aphrodite ou Éros cf. Platon, *Phaidros*, 244a –245c)

⁴ . Cf. Gabriela Stoica, 2012, *Afect și afectivitate. Conceptualizare și lexicalizare în româna veche*, București: éd. de l'Université de Bucarest.

⁵ Cf. N. Georgescu, 2005, *Homer - contemporanul nostru*, în: *Recife. Eseuri de oceanografie*, București: Éd. „Floare Albastră”, pp. 11-51.

⁶ De telles listes apparaissent sur l'internet pour l'albanais, le serbe, le bulgare etc. Ismail Kadare, passionné jusqu'à l'obsession par les textes homériques consacre des passages et des chapitres entiers dans ses écrits littéraires et d'essais au mot *mânie*, et aussi à d'autres mot appartenant à ces listes.

350; v. 428-487). Même les dieux sont souvent touchés par l'esprit sombre de la colère, maladie contagieuse, comme on le sait bien. Thétis promet à Achille, auquel on avait visiblement fait tort, une vengeance et quand son père Zeus la lui accorde, une dispute violente se déclenche entre le Père-Maître de l'Olympe et Héra, sa jalouse épouse (v. 531-570). Dans ces scènes, outre le sage mortel Nestor, seulement le boiteux dieu-forgeron Héphaïstos essaie d'apaiser les esprits. Ce dernier trouve même des mots pour provoquer le rire afin de calmer la dispute des parents, en évoquant ses propres aventures d'enfance et louant la valeur "des mots agréables" et de l'appel à la douceur dans de telles circonstances. Il ne pouvait pas savoir que le destin lui préparait encore une dure épreuve, toujours liée à une femme, situation où lui-même allait ignorer ces sages conseils, aveuglé par la colère.

Donc, plus de deux tiers des 611 vers de La Rapsodie I sont dominés par les mots de la colère: *mânios* (en colère), *a se mânia* (se mettre en colère), *sfadă* (querelle), *porunci* (ordres), *muștrări* (réprimandes), *spuse aspre* (mots durs), *grăiri pline de năduh* (paroles pleines de dépit), *cobe de rele* (porte-malheur), *lacrimi amare* (larmes amères), *mușcări "pline de mânie"* (gestes pleins de rage), *priviri piezișe* (regards hostiles), *ținută trușă* (allure hautaine), etc.

Presque tous les 24 chants contiennent de tels fragments. D'ailleurs, même la structure des épisodes de combats – le noyau du récit épique – est dominée par le discours de la colère. Nous avons montré ailleurs que toute confrontation directe entre les protagonistes se déroule selon un schéma ternaire: parole - action- parole. Lorsque les héros (situés au même niveau hiérarchique, d'habitude) s'aperçoivent sur le champ de bataille, ils se fraient un chemin dans le grouillement de la bataille et se jettent des phrases de reconnaissance (contenant les identifications généalogiques habituelles) et de menace. Le croisement des fers se produit sur les dernières paroles de l'un d'entre eux, réalité exprimée par des énoncés équivalents à ceux des ballades roumaines:

"*Bine vorba nu sfârșea...*".

[*Il parlait encore lorsque...*]

Quand l'un des combattants est tué, le vainqueur lance une nouvelle série de reproches, presque une tirade pleine d'arrogance, tout à fait inappropriée structurellement dans le contexte, sans aucun ménagement, par laquelle il explique au moribond et à ceux qui les entourent combien sages ont été les dieux qui l'ont aidé à rendre justice sur la terre, à ce moment-là.

Notre corpus de texte vise non seulement l'Iliade, l'histoire d'une guerre, mais aussi l'Odyssée, l'histoire d'un voyage. Composée environ 150 ans plus tard, l'histoire des pérégrinations d'Ulysse et de ses compagnons à travers les mers, l'histoire des souffrances de Pénélope, la fidèle épouse d'Ulysse et l'histoire de Télémaque, leur fils, va bien au-delà du langage fruste, du style rudimentaire et des clichés de l'Iliade. Non seulement le lexique et la grammaire ont évolué mais en même temps les moyens d'expression se sont diversifiés et affinés avec la conduite des personnages. Conventionnellement, dans le plan de la narration, les héros sont presque les mêmes, certains plus mûres, certains plus vieux, se confrontant avec d'autres personnages, mais dans un monde qui a beaucoup changé. Les attitudes humaines connaissent une échelle de manifestations plus large, exprimées dans le discours à travers une riche palette de sous-styles qui nuancent et affinent les trois styles de base: haut-moyen-humble. Et chacun se concrétise dans une dentellerie savante de

niveaux, registres, nuances, subtilités – adaptés au statut des personnages et au spécifique du contexte narré.

Le problème est la capacité des versions roumaines de rendre ces démonstrations de virtuosité linguistique et stylistique. Voilà, en fait, l'enjeu de notre étude: dans quelle mesure ont été capitalisées les vertus de compensation du roumain dans la transposition, fidèle et naturelle à la fois, du texte grec?

Une première séquence significative qui peut être sélectionnée de l'Odyssée, apparaît aussi, déjà dans le Chant I du poème, comme dans l'Iliade, mais comme c'est la seule de ce type, elle n'occupe qu'un quart des 444 vers du chant. Encouragé par Athéna, déguisée en Mentès, invité autrefois chez Ulysse, le jeune Télémaque tient tête aux prétendants (v. 319 – 419), non seulement à leur grande surprise mais aussi à celle de sa mère, qui ne parvient pas à comprendre cette brusque maturité de celui qui la veille encore n'était qu'un pitoyable prince très jeune et encore très dépendant de sa mère. Le dialogue est, dans un premier temps, marqué par l'urbanité, chacune des parties – inégales, par ailleurs – espérant que les choses vont vite s'arranger sans préjudices importants. Antinoos et Eurymaque, qui se trouvent à la tête des prétendants importuns, d'une part, et Télémaque, le très jeune fils de la maîtresse de maison, d'autre part, s'adressent des malédictions réciproques, comme formules langagières d'agressivité maximale. L'échange est non seulement symétrique, mais contenant des formules presque identiques, jusqu'au référent, non prononcé mais facile à comprendre dans le contexte des messages. Une construction conditionnelle, spécifique à la langue grecque archaïque, atténue la formule:

De-ar fi să dea Zeus însuși răzbun pentru aceasta să vină! (Ds-Od., I, 379)

[Plaise à Zeus qu'une vengeance pour ces faits arrive].

De n-ar da Zeus... tu rege s-ajungi! (Ds-Od., I, 386).

[A Zeus ne plaise que tu deviennes roi]

La plupart des traducteurs sacrifient la périphrase conditionnelle du texte original:

αἶ κέ ποθι Ζεὺς δώσει παλίντιτα ἔργα γενέσθαι:

νήπιοινοί κεν ἔπειτα δόμων ἔντοσθεν ὄλοισθε.¹

La formule du texte grec se fait en faveur de la formule de malédiction du roumain, qui utilise des verbes à l'impératif ou au subjonctif hortatif, appartenant à la série des termes performatifs illocutoires inventoriés dans les théories pragmatiques de John L. Austin et John Searle:

[Să n-ai parte de regat (căci ești prea bicisnic)!]

[Que tu n'arrives pas à régner car tu es trop incapable]

[Zeus să vă pedepsească (după faptele voastre)!].

[Que Zeus vous punisse pour vos actes.]

Sinon, il y a quelques imprécations réciproques indirectes – de la part de Télémaque (*cu silă obraznică-n cuget*), et directes de la part des prétendants (*trufaș către noi, și chiar cutezător în cuvinte* [arrogant avec nous et même audacieux dans ses propos], et encore une malédiction assez conventionnelle et incorporée dans un autre énoncé prononcé par le fils d'Ulysse:

¹ δώσει est un aoriste subjonctif de type épique.

“.... de-ar da Zeus, ca aceasta să se și-mplinească” (Ds-Od., I, 390)

[Plaise à Zeus que cela s’accomplisse]

Dans le Chant XX, Mélanthios, le maître-chevrier du palais d’Ithaque, considérant que le groupe des prétendants en avait le dessus, devient de plus en plus agressif envers ceux qui étaient restés fidèles aux anciens maîtres et, en tout cas, très arrogant avec tous ceux qui étaient considérés comme étrangers aux intérêts des futurs nouveaux maîtres. Venant avec les chèvres réclamées par ces derniers pour le grand banquet après lequel Pénélope allait désigner son futur époux, Mélanthios se moque du vieux mendiant sous l’apparence duquel se cachait Ulysse et lui dit de quitter le palais.

C’était pour la deuxième fois que cela arrivait à Ulysse, seulement maintenant celui qui le chassait était l’un de ses anciens serviteurs qui le trahissait comme sa soeur, Mélantho.

Un peu avant, l’aède nous avait décrit la bagarre provoquée par le mendiant Iros, qui venant au palais le jour qui s’annonçait abondant en aumônes, avait constaté que sa place avait été occupée par un étranger. Cette réaction en est une généralement valable et on peut la reconnaître facilement dans les bagarres entre les mendiants actuels pour un espace privilégié dans les stations de métro de Bucarest. Mais le langage utilisé, très savoureux, oscille entre les universaux de la pensée et du langage humains, d’une part, et la spécificité des personnages de Ion Creangă, d’autre part:

“Dă-te, bătrâne, din prag, să n-ajungi de picioare afară!

Hai, sus, să nu avem ceartă, și-apoi și la pumni să ajungem” (Ds-Od., XVIII, 10,

13)

Le soi-disant mendiant venu d’ailleurs essaie d’abord à expliquer qu’il y avait assez de place pour tous les deux, dans cet endroit si généreux pour des gens de toutes les catégories et le prie de ne plus le menacer de le battre. Ensuite les insultes se déchaînent dans un duel verbal très amusant. Certes, les traducteurs roumains ont utilisé le modèle des contes de fée populaires ou celui des textes des écrivains du XIXe siècle:

“O, zei, ia uite cum varsă potop de ocări grohăite!

Parcă-i o babă-afumată de vârstă, și tare l-aș drege,

Dându-i cu pumnii-amândoi, cât să-i cadă și dinții din gură!

Parcă i-aș rupe și-o falcă, precum unei scroafe-n grădină!”

(Ds-Od., XVIII, 26-29)

Ulysse, “le mendiant étranger” lui répond toujours avec modestie et malice en même temps. Il obtient la promesse qu’aucun des prétendants qui s’étaient rassemblés autour comme pour assister à un “délire” offert par un dieu du palais. Ensuite il accepte le combat. Le résultat est facile à deviner. Nous ajouterons seulement que la description des gros morceaux de viande qui grésillaient cependant sur le feu dans l’attente du repas copieux, rappelle les banquets gargantuesques peints par Ion Creangă (des chèvres farcies de lard et de sang de porc; des pains immenses, des coupes de vin énormes, etc.)

Satisfaits par dénouement sanglant de la bagarre, les princes prétendants, récompensent généreusement le mendiant-hôte vainqueur, et lui souhaitent... la réalisation de tous ses désirs, sans le moindre soupçon qu’en fait il s’agissait de leur propre fin.

Les 150 premiers vers du Chant XVIII décrivent ces faits. Jusqu’à la fin du chant, le bizarre vieillard, venu de nulle part, recevra encore une réprimande de la part de

Mélantho, la servante aux joues rouges, qui faisait partie de la suite de Pénélope mais qui était devenue l'amante du prétendant Eurymaque (*Od.*, XVIII, 327-337), ensuite encore une de la part d'Eurymaque lui-même (*Od.*, XVIII, 357-364). Utilisé par les princes ou par la servante, le vocabulaire appartient au même langage vernaculaire:

"Biete străine, da chiar că bățut ești în cap, cum se vede..."

.....
Vezi tu, cățea, că îndată eu lui Telemah îi spun totul."

(*DS-Od.*, XVIII, 327, 338)

- Cependant, les dialogues suivants deviennent de plus en plus informels.

Le Chant II, où Télémaque convoque l'assemblée des habitants et des prétendants dans une tentative de mettre fin à la situation désastreuse, se compose d'une suite de discours¹ dans lesquels le dépit longtemps réprimé dans l'âme des personnages explose dans des mots de plus en plus furieux: *nerușinați* (pețitorii)/ impudents (les prétendants), *obraznici*/insolents, *trușă*/arrogants, *afurisit*/méchant, *silă*/dégoût, *silnicie*/violence, *gând fără frâu*/pensée débauchée, *gânduri viclene*/ pensées sounoises, *fără de gând, fără cuget*/ irréfléchi,, *pieire*/, mort, etc. Les expressions du type "*Bătrâne ... acasă te du, plozii de-ți vezi!*" (*Ds-Od.*, II, 179) prononcées par Eurymaque, auraient été impensables venant de la part d'un jeune homme de bonne famille, surtout si le destinataire était un vénérable habitant de la cité, tel Alitherses, comme c'est le cas ici, et non pas un esclave ou un mendiant. La malédiction de Mentor, appartenant au camp des hôtes, qui essaie toujours de préserver un certain niveau de la politesse, s'inscrit dans les mêmes formules sacres à l'adresse des dirigeants de la cité mais plus sombres que jamais:

„Să nu mai fie vreodată nici bun, ba nici blând și nici pașnic

Rege cu sceptru pe lume, nici datina n-o mai păzească,

Ci ne-ncetat doar un asupritor făcător doar de rele!" (*Ds-Od.*, II, 230-232).

Le temps s'écoule alors que le pillage et la débauche s'instaurent à la cour dans l'absence d'Ulysse. Pendant les quatre ans de terreur, Télémaque, l'adolescent intimidé et attaché à sa mère se transforme et devient un jeune homme malheureux, prisonnier dans sa propre maison. Des rumeurs terribles concernant son sort lui parviennent et il décide de quitter le palais dans afin d'avoir des nouvelles de son père sinon de trouver celui-ci en personne. Assisté en permanence par Athéna, il parvient à se procurer de Noemon, l'un des prétendants, un navire léger et rapide (*Od.*, II, 386). Il arrive à Pylos, chez le vieux sage Nestor et ensuite en Laconie chez Ménélaos et Hélène. La rencontre avec ces personnages célèbres est accompagnée de vastes cérémonies d'échanges de compliments choisis, des louanges, des récits exemplaires de hauts exploits. Hélène même, sage à présent, revenue au foyer de son mari, raconte les anciens événements, côte à côte avec les héros d'autrefois, avec un détachement serein, comme si elle n'avait la moindre idée de qui avait provoqué le désastre de tant de cités, les combats et les errances qui avaient duré une vingtaine d'années, la catastrophe de toute une civilisation, source d'inspiration, il est vrai, pour deux chefs-d'œuvre de l'humanité. A l'échelle historique, on peut dire que l'humanité a eu un certain profit de tous ces conflits, résultat d'une infidélité féminine...

¹ Les mots appartiennent à Télémaque (II, 40-80; 130-145; 208-223 etc.); Antinoos (II, 85-129); Alitherses (II, 161-176), Eurymaque (II, 177-207).

Tous les beaux mots, artistiquement tissés dans l'épopée qui appartiennent au registre le plus cérémonieux et qui sont utilisés dans 1120 vers (le Chant III en entier, les vers 1-497 et les premiers 624 vers du Chant IV) ne font que de mettre en évidence le contraste avec le discours d'Antinoos, lorsque la scène est déplacée par l'aède/correcteur/éditeur, en tout cas par un bon et talentueux connaisseur des techniques narratives – de manière brusque et spectaculaire – à la cour d'Ithaque. Antinoos apprend qu'en réalité Télémaque n'est pas parti s'occuper des travaux de ferme à la campagne, mais au contraire, dans un voyage pour lequel il s'était bien équipé et s'était fait accompagner par les jeunes hommes importants de la cité. Le chef des prétendants se laisse emporter par la rage et utilise un langage aussi vert que possible. D'ailleurs, campant tant d'années à la cour d'un héros absent où ils se sont régalés en sacrifiant des troupeaux entiers de boeufs et de vaches, de moutons et de chèvres, en vidant les caves et les granges, en disposant sans gêne des biens du palais, des serviteurs et des servantes, tous ces prétendants importuns avaient enfreint toutes les règles de politesse – écrites et non écrites, mais pleinement fonctionnelles à l'époque. Par conséquent, pourquoi auraient-ils respecté les règles de la politesse verbale? Cela n'aurait été qu'une preuve d'hypocrisie, et cela ne se faisait pas; ils étaient des gens d'armes, d'action, les descendants de familles aristocrates. Par ailleurs, le code de l'honneur dont on dit qu'il domine les épopées homériques, est totalement absent ici.

Cette fois, les malédictions descendent au niveau physiologique:

„... *Rău i-a fi și i-a prinde! Ci Zeus să-l bată
Și să-i doboare virtutea nainte să-și ia bărbăția!*”

Ce passage a constitué l'une des nombreuses pierres de touche pour les traducteurs modernes. Nous avons cité là-dessus la version de Dan Slușanschi, une traduction bien équilibrée, de façon à respecter aussi bien le texte grec que l'ouïe du récepteur roumain. D'autres traducteurs ont fait appel avec plus de courage au modèles des "chansons tsiganes", des chansons des banlieues, si bien traitées et réinterprétées par Miron Radu Paraschivescu mais aussi par d'autres écrivains (George Topârceanu, Mircea Dinescu, etc.) Les cadences des vers de Miron Radu Paraschivescu sont facilement reconnaissables dans:

„*Din puterea ta cea plină...*”

Nous avons déjà eu l'occasion d'évoquer les querelles entre les dieux qui, dans des circonstances similaires, s'expriment de la même façon que les humains et, en pleine colère, oublient la place qui leur est assignée dans l'Univers.

Parfois, les traducteurs roumains les font parler à l'instar des personnages de Ion Creangă. Nous nous souvenons les insultes qui jaillissent dans la chambre louée par les séminaristes, dans la scène des brûlots que les farceurs allumaient à la plante des pieds des dormeurs, dans les *Souvenirs...* du conteur de Humulești. Nous reconnaissons également le même style dans la querelle des personnages fantastiques du *Conte de Harap-Alb*. Le modèle est emprunté aux narrations populaires dans lesquelles les empereurs, les dieux et autres personnalités ôtent tranquillement leur chapeau et le déposent sur le banc du four, s'assoient sur la banquette paysanne et lorsqu'ils parlent, ils utilisent soit les formules conventionnelles polies usitées à la campagne du type *Dragul tatii/Dragii moșului*, soit des malédictions et des insultes du type *hodorogire-ai* etc. Enfin, dans d'autres situations, les traducteurs roumains combinent ces modèles avec les modèles vernaculaires que nous avons

évoqués supra, afin de rendre des discours communs après tout dans la conduite verbale humaine de tous les temps et les lieux.

L'épisode représentatif dans ce sens, est intégré dans le Chant VIII de l'Odyssée v. 265-365. Le fragment en question était évidemment, à l'origine, une chanson séparée, indépendante du type que les aèdes chantaient tard dans la nuit quand seuls les hommes étaient encore à table.

Dans l'Odyssée, ce texte est attribué à l'aède Démodocos, invité par Alcinoos, le roi des Phéaciens au festin offert en l'honneur d'Ulysse. Le chanteur raconte, dans des vers accompagnés à la lyre, l'anecdote d'Héphaïstos, le travailleur et plein de talent mais difforme dieu-artisan, marié à la belle Aphrodite. Séduite par Arès, elle reçoit son amant même dans le lit conjugal. Phoebus – le soleil peu discret qui voit tout – prévient le mari cocu. Avec son don de la technique, le malheureux dieu-forgeron fabrique un piège de fils invisibles autour du lit, précurseur des champs de mines modernes ou des réseaux de rayons laser actuels dont sont prévus les dispositifs de protection des biens de valeur. Après un moment d'hésitation, Héphaïstos décide d'assumer la posture humiliante et de faire venir des témoins pour voir les deux adultères tels qu'ils se trouvaient dans le lit de leur plaisir coupable. Poséidon, Hermès, Apollon et d'autres arrivent sur place. Anciennes coutumes interdisaient aux femmes d'assister à des scènes pareilles, et alors, les déesses incitées par la nouvelle qui s'était rapidement répandue, arrivent elles aussi mais restent à l'extérieur, se tenant près de la palissade, dans l'attente des hommes, plus chanceux, qui pouvaient leur relater des détails. La palissade de l'Olympe, bien sûr... Les témoins n'ont pas manqué à s'amuser de ce qu'ils voyaient et les plaisanteries habituelles dans telles circonstances ont commencé. Apollon demande à Hermès : « Aimerais-tu te trouver dans cette position ? », et ce dernier lui répond que s'il s'agissait de se trouver dans le lit à côté d'Aphrodite il accepterait n'importe quoi : des chaînes encore plus nombreuses, le spectacle publique, etc.

Comme d'habitude, dans le texte homérique, des styles en contraste sont bien équilibrés afin de mettre complètement en évidence les qualités discursives. Hermès s'exprime correctement, de manière assez réservée, malgré l'amusement général, les hexamètres dactyliques cataleptiques mis en cadences impeccables par l'aède prouvent la pureté du haut style. Ses affirmations précèdent les passages des romans chevaleresques de la fin du Moyen Âge. Poséidon, qui assume le rôle de médiateur, fait des efforts pour abaisser le niveau de son discours à celui de l'époux agité. Il propose à ce dernier de résoudre le conflit par un dédommagement matériel, tout en adaptant cependant la terminologie juridique afférente au style familier de la circonstance : « „*O să-ți plătească tot nenorocitul, mă pun eu chezaș, frate!*” » (nous avons paraphrasé la version de G. Murnu.)

En ce qui concerne le mari trompé, tout se passe comme s'était à prévoir. Héphaïstos, au-delà de son apparence difforme, avait toutes les qualités d'un dieu – intelligence, grâce créatrice, etc. Mais tout cela disparaît comme par magie quand la dure réalité se révèle dans son propre piège si ingénieux. Certes, le texte qui nous est parvenu à travers les millénaires a été expurgé de toutes les horreurs prononcées dans la circonstance, bien que le naturalisme ne manque pas du langage homérique. Les savants des écoles de Philologie dans le cadre des Bibliothèques d'Alexandrie, de Syracuse, etc. ont soigneusement „nettoyé” les collections de textes qui circulaient. Les formes archaïques et dialectales, devenues opaques pour les nouvelles générations, ont été remplacées, les termes

ambigus ont été éliminés, ainsi que les passages considérés des interpolations. C'est ainsi que les premières versions de type *vulgata*, préparées dans les manuscrits fondateurs de l'homérologie avaient déjà un caractère de textes *ad usum Delphi*. Par conséquent les éditions standard ne contiennent plus intégralement „les mots de la colère” de ce fragment coloré, mais il est facile à imaginer ce que le mari trompé a pu débiter dans ces moments-là.

Ce qui est resté dans les textes usuels est dû, de manière paradoxale, juste à ce type de sélections. Pendant trois mille ans, les Grecs ont appris à lire et à écrire sur des fragments des épopées homériques. Or, le fait d'avoir ignoré de tels passages a sauvé ce qui en pouvait encore être sauvé. Dans les deux ou trois explosions d'Héphaïstos nous reconnaissons les lieux communs de la rhétorique et du vocabulaire des conflits conjugaux: *curvă* (putain), *cățea* (chienne), *mădulare* (organes), *ăștia doi* (ces deux), *mai bine nu mă făceau părinții* (mieux valait que les parents ne m'aient pas) etc. Dans le même inventaire rhétorique s'inscrivent aussi les accusations d'ingratitude. En oubliant que son infidèle épouse avait des origines divines (certes, fruit d'une « faute »), et de premier rang, en plus, le mari lui rappelle les dépenses qu'il avait faites pour elle, depuis la proposition de mariage et jusqu'au présent infâme. Ses plaintes sont rendues par les traducteurs roumains selon le modèle des chansons des banlieues ayant le même sujet:

„Te-am luat de la mă-ta de-acasă

Desculță și fără ...

[Je t'ai emmenée de chez ta mère,

Pieds-nus et sans...]

Certes, le texte est différent dans les diverses éditions roumaines, quelques-unes totalement cosmétisées. La version DS dit:

„Câte le-am dat ca un prost și cățeau aceasta de fată

Că-i mândră-coz de frumoasă, dar suflet în inimă n-are” (Ds-Od., VIII, 318-319)

[Que ne leur ai-je pas donné comme un imbécile et cette chienne de fille

Qui est très belle mais qui n'a pas de cœur]

Le traducteur semble préoccupé plutôt par la récupération des répétitions, des pléonasmes, des paroles qui se chevauchent dans le discours d'un homme profondément bouleversé à cause de ce qui lui arrive, et, de temps en temps d'une épithète vulgaire, et moins par tout le déploiement logico-sémantique du discours. Mais, pour le lecteur avisé cela est suffisant.

Conclusions

1. Nous avons l'habitude d'affirmer que l'Iliade et l'Odyssée sont des modèles de création artistique de la plus haute qualité, d'où on peut déduire que le style est toujours, sans faute, très élevé. En fait, nous constatons que le grand art des bardes antiques consiste à exprimer toute la gamme des sentiments humains dans des formes d'expression appropriées, ce qui signifie que tous les styles, tous les niveaux, les registres et les nuances sont fructifiés dans une toile poématique d'une grande finesse.

2. De telles virtuosités d'expression ont été les plus grands défis pour les traducteurs modernes. Même les Roumains macédoniens qui ont appris le grec sur des textes homériques (des écoles d'Avdela etc.) C. D. Aristia, I. Caragiani G. Murnu - ont été contraints de faire appel à des modèles populaires. Et s'ils ont utilisé la langue de l'Evangile et des chroniques anciennes, pour les passages qui renvoient aux rituels religieux ou à des

scènes de bataille des cérémonies, de discours protocolaire, ils ont également utilisé la langue des contes de fées, des légendes, des ballades, mais aussi celle de la périphérie populaire des villes, *id est*: les chansons des banlieues, les malédictions, dans les passages qui exigeaient l'adoption d'autres styles et registres.

3. Bien qu'en théorie, aucun des traducteurs roumains n'accepte les assertions de Lovinescu concernant le faible niveau de la civilisation du monde achéen dépeint dans l'Iliade et l'Odyssée, en fait, tous suivent ses pratiques traductives. L'auteur des *Mutations des valeurs esthétiques* (ILR, vol. VI) avait déclaré que le monde d'Ulysse est l'un des bergers, des agriculteurs et des gens de mer sans trop d'instruction, bénéficiaires d'un trésor de sagesse et de langue ancienne, et que s'il avait connu le grec, c'est plutôt Ion Creangă qui aurait été un bon traducteur de ces textes en roumain.

Et cela, parce que le roumain, bien que mûri dans des variantes littéraires modernes, conserve encore le goût de l'herbe fraîchement coupée, du sillon humide et du lait caillé. Cela n'est pas valable pour les langues occidentales, ce qui fait que les personnages d'Homère, comparables plutôt à ceux de la cour de notre Stan Pățitu, parlent dans ces versions comme dans un salon d'époque impériale tardive.

Le français, par exemple, dit E. Lovinescu, est une langue logique, riche, correcte mais qui a perdu le filon folklorique authentique, c'est-à-dire l'ingéniosité apte à rendre le monde mycénien de l'époque qui a précédé l'aube de l'histoire. En échange, le roumain peut encore le faire à l'aide de la diversité de moyens que nous avons mentionnés ici.

PROGRESSIVE DERIVATION DURING THE 17th CENTURY

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Abstract: *Prefixation and suffixation are among the most important means by which the Romanian vocabulary expanded in the seventeenth century. Although the use of Slavonic as cult language was seen as halting the natural evolution of Romanian language, it had introduced many terms of Slavonic and Byzantine origin, thereby refining the religious terminology. Having as support texts: The Universal Chronicle and The Signification of Holy Liturgy written by Mihail Moxa, the study will observe the share that certain prefixes and suffixes had in enriching the Romanian lexic.*

Keywords: *prefix, suffix, old language.*

The derivation represents, in the seventeenth century, as the loan, one of the principal means by which the vocabulary was considerably enriched. In what concerns the process of forming new words, the researchers noted that the language resorted to “its own resources from the existing inventory of words, to affixes and to grammatical rules, in the case of compound words” (Popescu-Marin, 2007: 5).

In the text of the *Universal Chronicle*, the processes of forming new linguistic units are: the progressive derivation (prefixes and suffixes), the regressive derivation, the composition, the conversion, and the parasynthetic derivation (structures that have a prefix and also a suffix). The prefixation and suffixation are among the most important methods that have helped the Romanian vocabulary expand. Although the use of Slavonic as language of worship was seen as a halting of the natural evolution of Romanian language, it had introduced many Slavonic and Byzantine terms on Romanian territory, therefore refining the religious language. In this study the share that certain prefixes and suffixes had in extending their synonymic area will be observed.

Derivation with prefixes

The prefixes documented in the text are either productive or unproductive in the language. The productive ones will enjoy proper attention, as the lexemes they cover will be listed, while the unproductive ones will only be mentioned through the paper.

The productive prefixes in Romanian language of the seventeenth century are: a-, arhi-, de-, des-, în-, întru-, ne-, po-, pre-, prea-, ră- (re-); răs-, s-, spre-, stră-:

- the prefix **a-** (derived from the Latin **ad-**) entered the language through inherited words as: *adăpa* (64v: 149), *adormi* – *adurmi* (7v: 101), *aduce* (117r: 186, 96v: 173). Even if the meaning of the new formed words is substantially different from the meaning they held before prefixation, in some cases (*pus* < *apus*), this prefix is highly productive: *aprindea* (28v: 118), *amesteca* (39v: 119, 119v: 188), *asemăna* (44v: 131), *astupă* (55v: 139), *alinată* (98r: 174), *abătu* (104v: 179);

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- the prefix **arhi-** (gr.): *arhiep[is]c[o]pul* (50v: 142), *arhangh[e]l* (67r: 151); in the religious work, the translation from St. Gregory Bgslov, two lexemes are formed with the prefix *arhi-*: *arhiereul* (129f, 129v), *arhiepcpul* (129f);
- the prefix **de-** was inherited from the Latin *de-* (preposition and preverbal particle): *delunga* (150r: 214; SG: 127f);
- the prefix **des-** was inherited from Latin (*dis-*), which gave old language the form *deșchide* (47v: 139). It is not a very productive prefix in the analyzed texts, it occurs in a verb that relates to another verb: *descăleca* (154r: 219) – *încăleca* (53r: 135), *descoperi* (99v: 175) – *acoperi* (-ră, 9v: 101), *descue* (37r: 125) – *încuiată* (form met only once in the text at 36v: 125);
- the prefix **în-** / (turns into *îm-* when followed by labials) comes from the Latin *in-* (preposition and preverbal particle) and entered in Romanian through inherited words as: *împărți* (5r: 99) and *întoarce* (14v: 105). The original derivatives formed on our lands are mostly verbs (followed by adjectives and nouns). Below they are listed as they appear in the *Chronicle's* text:

- **îm-**: *împăcară* (29r: 119, this lexeme is an adaptation with the *îm-* prefix, not a derivative in itself, because the theme has not circulated independently in Romanian); three occurrences are found in the text: *împuțită* (40v: 128), *împrocica* (150r: 214), *împrăștiia* (150v: 214);

- **în-**: *înseta* (4r: 99), *întrec* (5v: 99), *îndulcească* (7r: 100), *înmulțiră* (10r: 101), *întărită* (16v: 107), *îndrăzni* (18r: 118), *întristară* (24r: 114), *întrecea* (34v: 123); *încuiată* (36v: 125); *învălu* (37v: 125); *îngropat* (38v: 127), *învins* (38v: 127), *întinată* (40v: 128), *întoarce* (47r: 133), *încăleca* (53r: 135), *îndereptăm* (58v: 145), *înfărtăți* (60v: 146), *înșelă* (62v: 147, adaptation), *îngropat* (65v: 150), *îngreoia* (70r: 153), *îngroziia* (70r: 153), *înjură* (71r: 154), *învierea* (73r: 155), *îngrădi* (79r: 159, adaptation), *întâmpinat* (86r: 166), *înfricoșat* (87v: 167), *înfruntă* (89r: 168), *înghipoase* (91r: 169), *învârtindu-se* (96r: 173), *încremenită* (103r: 178), *îngheță* (104r: 179), *înflori* (106r: 180)/ *înfluria* (129v: 195), *îndeletnici* (108v: 181), *îndrăgi* (121r: 189), *întărit* (122r: 190), *însofi* (126r: 193), *înglotiră* (131r: 197), *învenseră* (147v: 212); in the religious work this prefix has few derivatives: *înviiază* (SG:125f), *închipuiaște* (SG:128f), *înfășară* (SG: 130v), *îngăduință* (SG: 134f), *îndireptează* (SG: 135v), *îngrijăscu* (SG: 136f);

• the prefix **ne-**: of Slavic origin (Popescu-Marin, 2007: 27), has replaced the old prefix *in-*, being even more productive than the Latin one. This prefix entered the Romanian language through the noun *nevoe* (43v: 131, 103v: 179, 107v: 181, 137v: 201, 144v: 209) and it is found in addition of many lexemes (some even of Latin origin): *nemica* (90r: 168*2, 96v: 173, 113v: 184, 133r: 198; SG: 135v), *nepodobit* (5r: 99); *nepărăsit* (6r: 100); *nesăvârșită* (8v: 101); *neascultare* (9r: 101); *nemângâiat* (9v: 101); *nebuniia* (12v: 104); *necruțat* (26v: 117); *neștiutul* (30r: 119); *nefățarnic* (44r: 131); *nesațiul* (70v: 153); *nemilostivii* (71v: 154); *nedereptul* (71v: 154); *nesvârșit* (76r: 157); *nepreceptuți* (80v: 160); *nebunie* (83r: 163); *nepotrebnice* (93r: 171); *nelacom* (97v: 174); *nevăzut* (115v: 186); *necurat* (118r: 187); *necredința* (120v: 181); *neînțelepți* (131r: 196); *nebunește* (131r: 196); *necredincioasă* (137v: 201). In the religious text, only four occurrences are met: *nevăzuți* (SG: 123v); *neținut* (SG: 125v); *netrecută* (SG: 126f); *nestins* (SG: 126v); *nedestoinic* (SG: 127f); *nedereptate* (SG: 128v); *netreabă* (SG: 134v); *necurăție* (SG: 135f);

- the prefix **pre-**: *prembra* (53r: 135), *prepuse* (59r: 145, inherited form Latin); *preputoriu* (129r: 195), *premilostiv* (132r: 197); *premult* (SG: 133f/ 2), *prepușinel* (SG: 133f);
- the prefix **prea-** gave in Romanian: *preamare* (30v: 120), *preavoinic* (42r: 140), *preadrag* (45r: 132), *preaîndurătoriu* (46r: 132), *preabătrânul* (47v: 134), *preafrumoasă* (56v: 143), *preaîndrăgi* (57v: 114), *preaînțeleaptă* (60r: 146), *preamulți* (75v: 157), *preaînțelept* (83r: 163), *preaîncărcată* (103v: 179), *Preaînțeleptul* (109r: 182), *preaștiutoriu* (119r: 187), *preamare* (124v: 192), *preaînțelepte* (139v: 203); *preasfânta* (SG: 126v-127f);
- the prefix **răs-/răz-**: *răssădi* (6v: 100), *rășfirară* (13r: 104)/ *răshirară* (55r: 138), *răscumpere* (75v: 157), *răscumpărare* (81v: 161); *războli* (49r: 140), *răzbun* (154v: 220); *răscumpără* (SG: 136f);
- the prefix **s-**: *scumpără* (76v: 158, 107r: 181), *sfărimă* (112r: 183), *scumpere* (136r: 200);
- the prefix **stră-**: *străluci* (5v: 99), *strămoașa* (8v: 101).

Derivation with suffixes

Suffixation plays an important part in enriching the vocabulary, operating mostly in the morphological parts that hold an independent meaning. The productive suffixes will be listed in alphabetical order, as well as their derivatives formed on Romanian territory:

- the suffix **-a** (of Latin origin, entered the language through inherited words: *adunare* → *aduna*): *înălța* (28v: 118; 134v: 199), *rușina* (39r: 127), *derepta* (42r: 130), *lumina* (90r: 168), *creștina* (114v: 185);
- the suffixes **-ac** / **-ag** (supposedly the first is of Slavic origin, while the second's provenance is controversial, considered Hungarian) do not appear in the chronicle;
- the suffix **-ar (iu)**, **-ari**, **-er (iu)**: *străjariu* (SG: 129f);
- the suffix **-aș** has a multiple etymology: Slavic, Hungarian and local (Popescu-Marin, 2007: 73): *careăș* (6r: 100 / 109r: 182), *vrăjmaș* (8v: 101), *sugași* (30r: 119), *coconași* (51r: 142), *pizmașu* (68v: 152), *ucigaș* (83r: 163); *păcătași* (SG: 124v);
- the suffix **-ă** (from Lat. *-a*): *sfântă* (15r: 106), *roabă* (31v: 121); *sfântă* (SG: 121v);
- the suffix **-ciune** (derived from lat. *-(t)sione/ -(s)ione*) is present in the following lexemes: *înțelepciune* (7r: 100); *dezmierdăciune* (59r: 145); *spurcăciune* (86r: 166), *urâciune* (95v: 172); *botejune* (SG: 131f), *deșertăciune* (SG: 136v);
- the suffix **-ea** (old Slavonic. *-e* + *-a*, to avoid confusion with the vocative (Popescu-Marin, 2007: 86): *Căceea* (91r: 169);
- the suffix **-eală** (Bulgarian *-adlo*): *pesteală* (21v: 115/3), *asupreală* ((70r: 153);
- the suffix **-ean** (an, ian), *-eanu*, *-eni*, *-ulean* (Sl. *-(l)eaninŭ/ -(l)ianin*): *eghiptéan* (14v: 105), *eghipténi* (14r: 105), *midénii* (17r: 108), *oșténii* (27r: 118), *rimlénii* (34r: 123), *solunénii* (50r: 141), *curténii* (77v: 158), *munténii* (83r: 163); *hersonénilor* (85v: 165); *agaréni* (114r: 185), *moldovénilor* (156r: 222), *misiréni* (156r: 223), *aravléni* (156v: 223);
- the suffix **-eață** (Lat. *itia*): *dulceață* (6v: 100), *iubeață* (133r: 198);
- the suffix **-enie** (Sl. *enije*): *omilenie* (65v: 150), *rudenie* (76v: 158), *milostenie* (95v: 172); *omilenie* (SG: 124v);
- the suffix **-el** (Lat. *-ellus*): *fromoșel* (22r: 114), *pușinel* (53r: 135), *ostrovel* (103r: 178), *mitiutel* (106r: 180), *nițel* (110v: 182), *tinerel* (141v: 206);
- the suffix **-enie** (Sl. *-enije*): *omilenie* (65v: 150), *rudenie* (76v: 158), *milostenie* (95v: 172); *omilenie* (SG: 124v);

- the suffix **-esc** (Thracian *-iscus*): *împărătesc* (4r: 99), *ovreesc* (21r: 116), *latinesc* (28v: 119), *dumnezeesc* (42r: 130), *creştinesc* (55v: 139), *turcesc* (56r: 143), *sârbesc* (75r: 157), *şchienesc* (84v: 164), *sufletesc* (99v: 176), *omenesc* (101v: 177), *rusesc* (127r: 193), *trupesc* (130v: 196), *rumânesc* (146r: 210), *sârbesc* (146r: 211), *unguresc* (146v: 211); *dumnezeiesc* (SG:124f), *heruvimesc* (SG: 129v), *călugăresc* (SG: 132f), *împărătesc* (SG: 134v);
- the suffix **-ească**: *porcească* (40v: 128), *creştinească* (48r: 139), *împărătească* (48r: 139), *grecească* (64v: 149), *turcească* (80v: 160), *călugărească* (95r: 172), *omenească* (99v: 175), *lumească* (102v: 178), *îngerească* (102v: 178), *sufletească* (124v: 192), *ungurească* (148r: 212), *rumânească* (152r: 217), *românească* (152r: 217), *sârbească* (152v: 217); *îngerească* (SG:129v);
- the suffix **-eşti**: *ovreeşti* (20v: 112), *jidoveşti* (39r: 127), *latineşti* (53r: 135), *elineşti* (89v: 168), *creştineşti* (92r: 170), *omeneşti* (95v: 172), *sloveneşti* (138v: 202); *împărăteşti* (138v: 202), *sârbeşti* (144r: 209), *greceşti* (143r: 208), *curveşti* (129r: 195); *cărăimăneşti* (155v: 221); *preoţeşti* (SG: 122f); *cereşti* (SG: 126v), *mireneşti* (SG: 135v), *îngereşti* (SG: 136v);
- the suffix **-eş** (has a multiple etymology: Hungarian, Slavonic): *chipeş* (129v: 196);
- the suffix **-e(a)şte, -aşte, iaşte** (Thracian: *-esc + a*): *dumnezeiaşte* (99v: 176);
- the suffix **-et (-ăţ)** (Lat. *-itus*): *pomet* (-ele, 6v: 100; -ţii, 7r: 100)
- the suffix **-eţ, -areţ, -uleţ** (Slavonic or Bulgarian etymology): *gustăreţ* (77v: 158), *măreţ* (77v: 158), *îndrăzneţ* (87f: 166);
- the suffix **-i** (Latin etymology): *adeveri* (84v: 164), *călugări* (88r: 167), *domni* (15v: 106), *împărţi* (5r: 99), *folosi* (19r: 110), *gândi* (136r: 200), *meşterşugui* (36r: 125), *moşteni* (8v: 101), *vârtejşi* (112v: 184), *vorovi* (52v: 135), *găti* (11r: 103), *goli* (99v: 175), *însoţi* (126r: 193), *lărgi* (35r: 124), *orbi* (17v: 109), *nevoi* (12v: 103), *veşteji* (90v: 169), *slobozi* (106v: 180),
- the suffix **-ici** (Slavonic etymology *-ič*) entered the language through proper names: *Cobilici* (145v: 210), *Dragovici* (146r: 211), *Cralevici* (146r: 211), *măscărici* (33v: 123);
- the suffix **-ie** (multiple etymology: Lat., Sl., Greek.): *avuţie* (4r: 99), *robie* (18v: 110), *boerie* (38r: 126), *omenie* (46r: 132), *iparhie* (51v: 143), *domnie* (53v: 137), *bucurie* (61r: 146), *patrierşie* (89r: 168), *veselie* (127v: 197);
- the suffix **-ime** (Lat. etymology *-ime*): *desime* (9v: 101); *mulţime* (145r: 210); *grosime* (149f: 213);
- the suffix **-inţă** (Lat. *-ente*): *nevoinţă* (87v: 167);
- the suffix **-iş** (obscure etymology): *făţiş* (24r: 116);
- the suffix **-iţă** (Old Slavic etymology *-ica*): *porumbiţă* (137v: 201), *călugăriţă* (138v: 202);
- the suffix **-iv** (Bulgarian etymology *-ivŭ*): *răbduriv* (44r: 131), *bejiv* (77v: 158);
- the suffix **-nic** (Old Slavic etymology *-nik*): *darnic* (42r: 130), *nefăţarnic* (44r: 131), *putérnic* (63r: 148), *făţarnic* (72v: 154), *paznic* (87r: 167), *otravnic* (91r: 169), *birnic* (148r: 212);
- the suffix **-os** (derived from Lat. *-osus*): *găunos* (25v: 117), *bărbos* (82v: 162), *fricos* (101r: 177), *mângaios* (135: 200), *mânios* (150v: 214);
- the suffix **-are** (Lat. origin): *gustare* (9r: 101), *neasculare* (9r: 101), *vărsare* (25r: 116), *luptare* (73v: 155), *prădare* (76r: 157), *răscumpărare* (81v: 161), *mâncare* (97r: 174), *certare* (118; 187), *stâmpărare* (135v: 200), *vărsare* (153v: 219);

- the suffix **-ere**: *împăréchere* (24r: 116), *plângere* (85v: 165);
- the suffix **-ire**: *îndrăznire* (101r: 177), *perire* (117v: 186); *mântuire* (SG: 136f)
- the suffix **-șug** (Hungarian *ség*): *hitlenșug* (24r: 116), *meșterșug* (87v: 167);
- the suffix **-(t)ate** (Lat.: *-tat/ -tatis*): *dereptate* (71r: 153); *nedereptate* (SG: 128v), *golățate* (SG: 133f), *greotate* (SG: 133v), *răotate* (SG: 136f);
- the suffix **-(t)or** (Lat.: *-tor/ -torius*): *îndurător* (42r: 130), *socotitor* (56r: 143), *cutezător* (68v: 151), *iubitor* (69v: 152); *iubitor* (SG: 136v);
- the suffix **-(t)oare** (Lat. *-tor/ -torius*): *curătoare* (6v: 100), *biruitoare* (81r: 160), *cârmitoare* (94v: 171);
- the suffix **-ui** (Sl. *-uja*): *meșterșugui* (36v: 125), *sfătui* (135v: 199); *priceștui* (SG: 128v);
- the suffix **-ură** (Lat. *tura, -sura*): *spărtură* (104v: 179), *învățătură* (105r: 179); *umplură* (SG: 131v), *învățătură* (SG: 131v).

These two means by which the lexic increased its inventory, prefixation and suffixation, are very well represented in the chronicle's text. By listing the derivatives resulted, one can easily observe which prefixes and suffixes were the most productive in Romanian language during the seventeenth century.

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THE SYMBOL OF THE LILY IN AL. PHILIPPIDE'S POETRY

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Abstract: *The study seeks to reveal the meaning underlying the usage of the lily in Alexandru Philippide's poetry. Its frequency betrays the poet's appetite for this ambiguous flower. The lily stands between the concepts of life and death, of purity and darkness. The royal flower is very often reflected in Philippide's poems, functioning as an avatar of the poet.*

Key-words: Alexandru Philippide, lyrism, lily, symbol

Poetry vibrates through the symbol, this being a mask of the world comprised in a word. Without such an artistic substitute, the natural world would hardly be imported into the poetic universe.

The symbol models ideas, objects, beliefs, transposing them into vocables which carry deep meanings. It functions as a hermetic cover of the core, of the content of art. The reader will see himself unwillingly turned into a decoder, because the symbol, this tempting mask of the word, will invite him to a superior thinking, a transcendental one meant to develop until its last phase, that being the true cognizance, the revelation.

The symbol is a cover usurping the core of the word. Disguised in another vocable, another object or another idea, the symbol appears on a quite frequent scale in Alexandru Philippide's poetry. Caught between tradition and the modern path, the poet from Iași gives words unexpected valences, managing to create this palletisation with the aid of the symbol.

Being fond of the past, of myth and archaic ideals, the poet Philippide configures traditional symbols, in which he fosters modern seeds.

The first part of his poetic creation lies under the sign of romanticism, of positive onirism which heads to the stars. The lyrical ego kneels in front of the Sun, begging it to cast away the darkness that left its veil upon his world. The solar light is the embodiment of his dream, a new dream, different from the one he had been living in for so long. Longing after the solar rays actually reveals the nostalgia of the good times, of the new beginnings, of breaking all the old bonds.

The palpable touch of the long plotted dream becomes feasible through the usage of positive tools resembling their target, the ideal, through their structure.

Positive tools are actually symbols of kindness, of purity, symbols which may connect in a final point to the target, this being the accomplishment of the ideal. The ascension that the lyrical ego engages himself into is a ceremonial journey, where the prayers blend with sacrifices and beginnings blend with endings.

The lyrical ego summons the stars in his own process of transformation, in which his soul, which he already calls "old", because he no longer recognizes it as being his, will get another embodiment. By willingly separating himself from his own soul, the poet hopes

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to get a new soul, simultaneously forcing the old dream to turn into a new one: “Și dă-ne, Soare, suflet nou, alt vis!/ Ne-am săturat de vechiul nostru vis!” (I, 4)

Philippide’s first volume opens up with precisely these aspirations included in “cântecul câtorva”. Being the voice of his world, the poet fills the verses with a few spiritual petitions. He asks for plenitude for he sees the world empty, he longs for light in an almost always nocturnal background and dreams about a world of lilies, a world of hope and purity.

The world populated with lilies is an edenic world that the poet sees as possible at least in the first part of his poetic creation: “The abundance of the white, the depth of the lilies signify the paradisiac space so confined and soon lost of Philippide’s poetry. An esthetic and luxurious space, but also fragile, a sort of a pendant of the *luxe, calme et volupté* baudelairianism” (Balotă, 1974: 46) (Our translation G.C.). It is precisely this type of aestheticization of the lyrics that brings him close to Dimitrie Anghel. As well as Philippide, Anghel imports in his poetry elements as the lily, the reverie and the preference for the colour white.

The presence of the lily in iconography, art and literature dates back to the early times, its simbology being a solid one, enclosing in itself a series of mytical dimensions.

In Christian iconography, the Virgin Mary is holding a lily in her hand, this being the floral correspondent of her purity and virginity. Philippide invokes this flower in the hope of purification, of spiritual cleaning of a world lost in darkness. The longing for primordial purity actually hides the hope of a new beginning, unshattered by the complicated ways of the soul.

The ancestral Egyptians worshipped him until identifying themselves with it. The hieroglyph representing the lily was the symbol of Egypt. The lily was also the witness of death, but paradoxically, it wasn’t associated with the end of life, but with its continuation into a higher framework, generating eternal happiness.

The lily is an equal of pure and chaste love but also with the love for divinity: <<The lily also symbolizes forgetting the self in favour of God’s will, leaving yourself in the hands of Providence, who takes care of the needs of his chosen: “Take a look at the way the lilies grow; they do not tire themselves and they do not spin. (The Gospel of Matthew)>> (Chevalier, Gheerbrant, 1969: 46) (Our translation G.C.). The poet from Iași addresses himself to the Providence, in his solar embodiment, that is the sun, asking it to draw him from the claws of darkness: “O soare, cu aripa ta alungă/ Cît mai departe noaptea noastră lungă;”

The lily flower blossoms in the youth poetry of Philippide, managing to comprise more significances at once. It appears like a hypostasis of the dream, a mediator between the aspiration and the reached ideal, as an avatar of the Sun, as a dimension of eternity, and not lastly, as a poetic womb.

1. **Hypostasis of the dream.** The lily, whose ethers are astounding, luring you to detach yourself from the real topos, can be an image of the dream itself. Its strong perfume creates narcotic, hallucinogenic effects in the one sniffing it, determining him to let himself carried to the illusory: “The lily, Philippide’s novalisian flower, through its narcotic effects, disposes yourself towards romantic reveries, satisfied in the field of art, not without a shade of baudelairian thrill” (Gibescu, 1985: 44) (Our translation G.C.).

The scents of the lily appear as facilitators between the heavy reality and the comforting oneiric. They are described through the personifying epithet, “moi” (soft), meaning that the harshness of life softens once you let yourself imbued by the elixir of the paradisiac flower. At the same time, the word “moi” intercepts a kinesthetic image, meaning that the ethers of the lily do not install themselves only in the olfactory space, but it invades the entire system. The lyrical ego feels the scents in his inner self, as well as in a tangible manner, dripping down his body: “Miresme moi ca mîinile, mărunte/ Ca zîmbetele, lunecați pe frunte;” (I, 17). Single verse contains three artistic images: visual (“mărunte”), olfactory (“miresme”), kinesthetic (“moi”).

Philippide’s flower impresses both on a visual and an olfactory level, eventually transferring you to a space where the flower itself gets impenetrable meanings. The simile, “Miresme moi ca mîinile”, translates the state in which the ethers of this flower can take you to.

The hallucinogenic sensation which is similar to the state given by narcotics is deeply felt by the lyrical ego: “În jurul meu plutiți ca niște ape; / Lăsați pe ochi molatice pleoape”. The perfume of the lily instantaneously installs the state of dreaming. Detaching yourself from reality is performed gradually. The beatitude initially planted in the lyrical ego’s psyche continues with a floating sensation, of silent senses. The epithet “molatice” attributed to the eyelids confirms the great passing, the ascension towards the oneiric. The senses get blurred, the eyelids fall helplessly, obstructing the sight, the way of access towards reality.

The lily becomes a hypostasis of the dream through the effects it emits towards its admirers. Initially showing itself like a converter of perceptions, altering the communication with the reality, the lily eventually takes the embodiment of dream, becoming a sort of avatar of the flower He leaves. “pe gene/ Odihna unui vis” (I, 18).

Personified, the lily becomes a present character generating physical and psychical changes that it operates at body and conscience level in what regards the lyrical ego.

The scent of the lily urges its receptors to let themselves led into an oneiric journey, which is only possible by air, flying a “zbor răcoritor” (I, 18), in which the adversities are rooted in the soul. “The uranic flight is done with the aid of the lily, Philippide’s auspicious flower.” (Gibescu, *op.cit.*: 45) (Our translation G.C.). The astral background is the space where the weight of the soul disappears, where anxiety fades away, where the paradisiac quietness rises.

The lyrical ego worships the lily which he sees as matrix of good dreams: “Îndeamnă gîndul meu spre visuri bune.” (I, 18). The opposition lucidity-hope is to be found in the opposition bad dream-good dream: <<If the “good dream” manifests itself as reverie during which memory and imagination intensify themselves mutually in order to sublimate some memories and images [...] “the bad dream”, oriented towards the fantastic and the macabre, activates the anamorphic and negative aptitudes of the poetic imagination (Bârsilă, 2009 : 126-127)>> (Our translation G.C.).

In Philippide’s poetry, the good dream coincides with the astral aspirations, with the lily flower, a protective dream that will menace the coming or the returning of destruction, of anxiety and chaos.

The lily has a curative role, being able to extirpate the bad dream: "De visul rău mă vindecă deplin./ În suflet dezmiertări de gheață-mi pune." (I, 18). The lyrical ego prays to the lily to give him protection against the danger of dissipation, the glacial coldness being the way of rejection.

In Philippide's poetry, the unconsciousness in which the lily induces you is not actually similar to sobriety, but it is the gradual conferral in which the lyrical ego launches himself, a conferral of the self as an offering for divinity: "The lily doesn't lead to the perdition of the drunkenness, but to a reconciled self loss" (Balotă, op.cit. : 48).

Although resembled to Macedonski through the position of lilies in his lyrics, Philippide shapes the floral symbol in totally different way. In Macedonski's *Rondelul Crinilor*, the effects of the lily sum up "beția cea rară", the lyrical ego being caught by their fervour ("În ei mă sorbiră, extatici"). In Philippide's poetry, on the other hand, "it is not the extravagant drunkenness looked for in the candid flower, but precisely the lilyal thrill, the diaphanous and lunatic white, the abstraction from the existence of any sort of brutality." (*Ibidem*) (Our translation G.C.).

2. Avatar of the Sun. Through the arrangement of its petals, the lily can be a sun on a lower scale. Their potencies converge to a common centre, the divinity: "The heraldic lily with six petals can also identify itself with the six spokes of the wheel, whose circumference is not traced, therefore with the six rays of the sun: (GUEC, GUES) flower of glory and fecundity source." (Chevalier, Gheerbrant, op.cit.: 388) (Our translation G.C.).

In Alexandru Philippide's lyrics, the lily seems to somehow derive from the sun: "Polenul tău să ne preschimbe-n crini" (I, 4). The sun is lowered into the vegetal, material space. Attributing the pollen to the lily, Philippide brings the sun close to the flowers, the sun becoming, through analogy, one of them. The effect of the rays is registered as being similar to the effect of pollination. The light, as well as the pollen leads its way from the womb to the new life. The sun is personified and at the same time potentate getting divine powers from the Creator. The lyrical ego addresses the sun in a reverential manner, saying prayers after religious patterns. The solar figure, dazzling in its appearance is a pendant of the Creator.

The verb "a preschimba", through which the sun gets personified valences, translates the idea of metamorphosis. The lyrical ego longs to become, along with the world he represents, a lily among lilies. The metempsychotic process he prays to traverse is the recovery of the innocence that the Creator endowed him with at the beginning of his existence. Being also a symbol of dying, the lily could constitute the end of a funerary metempsychotic process. Purity, innocence and perfection are reestablished in the heavenly space, in the life after.

Both the sun and the lily symbolize perfection and perfection is, from a religious perspective, an attribute conferred only to the divinity. Both of them are representations of God, one on a celestial level and the other on a terrestrial level.

3. Dimension of eternity. The symbolism of the lily also includes temporality. In Philippide's lyrics, this is often a mask of eternity. The metamorphosis into white lilies is the passing to eternity, a passing that can only be performed through the death in the telluric space. The lyrical ego goes through a partial death, a separation from the soul that he wants to bury in order to receive another one in return.

Inside the lily lies the hope of the future, the ideal of eternity, an ideal risen in ephemerality: <<With the soul liberated from illusions, the poet is the slave of the future moment but the present, seen in the goethean spirit revigorates him because on a consciousness level it equalizes "clipa cea de-acum" (now) with eternity. Philippide means to say that eternity is a lily blossoming in the ephemeris.>> (Gibescu, op.cit.: 71) (Our translation G.C.).

Embittered by the moment sick of memory ("bolnavă de-amintire"), the lyrical ego is tempted to draw himself from the unknown ("din cunoscut") (I, 155), to draw himself from the self: "Un singur gând ca o mireasmă tare:/ Să te desprinzi din tine și să zbori/ Asemeni continentelor de nori." (I, 155). The strong scent is the perfume of the lily with its oneiric fruit. The wish of abstracting from the known translates the desire of abolishing the spatio-temporal dimensions. The abandonment of the telluric and the projection towards the clouds indicates the abandonment of anything earthly. The embezzlement from temporality marks the entrance into eternity, this way being operated the permutation between the known and the unknown.

On the land where no memory vibrates ("nici o amintire nu vibrează"), time stays still. The strong perfume of the lily bears Philippide towards the divine purity, where eternity lies: "S-ajungi în calea ta văzduhul pur:/ Miraculoasă, veșnică amiază..." (I, 155).

The temporal dimension of eternity similar to Philippide's floral poetry is the moment of the never-ending beatitude, a dimension reached in the spirit of Faust: <<"Clipa cea de-acum" (Now) towards he runs to harvest *fructified* as a lily „răsărit în pulbere de drum" (risen in the dust of the road) is not Schopenhauer's eternal present, as one would think, but the moment celebrated by Faust after the exhaustion of all experiences: "Verweile doch, du bist so schön" >> (*Ibidem*) (Our translation G.C.).

4. Poetic womb. In Alexandru Philippide's poetry, the lily is not only a symbol but also a poetic source. If behind other symbols lie an object or an idea, behind the significance of the lily, lies the entire youth poetry of the poet from Iași.

The lily is, for Philippide, an art, music and poetry generator. Its beauty gives birth to sonorous rhythms: "Și-n muzica privirilor eterne, / E-o liră albă fiecare crin." (I, 65). The lyre is a musical instrument used in early times as accompaniment in reciting poems. The metaphor "liră albă" betrays a sort of *ars poetica* generated by the floral symbol: "the lily is a fecund matrix of the realm therefore good generator of poetry." (Balotă, op.cit.: 49) (Our translation G.C.).

In his first volume of poems, "white songs with lily wings" ("muzici albe cu aripi de crin") can be heard. The songs are coloured once again; they are white as the lilies. The wings of the lily are gates towards dreaming and at the same time towards inspiration. The lily becomes a muse of the poet in the construction of his poetry.

In Philippide's lyrical works, the lily takes the position of the instrument ("liră"), that of the musical product, which in fact, is a poetic product ("muzici"), but also the position of the interpreter ("menestrel"). The minstrel is a poet and a musician at the same time. He recites verses on musical rhythms or he just recites being accompanied by an instrument.

Not accidental at all, the minstrel is attributed the colour white: "Alb menestrel a lunei, sprinten Crin" (I, 18). This time, the word "lily" ("crin") is initially written with a

capital letter, being converted from common noun into proper noun. In the verse above, there is a trade of epithets. The minstrel is white, although the lily should be attributed this epithet, and the Lily is agile, an epithet that shows the minstrel's dynamism. The writing with capital letters at the beginning of the word, just like a proper noun proves the significance of the lily both for the poetic substance and its creator. Once again, this floral symbol is established as character.

The lily, as well as the entire nature, gives birth to verses on paper: "Philippide takes out of a nature experience a song, a state of poetry." (Gibescu, op.cit.: 84) (Our translation G.C.).

The vocable "lily" ("crin") encapsulates various meanings, these being easy to spot in the context of several stylistic figures. The lily is attributed epithets, it is personified, it is inserted in metaphorical structures and used as a term of similes.

a) ***The sphere of the lily epithets.***

The lily appears in verses adorned by different epithets. There appear epithets with a personifying role attributed to it as if it were a character, present entity in the poetry.: "gentle", "agile" ("blând", "sprinten") (I, 17). When these characteristics are poetically transferred to it, the term "lily" ("crin") is written with a capital letter at the beginning, this way outlining the transfer of human characteristics.

The epithet "gentle" ("blând") sends back to the meaning behind the symbol of the lily which is purity, innocence. Kindness also derives from these qualities. Seeing in the lily a vegetal form of perfection, therefore, of divinity, Philippide finds it "gentle" ("blând"), accessible in his way of restoring his own soul.

The poet also attributes the lily the epithet "agile" ("sprinten"), this one betraying the dynamism and vivacity of the oneiric flight. The perfume of the lily flower immediately launches the rupture from the telluric.

The lily is also implanted other attributes in the poetic space, but not directly, but by its ethers. Its scent is "strong" and "soft" ("puternică" și "moale"). The epithet "strong" ("puternică") is an ornant epithet defining a sort of scent: faded or strong. Its softness betrays the existence of a mixture of sensations. The smell of the lily can be felt kinesthetically. The sniffing of the smell provokes a softening of the feelings, a sort of anaesthesia.

b) ***The insertion of the lily in metaphorical structures.***

In Philippide's lyrical work, the lily is, either represented through various metaphorical structures, or it shows itself as a component of a metaphor.

The metaphoric structures that symbolise the lily abound, especially in the poem *Crinul*, dedicated to it as an ode. The lily is named white cupbearer ("paharnic alb") (I, 17). The cupbearer represents, in the Middle Ages, the landowner that poured drinks to the reigning. The lily, through its inebriating smell, serves the oneiric, as well as the cupbearer does. At the same time, the colour attributed to the cupbearer concerns makes straight connections with the lily that the poet from Iași prefers, the white lily.

The metaphor "white minstrel of the moon" ("alb menestrel al lunei") gives birth to another interpretation of the lily. The minstrel was a sort of a troubadour, a probationer of the sung poetry or of the poetry that is simply accompanied by an instrument. The analogy of the minstrel with the lily inside the metaphorical structure above, suggests the idea that this flower is a generator of poetry. The lily becomes a muse with inspiring ethers. The

insistence over the white colour emphasizes the role of the lily in the poetry and, at the same time, it deconspires it. The lily seems to belong to the moon, being related to it. The moon, white as well, is a dreaming core: “The moon keeps the magic of the nature, but also the artistic experience.” (Chevalier, Gheerbrant, *op.cit.*: 88) (Our translation G.C.).

The lily is also a white lyre (“liră albă”) (I, 65). As in the other metaphors, the white chromatics is permanent. The lyre is the instrument accompanying the minstrel, both accompanying, in turn, the poetic creation.

The word “lily” (“crin”) is also a component part of some metaphors: “muzici albe cu aripi de crin” (I, 32), “alb fior de crin” (I, 30). The lily’s wings (“aripi de crin”) are fragile and feeble wings, as it is the material making them. Moreover, the metaphor “aripi de crin” can be semantically substituted by the structure “white wings” (“aripi albe”), as the lily will always be white in Philippide’s poetic creations.

The moon ray is seen as “white thrill of lily” (“alb fior de crin”). What Philippide looks for in the youth poetry is precisely the thrill of the lily, the paradisiac quietness. White is the colour that defines both the cosmic element, the moon, and the telluric element, the lily: “The lily is associated with the moon ray, with the ethered music and with the secrets of the colour white. All these attributes send to a particular existence, an ethered one, eminently poetic and dreaming.” (Balotă, *op. cit.* :48) (Our translation G.C.).

c) *Similes of the lily.*

Lilies become a component of the simile „Urcau spre cer ca niște crini” (I, 32), where the poet places in analogy the castle towers and the lilies. The height of the lilies is registered as similar to the height of the towers. Lilies metaphorically rise to the sky through its narcotic effects that they produce, through the oneiric flight over the telluric.

The ethers of the lily are compared to an anatomic human part: “Miresme moi, ca mîinile” (I, 17), meaning that the sniffing of the lily perfume provokes claustrophobia as the kidnapping hands. Once ensnared by the enchanted flower, you cannot retreat or long for freedom.

d) *Personifying structures of the lily.*

The lily is personified on the poetic land of Philippide, being even possessed by a soul: “Răpesc secretul alb pe care crinii/În sufletul lor fraged îl ascund” (I, 33). Animated, the lily becomes a sort of etheric magician wrapping its admirers in mystery. The soul of the lilies is frail, this attribute reinforcing the significance of the philippidian flower, that of purity, frailty, new beginning. Having a soul, the lily becomes a poetic companion of Philippide during the beginning of his creation.

With a “burnt” heart (“arsă”), the lyrical ego asks the lily to unleash its scents: “domol îmi varsă parfumul tău” (I, 17). This personification embodies a lily with human attributes which serves the poet perfume in the cup of a new life. The scent of the lily gets a liquid shape (“îmi varsă”), functioning as a potion altering senses, placing you above everything else.

The lily becomes a guide and, at the same time, a healer: “Îndeamnă gîndul meu spre visuri bune, / De visul rău mă vindecă deplin. / În suflet dezmierdări de gheață-mi pune.” (I, 18). Turned into a protector of good dreams, the poet begs the lily to <<protect the soul with “ice caresses” (“dezmierdări de gheață”) >> (Gibescu, *op. cit.* : 45) (Our translation G.C.).

In Philippide's poetic space, the symbol of the lily encapsulates a multitude of meanings, being built on antithetic pillars. It expresses both the beginning and the end, both life and death, both purity and darkness through its hidden potencies. Mirror of dreaming, the lily blossoms as an avatar of the poetic youth of Alexandru Philippide.

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ADVERBIAL PHRASEOLOGICAL UNITS IN ROMANIAN

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Abstract: *This paper aims to present a complex analysis of adverbial phraseological units and expressions in Romanian. This research concerning this type of phraseological units – adverbial phrases and expressions – represents, in fact, an attempt to emphasize the complexity of these structures in our language from different points of view. From the formally point of view, they are classified and grouped into various classes, and, from the semantically point of view, they are analyzed and described according to the meanings they express. In fact, this work tries to contribute to a better understanding of the role of these special units in our language, and constitutes an interesting approach in the field of phraseology.*

Keywords: *phraseological unit, adverbial construction, adverbial expression*

Introduction

Many linguists have been studying this field of phraseology in our language. However, even if there are some important studies about it that contribute substantially to our understanding of the role of these complex phraseological units, there are many other things that can be mentioned, since, by their nature, phraseological units have a dynamic character, and, almost all the time, new aspects related to them constitute the object of research for many linguists. Thus, phraseology represents an open science which gives us the possibility of studying it from different perspectives.

Over the years, phraseology has gained an important place in any language. Phraseological units, also known as set phrases, fixed (frozen) phrases, word combinations, idiomatic expressions, etc. are recognized due to the essential part they play in written and spoken language.

The aim of this study is to analyze, classify and describe the adverbial phraseological units and the adverbial expressions in Romanian as well as to identify several meanings of these word-combinations.

I. Classification of Adverbial Phraseological Units and Adverbial Expressions

In Romanian, phraseology has been developed as a branch of linguistics due to the linguists who made a great contribution to the study of this field. This description of the adverbial phraseological units which are presented here has been firstly made from the formally point of view. In order to achieve this goal, they have been introduced into various classes. The adverbial phraseological units can be grouped, as the adjectives, according to their degree of complexity into “simple constructions, as a rule, prepositional ones, and complex constructions, made up of more lexemes” (Ciompec, 1985: 82,90) Such constructions are characterized by a single lexeme and one or two prepositions (*ca, cu, de, din, in, la, pe*). There are also adverbial expressions which differ from the constructions

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mentioned above because they are more complex and they have a high degree of expressiveness within the language.

Simple Constructions

Formally, the adverbial phraseological units which represent simple constructions are grouped into four categories: 1. Preposition + noun; 2. Preposition + pronoun; 3. Preposition + Adjective; 4. Preposition + Adverb.

These simple constructions consist of different prepositions, such as: *ca, cu, de, din, in, la, pe*, followed by different parts of speech, such as: *nouns, pronouns, adjectives* or *adverbs*, the entire construction being equivalent to a simple adverb.

1. Preposition + Noun

This class of phraseological units is very productive in our language and, most of the times, they can easily be transformed into simple adverbs. The prepositions may be accompanied by a noun with or without a definite article. A few examples of this type are the following:

- a) Preposition “ca” + noun or preposition “ca” + another preposition + noun: *ca la carte, ca prin vis*
- b) Preposition “cu” + noun: *cu binele, cu consecventa, cu duiumul, cu desavarsire, cu cale*, or preposition “cu” + another preposition + noun: *cu de-a sila*, etc.
“*Si in loc sa intre in gradina, se intoarse incet, cu greutate, de parc-ar fi fost cuprinsa de o suferinta.*” (Hardy: 63)
- c) Preposition “pe” + noun: *pe fata, pe merit, pe rand, pe sleau, pe timpuri* etc.
Va rog, nu neglijati sa notati pe moment orice alternare remarcabila.....”(Hardy:44)

2. Preposition + Pronoun (demonstrative or interrogative). In this category, there are three subclasses of adverbial phraseological units, those which are made up of:

- a) Preposition “de” + demonstrative pronoun: *de aceea, de aceasta*, or preposition “de” + interrogative pronoun: *de ce*, etc.
“– **De ce**, descoperirea acestor taine e atat de infricosatoare?” (Hardy:14)
“...drumurile pe ape si pe uscat erau putin cunoscute si foarte incurcate, si **de aceea** nu se putea calatori asa de usor...” (Creanga:140)
- b) Preposition “de” + another preposition + pronoun: *de la sine*, etc.
- c) Preposition “pe” + pronoun: *pe nimic*, etc.

One can notice that these simple constructions formed by a preposition and the pronoun “aceasta” are less frequent than those formed with the help of the pronoun “aceea” (Ciompec,1985: 86). All these types of phraseological units in this category have a causal meaning, depending on the context, except those formed by means of the preposition “dupa” which bear a temporal meaning.

3. Preposition + Adjective:

There are a few subclasses, such as:

- a) Preposition “cu” + adjective: *cu adevarat, cu greu*, etc.. This construction “cu greu or din greu” is introduced by some linguists in this category, but others introduce it in the category of preposition + adverb.
“*Apoi se indoaie de sele cam cu greu si se pune pe chersin.*” (Creanga:86)
- b) Preposition “din” + adjective: *din greu, din nou*, etc.

“...isi potrivi hainele pe trup, rasufla odata **din greu**, apoi grai raspicat si deslusit...” (Slavici:29)

- c) Preposition “in” + adjective: *in comun, in general, in mare, in trecut*, etc.
- d) Preposition “la” + adjective: *la sigur*, etc.
- e) Preposition “pe” + adjective: *pe bune, pe soptite, pe tacute*, etc.

4. **Preposition + Adverb.**

This category of adverbial phraseological units is made up of an adverb of manner, as a head, accompanied by different prepositions.

- a) Preposition “cu” + adverb: *cu adevarat, cu anevoie, cu asupra, cu deodata, cu destul, cu greu, cu insoar, cu lesne, cu neschit*, etc.
“...zise Petru rasufland **cu greu**, ca omul care ar vrea si n-ar vrea sa faca ce face.” (Slavici: 21)
- b) Preposition “de” + adverb: *de-abia, de asemenea, de-atocma, de demult, de-a pururea, de tot*, etc.
“...Giles Martin, un prapadit care **de-abia** se tine pe picioare, daca ati auzit de el.” (Hardy: 15)
- c) Preposition “in” + adverb: *intr-aiure, intru-ascuns, in curand, intru mult, in zadar*, etc.
- d) Preposition “pe” or “pre” + adverb: *pe larg, pre putin, pe nedrept*, etc.
“Uite cum te trage **pe furis** apa la adanc, si din veselia cea mai mare cazi deodata in uracioasa intristare...” (Creanga,2009, Amintiri, p. 26)

Turning to look at each subclass presented above, we find that the grouping *preposition + noun* is by far the commonest type and the most productive combination of all the others. This type of combination clearly presents the highest frequency within the language.

Complex Constructions

As far as the complex constructions are concerned, they are made up of at least two elements, linked or not by a connector. This category of adverbial phraseological units is divided by some linguists into four subclasses and by others into three subclasses.

Starting from these two points of view, the present paper presents the following classification of these complex constructions: 1. Phraseological units based on the repetition of the head element or on the use of its antonym; 2. Phraseological units based on the combination of different words; 3. Phraseological units encountered in propositional constructions.

1. Phraseological units based on the repetition of the head element or on the use of its antonym

The first class of this type of complex phraseological units is represented by those where the head element is repeated. In this case, it is compulsory to have connectors, which are, frequently, prepositions or conjunctions:

One preposition/ conjunction in the middle of the construction:

Noun + “de” + noun: *an de an, clipa de clipa, zi de zi, veci de veci, noapte de noapte*, etc.

Adverb + “de” + adverb: *cand de cand*, etc.

Noun + “si” + noun: *zi si noapte*, etc.

Adverb + “si” + adverb: *cand si cand, unde si unde, ici si colea, incoace si incoalea*, etc.

“ Apoi incepe a purta caili **incolo si incoace**, si numai iaca slabatura cea de cal iar se rapede si apuca o gura de jaratic.” (Creanga:145)

Noun + “pe” + noun: rand pe rand, etc.

Two prepositions, one preceding the first element, and the other between the elements of the construction:

“de” + noun + “si” + noun: de ani si ani, etc.

“din” + noun + “in” + noun: din an in an, din gura in gura, din neam in neam, din om in om, din loc in loc, din ceas in ceas, din vreme in vreme, din veac in veac, din zi in zi, etc.

“din” + adverb + “in” + noun: din cand in cand, etc.

“ E, in sfarsit, bine sa le stii si aceste, zicea el **din cand in cand**, fiindca se vorbeste cateodata despre ele...” (Slavici, 2009, Budulea Taichii, p. 31)

According to this classification of the first class of complex phraseological units, one can notice that at least two of them are very well represented: noun + “de” + noun and “din” + noun + “in” + noun. The former is typically used in order to convey the idea of “progression”, whereas the latter is used to express the idea of “rarity”.

2. Phraseological units based on the combination of different words

These combinations of words can be classified according to the introductory element, the one which stands before all the other elements. The introductory elements are:

“cu”: *cu toate acestea, cu chiu cu vai, cu tot dinadinsul, cu orice pret, cu sange rece, cu trup si suflet*, etc.

“de”: *de-acum inainte, de bine de rau, de buna seama, de cate ori, de multe ori, de florile marului, de la caz la*

caz, de la o zi la alta, de ochii lumii, de sus pana jos, de unul singur, etc.

“din”: *din adancul inimii, din cale-afara, din scoarta-n scoarta, din tata-n fiu*, etc.

“in”/ “intre”: *in niciun chip, in fel si chip, in vecii vecilor, in lung si-n lat, intre patru ochi*, etc.

“pe”: *pe cont propriu, pe ici pe colo*, etc.

“ *Mai iscodeste ea harca **pe ici pe colea**, sa vada n-a putea afla ceva despre copil...*” (Creanga: 137)

3. Phraseological units encountered in propositional constructions

The introductory element also contributes to the classification of these phraseological units:

“de”: *de cand e lumea si pamantul, de-i merge colbul, de-i merg fulgii, de-i sar maselele, de stinge pamantul*, etc.

“...si asa cred ca au fost toti copiii, **de cand e lumea asta si pamantul**, macar sa zica cine ce-ar zice...” (Creanga:26)

“cum”: *cum se nimereste*, etc.

“pe”: *pe zi ce trece*, etc.

The class of phraseological units which is best represented here is that with the introductory element “de”.

Adverbial expressions

In Romanian, one can observe a large number of adverbial expressions which have a high degree of frequency, especially in spoken language. This happens because they hold a

very pronounced expressive content. When the speaker uses them, he/she transmits with a high degree of intensity the emotional state he/she has at the respective moment.

The same criterion of classification presented above will be chosen here, too, that is, according to the introductory element of the construction:

“ca”: *ca vantul si ca gandul, ca sageata, ca melcul, ca ochiul mortului, etc*

“Atunci, bucuria lui Ipate! Incepe a se tine de fata **ca scaiul de oaie**.” (Creanga: 134)

“cu”: *cu-un ochi la faina si cu altul la slanina, c-o falca-n cer si cu una-n pamant, cu varf si indesat, etc.*

“Atunci dracul porneste **c-o falca-n cer si cu una in pamant**, si intr-o clipa si ajunge la pusnicul Danila”. (Creanga:105)

“cand”: *cand va face plopul pere, cand va zbura porcul, cand mi-o vedea ceafa, etc.*

“cat”: *cat ai zice peste, cat ai bate din palme, etc.*

“...si cate alte lucruri facute de mana lui Chirica, **cat ai bate din palme!**...” (Creanga:p. 127)

“de”: *de la mana pan-la gura, de cand era bunica fata mare, de joi pana mai apoi, de zvanta pamantului, de mama focului, etc.*

“din”: *din pamant din iarba verde, etc*

“in”: *in ceasul al doisprezecelea, in doi timpi si trei miscari, in dorul lelii, in ruptul capului, etc.*

“la”: *la dracu-n praznic, la pasteale cailor, la sfantu-asteapta, la calendele grecesti, la spartul targului, etc.*

“...frate-meu se poate culca pe-o ureche din partea voastra; **la Sfantul Asteapta** s-a implini dorinta lui.” (Creanga:142)

“unde”: *unde si-a dus mutul iapa, unde si-a intarcat dracul copiii, etc.*

Classification from the semantically point of view

From the semantically point of view, one can notice that there are a lot of phraseological units and adverbial expressions which are equivalent with different adverbs, such as: adverbs of manner, pronominal, negative or relative adverbs. The present paper presents the following classification in terms of the adverbial equivalents of these complex structures:

Adverbial Phraseological units and adverbial expressions having the meaning of simple adverbs of manner, such as:

- “repede”/“quickly”. This adverb conveys an action that takes place very rapidly or by great speed;

– adverbial phraseological units: *la iuteala/la repezeala/in graba; la trap; din fuga, de zor, intr-o clipa, pe nesimtite, etc.;*

“Si cunoscand iapa ca acesta este semnul pierderii fiului sau, a si pornit **in graba** sa-l caute”. (Creanga: 209)

- adverbial expressions: *ca sageata, ca prin farmec; ca vantul si ca gandul; intr-un suflet; ca fulgerul; cat ai da in amnar/ cremene, cat ai bate din palme, cat te-ai freca la ochi, cat ai zice peste, cat ai scapara din amnar; cat il tin picioarele; cat ai fuma o lulea, cat te-ai sterge la ochi, in doi timpi si trei miscari, de la mana pan-la gura, de zvanta pamantului, de stinge pamantului, etc.;*

“...caci Fat-Frumos **ca fulgerul** a fost langa ele si le-a si prins.” (Creanga: 209)

“*Sosind la curte, Ileana intra in ruptul sufletului in cuhnea imparateasca si grai catre bucatarul cel mare.*”(Slavici:43)

Some explanations concerning the meaning of the adverbial expression *cat ai zice peste* and of its synonyms, such as: *cat ai bate din palme*, *cat te-ai freca la ochi*, *cat ai zice peste*, *cat ai clipi*, *cat ai scapara*, *cat te-ai sterge la ochi*, *cum ai bea o lingura de apa*, were given by Stelian Dumitracel. He mentioned that, besides the idea of rapidity, they also denote "a temporary action"(Dumitracel, 1997:188).

“*Cate alte lucruri de gospodarie, facute de mana lui Chirica cat ai bate din palme*”.
(Creanga)

“*incet*”: -adverbial expressions: *ca melcul*, *ca ochiul mortului*, *pe soptite*, *pe tacute*, etc.;

“*tare*”: - adverbial expressions: *cat il tine gura*, *ca-n gura de sarpe*, *din (cu) toate puterile/toata puterea*, etc.;

“*sincer*”: - adverbial phraseological units: *pe drept*, *pe sfanta dreptate*, *pe legea mea*, *pe ochii mei*, *pe cuvânt*, *la drept vorbind/graind*, etc.;

“*departe*”: - adverbial phraseological units: *la mare departare/distanta*, *cat colea/colo*, etc.;

-adverbial expressions: *la capatul pamantului*, *la mama dracului*, *la celalalt capat al lumii*, *la mare*, *la naiba-n praznic*, *la dracu-n praznic*, *unde si-a dus mutul iapa*, *unde si-a intarcat dracul copiii*, etc.;

“*aproape*” -adverbial expressions: *la o azvarlitura de bat*, *la o aruncatura de bat/piatra de*, *la doi pasi*, *la indemana*, etc.;

“*greu*”: - adverbial phraseological units: *abia daca*, *din greu*, *cu anevoie*, *cu chiu cu vai*, etc.;

-adverbial expressions: *ca vai de lume*, *ca prin urechle acului*, etc.;

“*deloc*”: -adverbial phraseological units: *nici ca se pomeneste*, *nici atatica*, *nici cat un varf de ac*, *nici intr-un caz*, *in niciun caz*, *de leac*, *nici cat sa orbesti un soarece (choir)*, *nici cat tina sub o unghie*, *nici cat ai chiori un purice*, *cat de cat*, etc.

“*de demult*”: -adverbial phraseological units: *din mosi-stramosi*, *din batrani*, etc.

“*...cutia asta e data din batrani*, *ca sa nu o poarte decat acela care a trecut prin Imparatia frigului*.” (Slavici:18)

“*dintotdeauna*” -adverbial expressions: *cand se bateau muntii cap in cap/ursii in coada*, *cat e haul*, *cat e lumea si pamantul*, *cat lumea*, etc.

“*uneori*”: -adverbial phraseological units: *din vreme in vreme*, *din cand in cand*, *la anumite intervale*, *la interval*, etc.

“*E, in sfarsit, bine, sa le stii si aceste, zicea el din cand in cand*, *fiindca se vorbeste cateodata despre ele...*” (Slavici: 31)

“*rareori*” -adverbial expressions: *din Paste in Craciun*, *din joi in paste*, *din an in paste*, etc.

These adverbial expressions related to one of the most important Christian holiday Pastele (Easter) express actions which occur rarely: *din Pasti in Pasti*, *din Pasti in Craciun*. If, in these cases, the duration is, thus, definite, there are also other formulae that can make any measure of time disappear: *din an (joi) in Pasti-rarely*.

“*mereu*”: adverbial phraseological units: *la bine si la rau*, *la fiecare pas*, etc.

Adverbial phraseological units and adverbial expressions having the meaning of pronominal adverbs, such as:

“niciodata”/”never” which simply denotes a situation that is impossible, unreal or even absurd:

-adverbial expressions: *nici in ruptul capului, de cand m-a facut mama, la anul cand o/va fata bostanul, cand o-nflori bostanul, cand va trece camila prin urechile acului, la calendele grecesti, la Pastele cailor, la mos asteapta, la spartul targului*, etc.;

As it can be noticed, this category includes adverbial expressions that follow the pattern of subordinate temporal clauses, such as: *cand o zbură porcul (cu ata), cand or zbură bivoli, cand o prinde mata peste, cand va crește coada ursului*, etc. Yet, there are also other adverbial expressions that do not formally fall into this category, for example: *la mos asteapta, la spartul targului, la Pastele cailor*, etc.

For Stelian Dumitrăcel, the expression *la Pastele cailor* with its possible meaning *cand se vor indetula caii*; never, can indicate an imaginary holiday. He affirms: “o sustragere totală o reprezintă însă indicarea unei sărbători imaginare, *la Pastele cailor*” (formula al cărei tipar, strict morfologic, îl poate constitui *Pastile blajinilor*), care a rezultat, probabil, din jocul de cuvinte permis de omofonia *Paste* (forma mai veche, uzuală încă) și verbul (a) *paste*, dintr-o expresie figurată a așteptării (uneori) zadarnice, „*paste murgule, iarba verde!*..Dupa cum au susținut diverși semanticieni (printre care și Tiktin), eventualitatea ca *Pastile cailor* să se refere, totuși, la Ispas, ce se sărbătorește la 40 de zile după Înviere, nu este cu totul exclusă. Atunci pasunea s-a întemeiat și statul cailor nu se mai afla sub semnul întrebării”. (Dumitrăcel, 1997:181)

“nicaieri”/”nowhere” meaning not in or to any place; not anywhere;

- adverbial phraseological units: *nici aici, nici colea, nici în car, nici în caruta*, etc.

“nicidecum” – cu (în) *niciun chip, nici într-un chip, nici în ruptul capului, pentru nimic în lume, cu niciun pret*, etc.

“nimic”: adverbial expressions: *nici cat (e) negru sub unghie*, etc.

“*Da și din maini și din picioare, cum se zice, și folos, nici cat negru sub unghie*”.

(Ispirescu)

“oriunde”: -adverbial phraseological units: *la tot pasul, unde va vor duce ochii*, etc.

“*Inima-mi e moarta și bratele fără putere, mergeti unde va vor duce ochii, căci oriunde, tot mai bine veți fi decât cu mine*” (Gane)

“oricum”: -adverbial phraseological units: *de bine de rău*, etc.

“*Până prin postul mare uneori de bine de rău se mai tragea targa pe uscat*”. (Pas)

Conclusions

In conclusion, the present paper outlines some important aspects regarding the form and the meanings that phraseological units may have in different contexts, in this regard, offering a wide range of examples taken from different literary works. Formally, it proposes a detailed classification of these adverbial phraseological units and expressions, and, semantically, it suggests another classification according to the type of the adverb they denote.

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ASPECTS OF THE POETICAL EGO AS A CHARACTER IN MINULESCU'S POETRY

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Abstract: *Considering Minulescu's poetry, the study intends to present some of the multiple characters that the poetic voice embodies. It is known the fact that modern influences are found in Minulescu's lyricism, which have given him the possibility to approach in a different manner so that the poetical ego should express feelings as many distinct characters.*

Key words: Minulescu, poetry, lyrical-self, character.

Minulescu's poetry is full of life and dynamic experience of the exposed feeling. The humour is a quality that accompanies his poetry since his debut. Even when facing serious situations he is lyrics keeps its joviality. The symbolist approach is not a traditional one, but rather a personal one, that goes beyond the imposed patterns.

The lyrical-ego is a definite entity in his poetry so the changes in the framework, scenery or the transitions from a state of mind to another lead to a self transformation of the poetical-ego, making it a perfectly adapted character according to any given context.

The constant association of the lyrical-ego with the crazy mime is not a random one, because madness is the only state of mind that can access to spiritual inspiration. At the same time, madness can justify the repeated transpositions in different characters: ``Să hoinăresc cu tine, prin bâlciuri,/ Travestit/ În măscăriciul Pepi,/ Nebun după Pepita,/ Și-n gând cu-aceeași teamă ridiculă și veche/ Ca orice om ce trece drept <<om într-o ureche>>`` (*Solilocul măscăriciului*).

In fact, the originality of his works is generated by these changes: denying its ordinary human nature and embracing the madness; then the mime's self portrait is presented with the notes dark and gloomy of death: ``Povestea mea e-așa de scurtă/ Și-așa de tristă că ades/ Deși am trăit-o pe de-a-ntregul/ Îmi pare-un ce fără de înțeles.../ Un fluturat ușor de mână/ Și-a atâta tot... Când am plecat``. (*Povestea mea*).

The breakaways and the returns are specific to a theatrical play whose heroes belong to a changing decor.

The most important feature of the poetical ego is the amazing capacity of transformation and adaptation. So, the beginnings of minulescianism prove some chameleonic characteristics through the pre-Parisian poetry that fit perfectly in the symbolistic poetry of the era.

Lidia Bote appreciates this versatility as the first quality of Minulescu's style anticipating the easiness with which he can transform all the masks of his lyrical character. The minulescian humour is a side of the minulescian mime which represent the osmotic capacity between ludic and boem.

The themes preferred in the age are easily assimilated by him, except for its debut period, Minulescu prefers to give an original vision from a larger perspective.

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The minulescian *adaptability* is a live dialogue between the poetical ego and the reader to whom it is addressed, because the semantical charge is tense in two ways: reproduction- originality or acceptance-adaptation.

The minulescian ego is a chameleonic character which transposes perfectly to the context, being a combination between born instinct and lyrical theatricality.

So, the poet simply becomes an intermediary of the creation theme to the *narrator-ego*, leaving it the possibility to choose its own interpretation.

In this way, the lyrical-character is a state of mind generated by the poet which imposes two phases: reception and interpretation, the minulescian mimesis needs a dose of spontaneous creation.

The poet being "an interpret or an intermediary between canvassing and invention"(S. Dănciulescu, 1986:74).

It can be mentioned the debut period in which the minulescianism is not distinguished as a distinct feature, mark of the originality. So the transfiguration of the lyrical-ego does not manifest in this period, but more the ego is an impersonal narrator of some romantic or historic facts. Similar to the eminescian style, which he imitates, I. Minulescu keeps intact some dialogues objectively introduced by the narrator-ego: "O clipă pedestrașul privi la ea tăcut/ Și-apoi:/ - L-aștepți zadarnic, căci chiar de la-nceput/ I-a ridicat viața o lance-nveninată". (*Din vremea Romei*).

The lyrical subjectivity is refused even in a love poem, symbolic adaptation of *Luceafărul*, as it has been considered by the critics, *Zâna lacului* does not show the minulescian originality, keeping an imitative form, showing a lyrical disposal impersonal and direct: "El plângea/ Și c-o năframă își ștergea/ Un șir de lacrimi argintii/ - Căci mîine-n zori va trebui/ Să plec departe în război/ Să-nfrunt primejdii și nevoi/ Și poate-acolo vei muri-.../ De-odată brațele ei goale/ Căzură-n jos – Plângea nebună..." (*Zâna lacului*).

These epigonic writings are characterized by a looseness of the natural that shows transpositions resembling to his contemporaries. But, in a close analysis, "*Zana Lacului*" shows fairytale elements disposed in a rhythm similar to the later romances. So his affinity for these creations is manifestly expressed since the debut period.

As in the eminescian writings, nature comes to life twitching with the narrator-ego: "Azi dragostea ni-i moartă, și banca-i părăsită,/ De vîntu rece-al toamnei pădurea-i desfrunzită/ Copacii-și clatin vîrful și crengile își frîng/ Și eu și ea-mbrăca-vom de-acum haina cernită/ Pădurea-și plânge frunza și eu dragostea mi-o plîng". (*Plîns*).

The state of the lover-ego cannot be compared to that of the eminescian lover, because Minulescu has a more earthly feeling, a direct and practical spirit, giving up exaggerated romanticism and looking at a more accessible and sensual form of love: "Și amîndoi atunci vrăjiți/ De-acea poveste minunată/ Ascunși sub merii înfloriți,/ Ne-am sărutat întîia dată.../ Din nou să ne vrăjească iar/ Aceleași vorbe din trecut.../ Ce trist mi-e traiul și amar!/ Ce mult aș da să mai sărut!..." (*Sub meri*).

In this period of the minulescian creation, it is done an easy detachment from the eminescian inspiration lyric: as concerning the lover-ego the hesitation and melancholy, specific to Eminescu, are superseded. So, the minulescian lover hypostasis is a pragmatic one, and the tangibility of the couple is real: "De-ai ști tu ce farmec dulce/ E sub teiul singuratic!/ Vîno, crîngu-o să ne culce/ Pe-al lui pat de flori, sălbatic./ Si-ochii tăi ca doi

luceferi/ Să-i lumine ca-n trecut/ Să te văd cum o să-i aperi,/ Dacă-oi vrea să ți-i sărut.” (*Ce faci tu?*).

The detachment from the eminescian style can also be seen in the placement of the natural decor: the linden, the blue flower only as part of the nature, but not as signs of the poetical feeling of the character-ego. The aspirations of this state of the lover-ego indicate a fulfilled love, this type of eros becoming a specific feature of the minulescian lyric.

Another substratum of the lyrical creation of Minulescu is the character of a chanter lyrical-ego. The embracement of the romance as a lyrical cogitation represents the first original characteristic of the minulescianism.

Going beyond the limits imposed by Eminescu in his romantic poetry, the mime-ego mocks the eminescian sobriety. Minulescu's debut poetry are only apparently eminescian, their essence keeps the jovial spirit, sometimes superficial of a romance sang in an urban bazaar: "Din goluri reci de haos/ O pace-adâncă se desprinde/ Și peste toate se întinde/ Treptat al nopților repaos/ Din depărtări răsare blând/ Luceafărul străjer bătrân/ Nemărginirilor stăpân..." (*Zâna lacului*)

The poet is focusing over a semnificative detail, which he points out in a modernist-expressionist way. The theatrical features of the minulescian poetry are constant since the beginnings, mostly they are based on an interpretation of the lyrical-ego, who transposes multiple characters in a folkloric decor, giving the impression of a mask repository.

The appearances of the lyrical-ego are very dynamic, the changes that come along with a different state of mind represent the accession to a vaguely spiritualized image. The minulescian ego shows its feelings by a direct exposure to the sensorial experiences, being a watchful witness to the whole show of nature, naming exactly the interior atmosphere: "Și o aștept... dar nu știu... O să-mi vină?/ Mi-e dor de ea... Mi-e dor de luna plină/ A nopților din vremile de alt'dată" (*Sonet*)

So, it is revealed the inclination of the poet for the theatrical arts, the most important element of this range of symbols is the construction of the decor. The feelings of the lyrical-ego come to perfection only through exterior expression: "Dar într-o noapte eroina mea/ Mă părăsea de daruri încărcată/ Și, luându-mi martori stelele și luna/ Jura că pleacă pentru totdeauna/ Și n-are să mai vină niciodată/ Mărturisire, vai... adevărată!" (*Poveste scurtă*)

The moon and the stars represent an association of the actor-ego with the natural elements, giving them a perceptible reality, making them active characters of the poems. The pictorial dynamic of the eminescian scene is gradually changed: from light and bright colours when fulfilling love, to the starry night-sky, which denies seeing the lyrical-ego when love disappears.

This vision of the changing character is an individualized reaction of the minulescianism, to which the change represents vital energy: "A fost destul ca să răsără/ După furtuna blândul soare/ Și pustiile ogoare/ Cu mult mai mîndre re-nviară/ Odată m-ai oprit în cale/ Și-o clipă de ajuns mi-a fost/ Ca-n tremurul privirii tale/ Să pot pricepe-al vieții rost..." (*În fericire*)

One of the main attributes of the portrayed character is the presence or absence of love, so the minulescian ego likes the position of a lover to whom the relish for pleasure

prevails. This donjuanesque state of mind is favored by the lyrical-ego who is in love: "Când vei vedea 'ntre geamuri la fereastră/ O cupă de cristal/ Și-n cupa de cristal o floare-albastră/ Simbolul unui <<rendez-vous>> banal,/ Ori cine ai fi să intri fără teamă,/ Căci gura mea te-așteaptă/ Și trupul meu te cheamă!.../ /Necunoscut, sau prieten vechi/ Nu-mi pasă!...(Romanța ei)

Ignoring the poetical traditions of his century, Minulescu adopts an individualist position keeping his originality beyond the symbolist influences promoted by Macedonski and the Eminescian romanticism previous to his period. Thus, it can be observed that the lyrical instance of his predecessors is fixed, immobile having very definite characteristics: romantic, absent, meditative...

Concerning the minulescian lyric, the critics do not classify categorically, but mostly they point out an amalgam of features and feelings: "Poetry of instinct and culture, conceived on huge stave, from a temperamental romance to a absurd game, Minulescu's poetry is not a strictly classified work, but it is still awaiting its critical commentary from now on. It must be seen exactly what it is symbolist and what it is not symbolist in the minulescian lyrical work." (E. Manu, 1981: 185).

Leaving aside the theme of love, the minulescian poetry has an undiscovered influence. The lyrical-ego is able to address a spontaneous affectivity as the troubadour-character, in which the feeling is blurred by the instinctual: "Îți mulțumesc!/ Dar cum?... ce s-a întâmplat?.../ Ce suflet caritabil te-a păstrat?! În lipsa mea,/ În lipsa ei,/ În lipsa noastră?.../ Ce demon alb,/ Ce pasăre albastră/ Ți-a stat de veghe atâta timp/ Ce faci și te-a ngrijit/ De nu te-ai spart/ Și nu te-ai prăfuit?... (Romanță fără ecou).

The embodiment of the lyrical-ego is personified in a skillful character that can easily dissimulate, so the sobriety and the gravity of the feeling that his predecessors were imbuing to some themes, are now changed into irony in Minulescu's poetry. This slight irony temporarily postpones the strain of the substance and emphasizes an original and rational style.

In the same way, it is subdued the chronological sense of the lyrical-character, mostly he feels a stranger in a depressing past; this lack of onesty for historicization makes the poet very adaptable to the new stated current, the symbolism: "Și-ale zorilor aripe/ Fluturatu-mi-au grăbite/ Ca și clipele trăite/ Pe-albul treptelor sonore.../Și pe cea din urmă treaptă/ Am ingenuncheat/ Și-am plâns/ Căci pe cea din urmă treaptă,/ Ca-ntr-o carte înțeleaptă,/ Am cetit în fundul cupei/ Naufragiul ce m-așteaptă" (Romanța cheii)

The present time is a compulsion of the narrator-ego, that most of the time adopts an appreciative position regarding the historical truth of the past, but also an unconfident position regarding an illusory future.

If when facing the past the lyrical-ego becomes narrator-character, when facing the future he becomes the mad-mime, being the only one able to accept and adopt the changes of life: "Dar se opri odată-n cale/ Și-o visătoare îndrăgit/ Urâtului vieții sale/ Să pună-odată un sfârșit.../ În urmă cea mai fost-anume/ Sfârșitul nu pot să vin spun/ Decât că tot stingher în lume/ O cată și-astăzi: Un nebun" (Poveste)

As being a comedian lyrical-ego, the poet is telling the poem in a theatrical way, with a rhetorical tone transmitting the sentimental state of an urban troubadour, who does not take life seriously and puts a jovial tone in every aspect of life: "A murit dresorul de

sticleți!.../ Bine c-a murit la timp și el-/ Căci era bătrân,/ Bețiv/ Și chel.../ Dar la drept-vorbând era <<dresor>>/ Fiindcă, după moartea lui, sticleții/ Când au încercat din nou să cânte/ Numai după capul lor.../ Au dat <<kix>> cu toții" (*Moartea dresorului de sticleți*)

But the urban-hero does not seek the futile amusement, more it seeks a semi-dramatized atmosphere in which it can be pointed out a pretentious attitude and a self-irony. The role of the lyrical-ego in the phase of a comedian is a sensitive state of mind that the poet never associated with the lyrical humour, so: "Some literary historians discover even gratuitousness and intellectual game in the romances" (M. Tomuș, 1966: 7).

Surpassing this sphere, it is apprehended the emergence of an expositor-lyrical ego favored by the epigrammatic minulescian writings, that have some confused influences, both gloomy and amusing: "Cântă-mi, lautare, doina/ Celor ce pornesc departe.../ Și sub braț vioara-și strânge: -îmi ceri doina care în viață/ Nu se cântă, ci se plânge!/ Plânge-mi dar atuncea cântul/ Celor care nu mai vin.../ Dar bătrânul mă privește/ Cu ochii mari și plin de pace: -îmi ceri cântul care-n viață/ Nu se plânge, ci se tace" (*Cântă-mi lautare*).

This duplicated lyrical dialogue is specific for the minulescian style and it allows the poet to have multiple visions, in different manners on the same theme.

The state of a character-ego is mainly restrained by a conscious digression from the subject, through self-mockery and self-irony: "Trec vagabonzii,/ Trec stăpânii grădinilor fără stăpâni/ Trec antipozii fericirii patriarhilor bătrâni/ Trec anonimii omenirii/ Trec corifeii poeziei și preistoricii gândirii/ Trec regii primului dezastru și-învinșii primului regret/ Trec vagabonzii-/ Parodia nedumeririi lui Hamlet. (*Trec vagabonzii*).

Most of the time the lyrical-ego as a mime swings between two extreme conditions: the aspiration to perfection and the flatness line in which the poet displays his lyrical embodiments: "Inimă- ciutură goală-/ Cine te spoi cu smoală/ Și te-ascunse în ogradă.../ Ca să-ți mai cerșească apă/ Când de sete gura-i crapă/ Inimă- ciutura mea/ Dă-mi să beau, dar altceva,/ C-apa ți-au golit-o/ Toți cei care ți-au sorbit-o/ Dă-mi ce mi-ai păstrat doar mie/ Dă-mi un strop de apă vie" (*Romanța inimii*)

The embodiments of the lyrical-ego as a character in fact reveals deeply an interior self-degradation, the poet cannot have a stable and permanent form, so he wants the reader to believe that the main purpose of the poetry is in fact this oscillation: "Zadarnic vă mințiți că fericirea/ N-așteaptă decât să vă bată-n geam,/ Când știți că toți sunteți copiii lui Adam/ Și nimănui nu-i va surâde nemurirea!" (*Romanța zădărniceii*).

In this way, the minulescian mime is unable to detach from the mask that he is wearing, giving the poetry a sad and tragic aspect of a misfit destiny: "The exuberance and versatility of the mime is unrecognisable: the mask has swallowed his face, making it one with what is to be bantered, with the empty, carnivalesque forms" (S. Dănciulescu, 1986:92)

The multiple aspects taken by the minulescian lyrical-ego suggest the poet's complex personality, which abounds in feeling and consciousness that can creatively fructify distinct states of mind on the same self.

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ODOBESCU'S ARTISTIC METHODS USED IN PSEUDO-KINEGETICOS

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Abstract: *This study is focused on the research of the artistic methods that can be identified in Alexandru Odobescu's masterpiece Pseudo-kynegeticos. The author develops a specific style in describing different works of art, portraits and landscapes, by using humour, digressions and vocality.*

Key words: *digressions, vocality, descriptions.*

Pseudo-kynegeticos is Alexandru Odobescu's masterpiece. There were many critics who wrote about it, because this work was considered to be at the same time a literary model, "a mixture of all kinds of words, a joke almost uninterrupted" (Zoe Dumitrescu Buşulenga) or „a shop of literary bric – à – brac" (George Călinescu).

In *Pseudo-kynegeticos* Odobescu told stories, described works of art, presented ideas and results of his research as a historian and archeologist, he used digression, humour and addressed presentment. All these artistic methods offered an esthetic value to his work. At the same time, the author combined a complex lexical list with the sentence construction which is so specific to odobescian style.

1. Descriptions of works of art

Odobescu takes the method of describing works of art from the area of art history and archeology and he adapts this method to his own literary needs. So, he creates in *Pseudo-kynegeticos* many descriptions of paintings, sculptures and musical works. "For example, in order to describe plastic works, the author combines not only physical and moral features, but also some objective and subjective judgments, namely facts and impressions." (Tudor Vianu, 1956, p. 131).

Diana's statue from Louvre is firstly described as a:

mândră şi sprintenă fecioară de marmură, care s-avântă, ageră şi uşoară, sub creţurile dese ale tunicei ei spartane, scrută în poale şi larg despicaţă la umeri. O mişcare vie şi graţioasă a grumazului a înălţat capu-i, cu perii sumeşi la ceafă în corimb, şi pe fruntea-i, coronată cu o îngustă diademă, se strecoară ca un presus de mânie. Peplul îi înfăşoară, ca un brâu, talia zveltă şi cutele veşmântului ascund sânul fecioresc; dar braţele-i goale, unul se înconvoaie în sus ca să scoată o săgeată din cucura de pe umeri; cellalt se reazimă pe creştetul cornut al ciutei. (Al. Odobescu, 1955, p. 152).

This descriptions is followed by some personal impressions or subjective judgments, which turn into questions that express hesitation:

Ce neastâmpăr va fi făcând pe zeiţă să calce aşa iute pământul sub crepidele-i împletite pe picior ca opincele plăieşilor noştri? Pe cine ameninţă ea cu darda împenată ce ea atinge cu degetele-i delicate? Trămite ea oare în câmpii etolici ai Calidonului pe mistreţul uriaş care va muri înjunghiat de mâna

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regescului vânător Meleagru? Urzește ea o crudă răzbunare în contra nenorociților fii ai nesocotitei Niobe? ...Cugetul ei e o divină taină.” (A. O., p. 152)

The same method of objective description is identified in a paragraph in which Odobescu wants to emphasize the differences of creation between Diana from Louvru and Gujon’s Diana who is:

o zeitate lenoasă; ea se odihnește, pe jumătate culcată. Trupu-i, fără veșmânt, nu ascunde niciuna din dezmierdările sale; gura-i zâmbește cu o trufașă nepăsare; păru-i, în vițe unduloase, e ridicat cu o măiestrită eleganță sub podoaba artistică de pe creștet; brațul stâng, ornat cu brățări la umăr și la mână, ține un arc destins; iar mâna dreaptă, cu un mănunchi de flori, înconjoară și mângâie grumazul unui cerb măreț. Adăpostită sub coarnele trufașe ale nobilei animal, zeița își reazimă trupul pe șalele lui” (A.O., p. 153).

The author’s subjectivism interferes in when he asserts that: „Un aer de nobilă moleciune domnește în această grupă”.

The above descriptions have many nouns followed by adjectives; most of the adjectives (for example.: vie, grațioasă, zveltă, lenoasă, trufașă, măreț etc.) create a special echo over the text, by giving it distinction, beauty and style. Odobescu cannot conceive a description without referring to the lexical field of the parts of the human body and the clothes. For example, he insists on the way the character is dressed up or has her hair done; he does not forget to mention different accessories so that the defined image should describe exactly the original work.

The writer can also describe landscapes and different works of art, not only portraits. This time the reader gets familiar with the scene of hunting a deer:

la stânga, târâmul se-nalță acoperit cu câțiva rari copaci, mai mult frânți și uscați. Printre această stearpă pădure se zărește cerbul, purtând cu smerenie crucea răstignirii pe al său creștet, înfiptă în fașa latelor sale coarne. Pe întâiul plan se află vânătorul cu calul și cu câinii săi; el a descălicat și a dat în genunchi, privind cu o curioasă mirare vedenia ce-i trimite cerul. Costumu-i este îmbrăcămintea vulgară a vânătorilor contemporani cu artistul.” (A.O., p. 154).

The objective description is combined with the subjective one in a harmonious way. Odobescu continues to create personal judgements about what each character involved in might feel:

Stânci, copaci și animale, toate sunt în nesimțire, toate stau în nepăsare; singuri cerbul miraculos și vânătorul pocăit produc contrast, prin pozele lor, în care se străvăd simțiminte adânci: cerbul, în repaosul său cumpănit, pare a simți de ce preț nestemat este sfânta podoabă ce el poartă; vânătorul vede uimit, chiar în obiectul persecuțiunilor sale, chiar pe fruntea vânatului, semnul ce-l va mântui de păcate; el se-nchină la dânsul, rostind poate în cugetul său maxima...«Prin vânătoare scapă omul de păcatul trândăviei»” (A.O., p. 154).

Odobescu alternates the stagnancy with the movement when he analyses the landscape. That is the reason why he uses the verbs „a descălicat”, „se-nchină” and the nouns „repaosul”, „nesimțire”, „nepăsare”.

”The descriptions of the paintings are reanimated through artistic methods. The art, as a literary theme, becomes an aspect of the modern criticism. (Tudor Vianu, *op. cit.*, p. 132).

2. Addressed presentment

Not only did Alexandru Odobescu write fairytales and short historical stories, but he also developed his skills as a writer through his vast correspondence, his speeches and

the articles presented during some conferences. We should mention here the speeches held in front of the public at the Romanian Academy: *Viitorul Artelor în România*, *Moșii*, *Curcanii*, *Biserica de la Curtea de Argeș* and *legenda Meșterului Manole*; *Istoria Arheologiei* is an academic course. So, many of his writings were created to be read in front of an audience. All these writings have something in common - the addressed presentment which is a feature specific to Odobescu's style. This explains the author's tendency to use the addressed presentment in *Pseudo-kynegeticos*, that becomes a long letter addressed to his friend, Cornescu. Odobescu interpellates his correspondent directly in this work, by naming him: „amice” (p. 128); „tu, dascăle de vânătorie sistematică și rațională” (p. 142); „amice vânătorule” (A.O., p. 144).

In order to maintain the idea of the addressed presentment, the author asks questions that have different purposes:

- maybe Odobescu wants to excuse himself for his amateurishness in the art of hunting:

Oare nu știi sau că ai uitat cum că la vânătorie, ca și la multe altele, eu mă pricep cam tot atâta precât se pricepea vestitul ageamiu carele, văzându-se luat în răspăr de babele satului pentru izbânzile ce făcuse cu pușca dimineața, în bătătură, se apăra în dulcea limbă a poeziei [...] (p. 125);

- maybe he takes advantage from the circumstances in order to express his own ideas:

Mai întâi, te rog spune-mi dacă știi sau nu știi ce soi de zburătoare este *grangurul*? [...] Trec la a doua întrebare. Pentru ce, rogu-te, n-ai spus nici măcar un cuvânt despre o altă pasăre de pădure care, deși e cam rară la noi, însă este privită pretutindeni ca unul dintre cele mai delicate vânaturi?! (A.O., p. 139);

- maybe he wishes to create a subtle transition between his ideas:

...pentru ce [...] n-ai suplini lipsa leului și nepăsarea cârmuitoarească, dând oarecare povește în privința timpului când se cuvine ca vânătorul să-și pună pușca și pofta în cui și să dea nevinovaților săi adversari un răgaz ce, în curând, îi va asigura tot lui o mai spornică și mai dăinuioasă izbândă? Spune adevărat! Câteva cuvinte asupra acestui punct n-ar fi fost ele oare foarte la locul lor în *Manualul* tău de vânătorie? (A.O., p.142)

The links between ideas are created through addressed forms. For example, the author uses the moment of shooting the stralings from the cows back in order to talk about these birds:

Nu știu însă cum și ce fel ne aduse vorba a pomeni despre grauri și aci, iartă-mă, amice autorule, să te ții de rău fiindcă în cartea ta n-ai spus nimic despre acest vânat și mai cu seamă despre o altă pasăre pe care mulți la noi o confundă cu graurele, din cauză că ea poartă pe franțuzește un nume ce s-ar crede că corespunde cu al acestuia” (A.O., p. 133)

This pretext becomes the base of a whole gastronomic, historic and literary discourse about how these birds are cooked or named in different languages.

Looking for a reason to talk about another subject related to hunting, the author imagines that his friend was not pleased by what he has told him so far and that is why he needs to change the idea: „Dar de vreme ce nu ne înțelegem amândoi asupra felului preferit de vânătoare [...] aidem, amice, să căutăm împreună, prin largul domeniu al vânătoriei, un câmp pe care ne vom potrivi poate în gusturi” (A.O., p. 149).

Another method of transition between ideas is the use of a line of dots which interrupts the author's pathetic speech about hunting and this determines him to talk about the birth of some puppies: „Pe când eram ajuns aci cu scrisul, fusei întrerupt de fetița mea

care venea în fuga mare să-mi aducă o veste ce o înveselise foarte” (A.O., p. 145). The occasion is perfect for Odobescu to start a debate about how the best hunting dogs should be selected and if these dogs should have a long or a short tail. These transitions between ideas are ingenious and a reader probably would wonder what the author has next in mind to talk about.

When Odobescu wants to express his point of view he says: „cât despre iepure, să mă ierte domnia lui; eu țiiu cu tata Traian și nu aprob vorbele poetului [...] vorba românului: Departe griva (adică *la grive*) de iepure.” (A.O., p. 134)

Sometimes the author imagines that his friend is right in front of him and he apologizes himself for the divagations and the comments addressed to his friend’s so called book, but this is only a technique of leaving one theme and approaching another one:

Vezi să nu pați și tu ca simigiul și de unde, cu drept cuvânt, te așteptai să fii răsplătit, chiar de la început, prin laude meritate pentru toate cercetările serioase, pentru toate observațiunile adânci, pentru toate ostenele ce ai depus în opera ta, să nu capeți de la mine decât un *encomion* fluturatic și fără temei, psalmodiat și acela pe drâng sau cântat din frunză. (A.O., p. 126) or

Bag seamă că deviu din ce în ce mai exigent și că nu fac alta decât a scoate mereu la mărunt ponoase cărții tale. Sunt sigur că, de când citești aceste lungi pagine fără șir, ai zis mii de ori până acum: «Lipsă-mi de asemenea critică, unde se vorbește mai mult de ceea ce nu mi-a plăcut sau n-am socotit de trebuință a le spune» (A.O., p. 142).

There is also humour in these addressed presentments. When Odobescu is about to tell a story, he announces it like this: „Dacă cumva vrei să dormi și nu-ți vine de sineși somnul apoi pune capul pe pernă și ascultă”. (A.O., p. 146)

3. Vocality

Odobescu is an orator rather than a writer, that is why the vocality forms are used in *Pseudo-kynegeticos*.

The proverb „Toată pasărea pe lume, dupe limba ei pier” (p. 126) is used by the author in order to assume total responsibility for the words written about his friend’s book, in case this friend would have felt that Odobescu’s criticism was not good enough.

There are also other proverbs identified in the text: „...să ședem strâmb și să judecăm drept” (p. 128); „Mare e limba boului, păcat că nu poate grăi!” (p. 133), „Apoi mai este încă și o vorbă românească: *Coadă lungă, minte scurtă*” (p. 145); „...năravul din fire nu are lecuire”; „cei mai mulți dintre oameni sunt ca lupul, care părul și-l pot schimba, iar năravul ba.”; „pierzi orzul pe găște” (p. 148); „din coadă de câne, sită de mătase nu se poate face” (p. 159); „la pește se zice că-i coada mai ferită chiar și decât capul” (159)

There are some exclamations : „Vezi, d-aia n-are ursul coadă!” (p. 149); „Fie cu zice Martial!” (p. 134), and also other structures such as: „Ca să fiu dar drept” (p. 126); „Vorbă curată!” (p. 127); „Ce stăm de ne mai gândim?”; „să scăpăm amândoi cu fața curată” (p. 143); „Acum ține-te bine și de aci înainte” (p. 156).

The author uses all these proverbs, expressions and exclamations in order to communicate directly with his readers, to captivate them and to create the impression of a native spontaneity. Odobescu hopes to be an orator listened by everybody, even if there is not a real audience in front of him. He realizes that his text is sometimes hard to read and that is why he uses the expressions mentioned above.

Odobescu style is popular and colloquial because of vocality and addressed presentment and it loses some of his exaggerated meticulousity. This aspect seems to be antithetical to the way Odobescu creates his phrase from a syntactic and morphologic point of view. Still, the author succeeds in combining all these aspects harmoniously, by proving to be a fine "connoisseur" of the art of speaking.

4. Digressions

„Talking like a man who is happy to tell about things he has heard or experienced, to communicate his impressions and vast knowledge, Odobescu is influenced by all the connections created during the presentment.[...] In *Pseudo-kynegeticos* he names his presentment «cărarea mult cotitei mele colinde de vânător hoinar.»” (Tudor Vianu, *op.cit.*, p. 134).

Even from the beginning the author tell the reader that his text is going to be sometimes hard to follow: „Aici vrând-nevrând trebuie să mă urmezi – și aceasta îți va fi pedeapsa – într-o lungă controversă, în care filologia are să se amestece cu istoria naturală și să facă un talmeș-balmeș precât se va putea mai doct și mai erudit.” (A.O., p. 134). This is how Odobescu defines his writing.

When he notices that he gets far from the narrative line, he stops by saying: „Mă opresc, căci mi se pare că iar am greșit calea” (p. 155) or „Mă opresc, căci mi se pare că, fără știrea lui Dumnezeu și a cititorilor, am început să traduc descrierea stepei malorosiene...” (A.O., p. 131) but he keeps giving details about Gogol's work, *Taras Bulba*.

As he confesses, the digressions are „nazuri de lăcomie literară” (A.O., p. 143), which he intentionally uses. He apologizes for writing so many things about hunting birds, but he uses this as a pretext to prove once more his vast erudition in literature: „grațioasa și jalnica elegie a vechiului poet român îmi va servi drept orațiune funebră pentru tot vânatul împenat, asupra căruia m-am întins – mi se pare – cam foarte peste măsură.” (A.O., p. 142).

„Dă-mi dar voie să mă întorc la vorba de mai nainte și să arăt, în câteva cuvinte, cauzele ce trebuie să îndemne pe vânătorul înțelept a curma, pentru moment, isprăvile sale.” (A.O., p. 143) This paragraph is only a reason to practice his skills as a translator from Latin of a fragment written by Lucreti.

The author is ironic with the politicians who did not want a close connection between Romania and Russia, which was necessary at that time in order to obtain the Romanian independence:

Dar ce făcui, vai de mine! Am uitat cu totul că este acum admis în radicalele principii de suprem și absolut patriotism român că, de vreme ce muscalii trebuiesc în genere priiviți ca inimi și răuvoitori ai naționalității noastre, să ne dispensăm cu totul de a numi, ba chiar să ne și impunem datoria de a desfigura pe autorii lor, de câte ori binevoim a-i traduce, a-i imita sau a-i localiza. Prin aceasta chiar le facem prea multă onoare. (A.O., p. 132).

The above example is not Odobescu's only hidden „assault” on those people who want to destroy the country by bad political alliances or even by the alteration of the Romanian language with foreign words. That is why the author criticizes once more the dictionary of the Academy which contains a lot of words of Latin influence: „Autorii *Dicționarului Academic* nu înscriu cuvântul *cocosiariu*; - poate că nu va fi de orgine latină? Cât despre *sturdii*, încă nu au ajuns la litera S.” (A.O., p. 316).

He creates unpredictable connections between ideas knowing that he is going to make a literary abuse, but he apologizes for that in a humorous way:

Dacă cumva acum te simți cam obosit de lunga digresiune zoologico-filologică prin care am răzbunat de nepăsarea ta pe *sturzi*, pe *cocoșari* și pe *grauri*, apoi tot mai iartă-mă să adaog vreo două-trei cuvinte în materii analoage, și apoi, zău, vă dau pace și ție și neamului păsăresc. (A.O., p. 139).

The colloquial expressions and the interjections: „vrând-nevrând”, „vă dau pace”, „iar am greșit calea, zău!”, „Dar ce făcui, vai de mine!” give a folk aspect to Odobescu's writing.

5. Humour

The digression, the expressions and the proverbs transform the writer's phrase into a colloquial and folk one. All these accentuate the humour. An example is the way colonel Enghel speaks about his wife's dowry, that contained only poor gypsies: „a cărui bogată zestre coprindea o laie de robi țigani” and he makes fun of her each time a gypsy dies: „Plinci Anicuța-l meu! A murit la *dine un sestre!*” (A.O., p. 132).

The author also uses the anecdote or some short stories as methods in order to emphasize the humour. For example, Odobescu apologizes himself for not knowing too many things about hunting, by using the anecdote about Caracangea, a teacher who paid for a pretzel with a song.

The writer also tells about the moment he learnt to fire a gun: „De aici înainte, vai și amar de bietele vrăbii de pe garduri! Pe toată ziua stricam într-însele un corn de praf și câte o pungă de alicie; dar apoi și ce pilafuri ne gătea la masă meșterul bucătar, *sestre* al cocoanei Anicuțe!” (A.O., p. 133)

Another time, Odobescu mentions the funny episode with the fox without a tail. The writer tells about a deceitful hunter who realizes that he sometimes is a liar. So he asks his servant to touch his coat in case he is going to tell lies in front of the people. The servant takes this seriously and when his master tells about the fabulous length of a fox tail, he tries to make him stop lying, by touching the coat; the hunter loses his temper and says: „Bine, mișelule! Nu-ți e destul cu atâta? Ce, vrei să las vulpea bearcă? Dar mai bine să te ia pe tine dracul de o mie de ori decât să rămâie vulpea mea fără coadă”.

Pseudo-kynegeticos is the work in which Odobescu appears to be an orator who narrates, remembers stories, makes jokes, divagates and uses his knowledge as a literary and science researcher. All the artistic methods used by Odobescu in his masterpiece prove his originality in Romanian literature.

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TENDANCES ACTUELLES - PHONÉTIQUES, LEXICALES ET MORPHOLOGIQUES - DANS L'ÉVOLUTION DE LA LANGUE ROUMAINE

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Abstract: *The Romanian language undergoes a continuous restructuration, renewal process, and within this frame, one should analyze the changes which happen, make the difference between what is accidental or ephemeral and what is to become a rule at all the language levels. These aspects cannot always be prevented or denied, especially when researches adopts different points of view. We cannot believe that innovations are done on the purpose to simplify; most of the times they simply happen and most of the time, they are fought against and criticized. But in time, they succeed in becoming rules and people notice that they are useful. On the other side one cannot admit that everything new is good.*

Keywords: *spelling, phonetics, vocabulary, morphology*

Ce que l'on considère le roumain littéraire moderne est la langue utilisée depuis plus de 200 ans (de la fin du XVIII^e siècle jusqu'à aujourd'hui), langue ayant subi de nombreux et d'importants changements, à tous les niveaux. Les spécialistes enregistrent et analysent constamment ces changements, en essayant de différencier entre ce qu'il y a d'accidentel, d'éphémère et ce qui a des chances pour s'imposer et pour entraîner des modifications plus grandes dans la langue, modifications qui soient, selon le cas, acceptées ou combattues.

Puisque l'on a une langue littéraire, généralement bien établie, avec ses règles, „il est logique que nous respectons cette langue à l'écrit, tout comme à l'oral.”(Jordan, Iorgu, 1954: 219).

C'est l'usage linguistique qui détient un rôle décisif pour imposer ou diminuer ou bien pour faire disparaître certaines tendances et on ne peut jamais en prévoir ou en éliminer les conséquences. Dans ce sens, on peut parler d'établir des normes orthographiques et orthoépiques, qui sont une sorte de restrictions imposées par des décisions académiques à l'écriture et à la prononciation, pour assurer une manière cultivée, stable et fonctionnelle de s'exprimer. Ces normes concrétisent les principes de l'orthographe qui, étant trop générales, ne peuvent pas fonctionner comme des règles concrètes.

Ces normes orthographiques ont un caractère prescriptif, dans le sens qu'„elles n'admettent pas un autre usage que celui conforme à la norme, celle-ci acceptant plusieurs variantes correctes parfois, variantes préconisées par les décisions de certaines institutions, rédigées par des spécialistes (donc subjectives) et autonomes en principe par rapport aux normes linguistiques littéraires.”(Toma, Ion, Silvestru Elena, Chișu, Lucian, 2005: 35).

En ce qui suit, on présentera quelques-unes des normes orthographiques et orthoépiques les plus importantes du roumain littéraire, des normes qui agissent au niveau phonétique, lexical et morphologique.

Au niveau phonétique, on a pu remarquer des phénomènes tels :

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-après *ș, j* dans la racine des mots, on écrit et on prononce *a* (non pas *ea*), *e* (non pas *ă*) et *i* (non pas *â/î*): *șa, șase, mătușa, jale, grija, plaja, vraja, a așeza - așază, mișel, mușețel, a jecmăni, vijelie, leșin, șină, jigărit, mojić, prăjină, rogojină*, etc.(DOOM, 2005: XLV).

-dans la majorité des néologismes, *e* initial se prononce[e]: *economie, electric, emisferă, emoție, episod, eră, epocă, est, eveniment, evoluție*, etc; mais dans les formes du pronom personnel et du verbe *a fi*, qui commencent par *e*, cette lettre s'écrit [e], mais elle se prononce [ie]: *eu, el, ea, ei, ele, ești, este, eram, erai*, etc.(DOOM, 2005: XLVI)

-on écrit et on prononce *e* (non pas *i*) dans les mots: *a deforma, dumerit, a încăleca, mânecă, pântec*.

-on écrit et on prononce avec *e* (non pas avec *ie*) les mots: *ferăstrău, feruginos, feronerie, împelițat, înverșunat*, etc.

-on écrit et on prononce *i* (non pas *e*) dans les mots: *distructiv, întuneric, jărativ, primăvărativ, singuratic*, etc.

-on écrit et on prononce *i* (non pas *î*) à l'initiale, dans la majorité des mots néologiques: *a se încarna, a incrimina, a incrusta, a se infiltra, a insufla, a investi (bani), a intitula*, etc.

-on écrit avec *â* dans la position médiane dans tous les mots: *vânt, mâine, hotărâsem, până, trăgând*, etc., à l'exception des mots composés soudés, où le deuxième terme commence par *î* et des mots dérivés avec des préfixes: *bineînțeleș, oriîncotro, semiîntuneric, neîncrezător, preîntâmpina, subînțeleș*, etc. En position initiale ou finale, on écrit toujours avec *î*: *început, întâi, înțeleș, a vâri, a hotărî, a coborâ*, etc.

-à la fin de certains pronoms ou adjectifs pronominaux et adverbes composés avec *-și* on écrit *-i*, et on prononce [i] court, qui ne représente pas une syllabe : *același, aceeași, însuși, sieși, cătuși, iarăși, totuși*, etc.

-le suffixe pour le gérondif de la première conjugaison s'écrit et se prononce toujours avec *â*, et non pas avec *i*, y inclus après les lettres *ș, j*: *îngrășând, afixând, aranjând*, etc.

-on écrit et on prononce *o* (non pas *u*) dans les mots: *matricolă* (mais : a înmatricula), *ridicol* (mais : a ridiculiza), *adaos* (mais : a adăuga); en échange, on écrit et on prononce *u* (non pas *o*) dans les mots: *fascicul, tentacul, vehicul, ventricul, marmură, plapumă, repaus*, etc.

-on écrit et on prononce *ea* (non pas *a*) dans les suffixes verbaux après les lettres *ș, j, s, z, ț, k, g'*: *greșeală, cojea, găsea, terzea, pătea, veghea, urechea*, etc.

-on écrit avec double consonne certains mots repris étymologiquement et les dérivés et les composés où les consonnes de contact sont identiques: *watt, mass-media, allegro, addenda, painissimo, lobbism, vecchio, înnămolit, înnobila, innoda, innopta, innora, innoi, interregional, transsiberian, posttraumatic*, etc.

En ce qui concerne le niveau lexical des mots du roumain, il y a des difficultés qui visent la dissociation de la forme littéraire des variantes non-littéraires, l'adaptation des emprunts étrangers, la formation des mots, l'écriture avec majuscule ou l'analyse des structures avec un ou plusieurs mots.

La forme littéraire d'un mot est concurrencée par les variantes non-littéraires d'un mot, les différences étant décelables dans la racine ou/et dans les affixes. Les formes fautives sont, d'habitude, des archaïsmes, des régionalismes ou des mots populaires : *mulțămire, să deie, să vază, să puie, ușe, eu lucru*, etc.

Une catégorie à part est représentée par les formes doubles, triples, dont uniquement une est considérée correcte, les autres étant des écarts par rapport à la norme littéraire : *abreviație* (non pas *abreviațiune*), *adaos* (non pas *adaus*), *adăugare* (non pas *adăugire*), *admisie* (non pas *admisie*), *aducție* (non pas *aducțiune*), *alviță* (non pas *halviță*), *accepție* (non pas *accepțiune*), *aldămaș* (non pas *adălmaș*), *anticameră* (non pas *antecameră*), etc. Parfois, la différence entre la forme correcte et la forme fautive tient uniquement à l'accent phonétique : *antic*, (non pas *ántic*), *academie* (non pas *académie*), *bolnăv* (non pas *bólnav*), *caractér* (non pas *carácter*), *dușmán* (non pas *dúșman*), *adultér* (non pas *adúlter*), etc.

Plus rarement, il y a des situations où plusieurs formes sont considérées correctes, l'une étant recommandée, l'/les autre/s acceptée/s : *acum/acuma*, *aici/aicea*, *alături/alătura*, *anghină/angină*, *aproso/apropou*, *atât/atâta*, *aripă/ăripă*, *anătemă/anatēmă*, *bariton/baritón*, etc.

Les difficultés concernant le sens des mots sont plus complexes que celles liées à leur forme et se résolvent dans la majorité des cas par le choix entre correct / incorrect et par l'appréciation adéquat / moins adéquat / inadéquat.

On y mentionnerait le pléonasme qui représente l'emploi, dans certaines combinaisons lexicales, des mots qui répètent d'une manière immotivée et inutile la même idée : *a repeta din nou*, *procent de zece la sută*, *sentimente sufletești*, *scurtă alocuțiune*, *a prefera mai bine*, *a urma în continuare*, *dar însă*, *a colaborează împreună*, *stimă și respect*, *greșeală ortografică*, *aversă de ploaie*, *avalanșă de zăpadă*, *ansamblu omogen*, *a călca în picioare*, *concluzie finală*, *cult religios*, *dată calendaristică*, *desinență finală*, *folclor popular*, *a îngheța de frig*, *a ieși afară*, *a merge pe jos*, *lihnit de foame*, *pacient bolnav*, *limuzină de lux*, *perioadă de timp*, *pom fructifer*, *prăpastie adâncă*, *promoție de absolvenți*, *scurt rezumat*, *scândură de lemn*, *schelet osos*, *stână de oi* etc.

Le roumain est plein de « pièges », on le sait tous, mais il est important de savoir comment les éviter. Un signe en quelque sorte banal, un simple tiret/trait d'union peut entraîner beaucoup de difficultés, particulièrement à l'écrit. Il est utile de savoir que toute combinaison de formes non-accentuées de pronoms personnels ou réfléchis et de verbes auxiliaires est marquée par le trait d'union : *m-au chemat*, *v-ați spălat*, *ți-oi spune*, *s-a jucat*, *m-am sculat*, *ne-ar scrie*, *v-aș spune*, *mi-a zis*, *i-aș lua*, etc. Les cas où il y a des groupes formés de deux pronoms aux formes non-accentuées sont semblables : *le-o dă*, *ni-l dă*, *i-o spune*, *ți-o oferă*, *mi-l împrumută*, *ne-o aduce*, etc.

Si l'on prend en considération l'aspect morphologique, on peut parler de noms ayant des variantes parallèles du même genre, la norme littéraire acceptant uniquement une forme correcte, plus rarement les deux variantes : la première forme est correcte (*berbec/berbece*, *fluture/flutur*, *genunchi/genunche*, *greier/greiere*, *pieptene/ piepten*, *caramelă/caramela*, *sandală/sanda*, *sarma/sarmală*, *cartilaj/cartilagiu*, *glonț/glonte*, *itinerar/itinerariu*, *maiou/maieu*, *salariu/salar*, *serviciu/servici*, *taxi/taxiu*, etc.), ou les deux formes sont correctes (*bulgăr/bulgăre*, *tutor/tutore*, *mănăstire/mănăstire*, *pricopseală/procopseală*, *vâlcea/vâlcică*, *pronostic/prognostic*, *minim/minimum*, etc.) (Toma, Ion, Silvestru Elena, Chișu, Lucian, 2005:116)

Dans la structure d'une langue, il y a des zones stables et instables, caractérisées par la coexistence de plusieurs éléments qui remplissent la même fonction, par exemple, la

présence dans la langue actuelle de deux formes de génitif, *sorei/surorii*, associées à une forme unique de nominatif, *soră*.

Certains noms ont des formes doubles au pluriel, où les désinences **-e**, **-i** et **-uri** se font concurrence. Les formes correctes sont celles avec la désinence **-e** dans le cas des noms suivants : *căpșune, doriște, remarce, uzine, bareme, itinerare, morminte, suvenire, cotidiene*; les noms suivants ont le pluriel correct **-i** : *boli, coli, duzini, roți*, la forme correcte est celle en **-uri**: *aragazuri, chibrituri, niveluri, obiceiri*, ou les deux formes correctes: *țărance/țărănci, țigance/țigănci, râpe/râpi, poiene/poieni, chipie/chipiuri, tunele/tuneluri, transplante/transplanturi, vise/visuri*. (DOOM, 2005: XCV)

En e qui concerne l'emploi correct des adjectifs, on a remarqué les situations suivantes:

- les adjectifs masculins terminés au singulier en «-iu», s'écrivent au pluriel non-articulé avec deux «-i», et à la forme articulée, avec trois «-i»: *cercel argintiu - cercei argintii - argintiii cercei*.
- les adjectifs masculins terminés dans la voyelle «-u», précédée par un groupe de consonnes avec la finale -l/-r, ont le pluriel non-articulé en «-i», et le pluriel articulé en «-ii»: (*oameni*) *simpli / simplii (oameni); (ochi) albaștri / albaștrii (ochi)*.
- l'adjectif «drag» {y inclus celui substantivisé }a au féminin pluriel et au génitif-datif singulier non-articulé, la forme «dragi», articulé «dragile»: - *fete dragi, unei fete dragi, dragile fete; (nu forme: drage, dragele)*; mais pour l'adjectif *ultimul*, la forme correcte est *ultimele* (non pas *ultimile*).
- pour certains adjectifs néologiques, la norme actuelle, reflétant l'usage qu'en font les personnes cultivées, accepte, au féminin, des formes avec l'alternance «o»(accentué)/«oa», par exemple : *analoagă/analoagă, omologă/omoloagă*, tandis que dans d'autres cas, on accepte des formes avec «o»: *barocă, filologă, echivocă*.
- pour les adjectifs qui finissent en «-uu», la norme actuelle continue de recommander la prononciation de la finale comme un hiatus: le masculin singulier - *ambiguu*(-gu-u), féminin - *ambiguă*(-gu-ă), féminin pluriel - *ambigue*(-gu-e), mais au masculin pluriel - *ambigui* (-gui); *continuu, perpetuu*.

Une autre situation souvent rencontrée est l'emploi incorrect du pronom relatif *care*, en accusatif, sans qu'il soit précédé par la préposition *pe*: *Cartea pe care am primit-o în dar este interesantă.*, parce que le pronom relatif *pe care* et le nom *cartea* ont la même fonction syntaxique de complément d'objet direct. Le rôle de la préposition *pe* est celui de faire la différence entre le complément d'objet direct et le sujet exprimé par le relatif *care*: *Este cartea care mi-a plăcut foarte mult*.

On y mentionnerait aussi la règle de « l'accord croisé »: *Am o prietenă al căru / al cărei* frate este student... où l'article possessif (*al, a, ai, ale*) s'accorde avec l'objet (*frate*), et le pronom relatif (*căru, cărei, căror*) s'accorde avec le possesseur (*prietenă*).

Une faute assez fréquente est l'orthographe incorrecte des formes verbales. On peut rencontrer dans le langage quotidien des situations telles:

- les verbes de la IVe conjugaison avec l'infinitif en **-i**, précédée par une consonne ou par une autre voyelle autre que **-i**, s'écrivent au passé simple, la Ie personne du singulier avec deux **-ii**, et à la troisième personne du singulier avec une **-i**: *eu citii, eu suii / el citi, el sui*.

- les verbes *a ști*, *a scrie*, *a ține*, *a veni*, *a deveni*, et leurs dérivés avec des préfixes s'écrivent à l'indicatif et au subjonctif présent, à la IIe personne du singulier avec deux **-ii**: *tu știi*, *tu scrii*, *tu vii*, *tu ții*, *tu devii*, *să știi*, *să vii*, *să scrii*, *să ții*, *să devii*.
- l'impératif négatif des verbes *a duce*, *a face* *a zice* s'écrit: *nu duce!* *nu face!* *nu zice!*, et à l'impératif affirmatif, les verbes ont les formes : *du!* *fă!* *zi!*
- les verbes *a așeza*, *a înșela*, *a șede* ont les formes correctes: *așază*, *înșală*, *șade*, parce que dans la racine du verbe, après *-ș* on écrit *-a*, et non pas *-ea*.
- le verbe **a fi** s'écrit avec une *-i* à l'infinitif présent et passé, à la IIe personne du singulier, à l'impératif affirmatif, au futur et au futur antérieur de l'indicatif, au subjonctif parfait et au conditionnel présent et passé; le même verbe **a fi** s'écrit avec deux *-ii* à la IIe personne du singulier, à l'impératif affirmatif, à la IIe personne du singulier du subjonctif présent et au gérondif.
- la forme correcte du verbe **a avea** à la IIIe personne du singulier et du pluriel du subjonctif présent est - *să aibă* (non pas *să aivă*, *să aive*, *să aibe*).
- les formes du verbe **a vrea** et celles du verbe **a voi** sont également correctes, mais les formes contaminées ne sont pas littéraires - *a vroi* (eu vroiesc, eu vroiam, eu am vroie, etc).
- la forme correcte de conditionnel présent du verbe *a plăcea* est: *mi-ar plăcea* (non pas *mi-ar place*), parce que ce mode est formé à partir du verbe auxiliaire *a avea* et la forme d'infinitif.

Il y a des fautes fréquentes dans le cas de l'emploi de certains adverbes ou prépositions, par exemple l'emploi de l'adverbe *decât*, qui demande obligatoirement la forme négative du verbe : *Nu am decât două caiete*. Dans les constructions affirmatives, on emploie les adverbes *doar*, *numai*. Des confusions apparaissent dans les situations où on emploie des mots qui se prononcent d'une manière identique, mais s'écrivent différemment (des homophones) : *odată/o dată*, *numai/nu mai*, *altfel/alt fel*, *demult/de mult*, *decât/de cât*, *defel/de fel*, *niciodată/nici o dată*, etc.

Quant aux « fautes » et quant à leur rôle, Iorgu Iordan remarquait : , « ce que nous considérons aujourd'hui comme faute, peut devenir demain une forme correcte » (Iordan, Iorgu, 1947:170)

La liste des exemples peut continuer pouvant inclure des centaines et des centaines de pages, mais dans cette étude, on a essayé de mettre en évidence les cas les plus significatifs par leur fréquence, dans le but d'être pris en considération par des personnes plus sceptiques qui n'acceptent ni même à présent, l'orthographe avec **ă**, ou bien les formes **sunt**, **suntem**, **sunteți** du verbe *a fi*, ou l'orthographe dans un seul mot des formes **niciun**, **nicio**, recommandées par l'Académie Roumaine, motivant que ...les modifications seraient une politique abusive ?! Nous désirons tous nous exprimer correctement à l'oral et à l'écrit, contribuant ainsi à la cultivation du roumain littéraire.

C'est uniquement par une pratique du système phonético-lexical de la langue roumaine, qu'on peut maîtriser les règles d'orthographe et de parler correctes, raison pour laquelle on considère opportune l'affirmation d'Emil Petrovici (1965: 1): *pour celui qui veut écrire dans sa langue maternelle, le problème est de savoir comment on écrit correctement telle ou telle forme prononcée de telle ou telle manière – biensûr correctement. On part donc de l'orthophonie pour parvenir à l'orthographe.*

Personnellement, je considère que le rôle de l'expression correcte est de devenir une manière naturelle de parler ou d'écrire conformément aux normes recommandées et de donner le sentiment que celui auquel on s'adresse détient la même manière de s'exprimer, dans les mêmes conditions de rigueur scientifique. Le roumain littéraire est un bien commun, qui demande non seulement d'être respecté, mais aussi défendu.

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THE TEACHINGS OF NEAGOE BASARAB TO HIS SON THEODOSIE AND VLADIMIR MONOMAKH'S TEACHING. A COMPARATIVE STUDY

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Abstract: *Appeared at a distance of four centuries, without any connection between them, the two works have the following distinctive features: the Russian work was considered the masterpiece of the universal parenthetical literature; the work of Romanian voivode, stylistically superior, transcends the dogmatic stereotypes. By analyzing the common places and the areas of diversity, the present study focuses on the message, exploring the depths by presenting, from two different perspectives, the relationship between determinism and freedom in the Christian Middle Ages.*

Keywords: *parenthetical, persuasive, parable*

Taking into account the fact that the parenthetical literature which was extended to the representative civilizations from the Far East to the West, had an uneven representation in the Slavic literatures (the princes' "Mirrors" became, in the Slavic literature, biographies of the Slavic Tsars, instead the Ukrainian and the Belarusian literature have not known such writings), *Vladimir Monomakh's Teaching* was considered "the most genuine and representative parenthetical work of the Orthodox Slavic" (Zamfirescu, 2010:548), "a real masterpiece of the genre" (*Ibidem*: 549).

The circulation of this work, which made it famous, is probably due to the popular manner of writing (a simple ethical code of the Orthodox Christian) and to the reduced dimensions, that, as in the case of *Stories about Dracula*, made it functional.

One can notice that Vladimir Monomakh's work coincides, as to its message, with only the first part of the work *The Teachings of Neagoe Basarab to His Son Theodosie*.

2. The possibility of comparing the Russian work with that of Neagoe Basarab in Slavonic (only the first part) – the affirmation of the value ratios refers to the entire work- should take into account three aspects: the distance of about four centuries between the two messages; the dogmatic difference between the two authors; and, last but not least, the disproportionate dimensions between the two texts.

Vladimir Monomakh lived until 1125, whereas Neagoe Basarab lived until 1521, and, admitting that they completed their work in the last part of their life (which is certain to Neagoe Basarab), those four centuries suppose an evolution in the Orthodox thinking, a new way of understanding the Holy Writ, according to the dogmatic debates of that time.

Neagoe Basarab, who had been trained under the spiritual patronage of Patriarch Nifon, displays his religious literacy that had laid at the basis of his training.

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For him, the Christian teaching constituted the basis in the process of forming his own personality. He actually thought that, as the flowers bloom in the sun absorbing its light, so, the most valuable nutrition in educating a young man was the divine light that came from the knowledge of the holy books.

Referring to Neagoe Basarab, in 1905, the Russian philologist Alexandr Iațimirski, knowing only a few excerpts from the issue of the Slavonic original, affirmed: „ An excellent stylist, a profound thinker and a conscious moralist, the voivode-writer is nothing if not a philosopher, who managed to enlarge the horizon of the formal Christian dogma and to confer a general human nature to his practical advice in the field of stereotypical piety” (apud Zamfirescu, 2010: 549; cf. și Mihăilă, 1996: LXVIII).

Bogdan Petriceicu Hasdeu wrote: „Neagoe Basarab, this Marcus Aurelius of Walachia, a prince- artist and philosopher ...” (CB, II, 1984, p 316). Similarly, the great Slavacist considered that it was about “a literary production of one of the most cultured rulers of our ancient times” (Bogdan, 1898: 35, cf. Mihăilă, 1996: LXX).

The text about Vladimir Monomakh’s teaching is kept, although it makes several references to the sacred texts which were non-individualized by the publisher, as in the case of *The Teachings of Neagoe Basarab*, within the scope of a popular understanding of Christian faith. Moreover, he addresses himself not only to his sons, but also to his followers, in general.

As to their dimensions, the two texts (taking into account the first part of the work of the Romanian voivode), present a huge disproportion. *Vladimir Monomakh’s Teaching to His Sons* has eighteen pages, but, actually, only the first eight pages represent the teaching itself, while the last two pages (*The Monomakh’s Story about His Life* and *The Monomakh’s Letter to Oleg Sviatoslavici*) refer indirectly to the message.

The text referring to *Neagoe Basarab’s Teachings to His Son Theodosie*, as any textbook concerning the instruction of a young prince (it was considered “the first religious book known in the history of the universal literature, designed to the instruction of the young son of a prince”, Zamfirescu, 2010: 405), is both persuasive (exercised by the explanation method) and expository : it aims to penetrate by the clearance of reasoning in the young man’s soul and thinking, but, at the same time, it shows him the texts of the holy books which, not only them, as arguments of authority through the confirmations which they set forth, were to connect him to the universal learning of Christian faith. The latter represent, in fact, an illustrative teaching material.

As it was shown, the main message in *Vladimir Monomakh’s Teaching* is encountered in the first part of *The Teachings* of Neagoe Basarab. This work contains 126 pages, of which, the persuasive text (46 pages) represents only a half of the expository text (80 pages). It is obvious that the author, having the position of a magister, attaches great importance to the knowledge of the holy books, which represented the light of his personality in training. The persuasive text represents only the way in which the author understood these texts, making them, by his own thinking, efficient tools in the attempted reconstruction of the new (young man’s) ruler’s personality.

Neagoe Basarab defines the nature and the dimensions of the persuasive text: „Și aceste să nu le gândești că le grăescu eu din capul meu, ci toate le-am aflat în Sfintele Scripturi și ți le grăescu ca să-ți fie de certare și de învățătură și de toată trezvia și chibzuiala și bucuria ce va să fie, cum ți le voi arăta mai înainte pre amăruntul și le vei vedea chiar” (p. 20).

The expository text is equally clearly defined: „Drept aceia, frate, foarte iaste bine și frumos și să cuvine a le grăi și a povesti de cele ce sântu de folos sufletului și să citim Sfintele Scripturi și să le socotim” (p. 16).

3. Vladimir Monomakh's *Teaching* seems to be rather a practical guide of a good Orthodox Christian, addressed both to the Tsar's sons and to other successors. They are not asking a rigid belief, but only awareness of the need to obtain divine mercy and perseverance in accomplishing it: „nu prin pustnicie, nu prin viață de călugăr, nici prin post aspru pe care le țin oamenii de bine, ci prin puțină stăruință se poate dobândi mila lui Dumnezeu” (p. 530).

On the contrary, with Neagoe Basarab, the eulogy of the monastic torment, as the supreme way of worship to God, appears in the first part of the *Teachings*, on six pages of the text.

Neagoe Basarab also observes a wider addressability of his precepts which were illustrated by parables: „Așijderea și dumneavoastră, credincioșilor miei boiari, mari și mici și tuturor slugilor mele care slujiți cu buna și sfânta adevărta credință, și altor oameni, tuturor, carei cred în Dumnezeu” (p. 125).

No trust in alleged efforts is imperative to Vladimir Monomakh. Moreover, the author, through his modesty, which was considered a rare thing to a crowned head, often became confused, surpassing the limits of a *captatio benevolentiae*: „Fiii mei, sau oricine veți asculta această mică scriere să nu râdeți, ci oricui din fiii mei îi va fi pe plac s-o primească în inima sa (...). Iar dacă cumva nu-i va plăcea această scriere, să nu râdă, ci să spună « la drum lung, șezând în sanie, a spus lucruri fără rost » (p. 256-257); Dacă cele din urmă nu vă plac, luați cel puțin pe cele dintâi (p. 527); Iar ce este mai departe, e învățătură din slaba mea pricepere” (p. 531).

In his persuasive strategies, even if his writings are more sensitive, Neagoe Basarab tries not to emphasize the offence of disbelief. On the contrary, he uses all the skills acquired during his apprenticeship by the Patriarch Niphon to select the best illustrative texts in order to help him intensify his persuasive force: „Iată acum, o, iubitul meu fiu, câte pilde ți-am arătat din scriptura Legii Noao (...) Așijderea și din Scriptura cea veche, cât m-am priceput, m-am nevoit de m-am arătat și v-am spus” (p. 125).

The existence of this textbook does not exclude the subsequent experience of the young Theodosie, who needs to be guided by the wisdom of the tradition: „Întreabă pre tată-tău și-ți va spune și pre bătrânii tăi cei înțelepți și temători de Dumnezeu și cu sfat bun, și te vor învăța toate câte să cad și să cuvine a le face spre voia lui Dumnezeu și spre folosul trupului și al sufletului tău” (p. 47); „Și pre fămăele cele bătrâne, pre toate să le aibi ca pre niște mumânii, în locul mă-tei” (p. 48).

4. To Vladimir Monomakh, the motivation of the Divine faith appears, in the first place, as an amazement in front of the creative force of nature: „minte omenească

nu poate pricepe minunile tale (...) cum a fost creat cerul sau cum soarele, sau cum luna, sau cum stelele și întunericul și lumina și cum a fost pus pământul pe ape (...). Diferitele animale și păsări și pești au fost împodobiți de Providența Ta, Doamne! Și de această minune ne minunăm, cum din țărână ai făcut pe om, cât de diferite sunt fețele oamenilor; dacă ar fi adunați toți oamenii, nu toți au aceeași înfățișare, ci fiecare are fața sa, înțelepciune divină” (p. 530). The confirmation is found in small signs: „Dacă cel drept este răsplătit, înseamnă că există Dumnezeu care judecă pe pământ” (p. 528).

In Neagoe Basarab's *Teachings to His Son Theodosie*, the motivation of faith emerges from the determinism of creation itself: everything around man as well as the elements of nature aim to praise God: „Dar pentru ce? numai ca să lăudăm numele lui (...) Așijderea au tocmii și firea ființii noastre ceii omenești și ne-au dat minte și cuvântu și suflet îmbrăcate în trup și ne-au înfrumusețat cu chip și cu podoabă (...) și ne-au alcătuit trupul cu toate măduarele: cu gură, cu urechi, cu picioare, cu ochi și cu mâini, ca acestea toate să le întindem și să le lărgim în lauda lui Dumnezeu (...). Trup ne-au dat ca cu dânsul să slujim Dumnezeului celui puternic, iar nu pentru lucruri spurcate și scârnavă (...). Gură ne-au dat ca să o desfacem și să o deschidem și cu mare glas să lăudăm mărirea și puterea lui (...). Ochi ne-au dat ca să-i ridicăm în sus și să vedem slava lui Dumnezeu, cu a cărui poruncă să făcură toate, cerul văzduhul, soarele, luna și stelele și altele toate câte sunt văzute și nevăzute (...). Limbă ne-au dat (...) . Picioare ne-au dat, iar nu ca altor dihanii (...), ci noao ni să cade să pășim dreptu spre cele cerești și cu trupul și cu capul” (p. 2-3).

The didactic imperative is confessed: „Iar noi să rugăm pre Dumnezeu să fim desăvârșiți” (p. 14).

For Neagoe Basarab, the strongest motivation is connected to the condition of the young prince. The divine option is not only to make him king on earth but also in heaven: „Vezi, iubitul meu, pre împăratul cel mare, care ne-au iubit și ne-au făcut și pre noi împărați pre pământu, ca și pre Sine și-I iaste voia să fim și în cer. Și dacă vom vrea noi, vom fi” (p. 6); „pentru că sântem datori să plătim lui Dumnezeu pentru ce ne-au dat și ne-au dăruit” (p. 30); „Iar de nu mă vei asculta, o,iubitul meu fiu, și de învățăturile lui Dumnezeu nu vei griji și nu vei face voia și dreptățile lui Dumnezeu (...) să știi că va lua Dumnezeu domniia de la tine și o va da altuia” (p. 19).

One can notice here that, unlike the simple motivation, proposed by Vladimir Monomakh which was based on astonishment, the motivation thoroughly structured and seconded by the entire literature of the holy texts, which represent the basis of the Wallachian voivode's pedagogy, has a much stronger force of persuasion, presenting a much deeper extension which was thus required by the complexity of life attempts.

5. As in the representations of the old *Didahii* (which appeared around the same time), the life alternative was represented in Vladimir Monomakh's work by the two paths. The path of sin which leads to the fires of hell and eternal torment (death pathway) and the path of salvation by faith which ensures eternal life, through reconciliation with oneself and with divinity at the same time. According to the archetype, this content is antithetically organized: prohibitions, advice, explanations and frequent addresses to deity, from invocations to entreaties.

5.1. For Vladimir Monomakh, prohibitions are rather behavioral, both for the sons of the ruling princes and for the ordinary believers: „Nu te lua la întrecere cu cei vicleni, nu invidia pe cei ce fac nedreptăți” (p. 527); „Să nu vorbească cu furie, să nu defaimă în discuții, să nu râdă peste măsură (...), să nu vorbească cu femei neroade (...), să nu se dea în lături de a da învățăminte celor doritori de putere (p. 529), ieșind la război nu vă leneviți, nu vă dedați nici la băutură, nici la mâncare, nici la somn (...); Oriunde în drumul vostru (...) nu îngăduiți slugilor să facă pagubă nici alor voștri, nici celor străini, nici satelor, nici sâmnăturilor, ca să nu vă blesteme oamenii” (p. 532)...

The persuasive texts of Neagoe Basarab and not only them, denote a particular didactic sense of the teacher, based exclusively on positive thinking, taking more restrictions in the form of advice and motivated by necessity, all of them being of divine origine: „Drept aceia, să cade fiului împăratului (...) Drept aceia să cade împăratului și domnului să aibă judecată dreaptă și nefățarnică” (p. 7); „Drept aceia frate, foarte iaste bine și frumos și să cuvine a le grăi... (p. 16).

5.2. The true teaching of Vladimir Monomakh's sons is represented by the advice and the urges to always seek the true faith. There is a hierarchy in the advisor's mentality, from the support-advice, which generates the Christian behavior, to the advice which involves a certain similarity with the understanding that God shows to all believers.

The first advice provides a cyclic structure to the teaching, being at its beginning and end: „Mai întâi de toate, pentru Dumnezeu și pentru sufletul vostru, să aveți în inima voastră teamă de Dumnezeu” (p. 526); „Și iată vouă temeia toate: să aveți teamă de Dumnezeu mai presus de orice” (p. 533).

The most important of all the similarity advice concerns the attitude towards poor people and the spirit of justice: „să dați pomană din belșug, căci acesta este începutul oricărui bine” (p. 526); „Cel drept face în fiecare zi milostenie” (p. 528); „izbăviți pe cel ocărât, judecă drept pe orfan, apără pe văduvă” (p. 529); „Iar mai ales nu uitați pe săraci, ci, pe cât vă e îngăduit, după puterile voastre, hrăniți și dați orfanului, iar văduvei ocrotiți-i dreptul și nu îngăduiți celor puternici să piardă pe un om” (p. 531); „Oriunde veți merge și oriunde vă veți opri, dați de băut și de mâncare cerșetorului” (p. 532).

The advice given by Neagoe Basarab reveals the privileged position of the ruler which confers him the power to make charity: „Iubitul meu fiu, să fii milostiv tuturor oamenilor și tuturor gloatelor, care ți le va da Dumnezeu pre mâna ta” (p. 5). And this even more, as the role of those for whom charity is doing is great in doomsday: „Acolo vom avea procatori buni, săracii pre carii i-am miluit, mai înainte de moartea noastră, într-această lume. Pentru aceia să silim să miluim pre toți mai nainte, până ce nu ne ajunge moartea” (p. 122).

Thus, giving such a piece of advice, Vladimir Monomakh, tends to neutralize the vengeful behavior as well: „Noi oamenii suntem păcătoși și muritori, iar dacă cineva ne face rău, noi vrem să-l înghițim și mai degrabă să-i vărsăm sângele; iar Domnul nostru, stăpânind și viața și moartea, rabdă deasupra capetelor noastre toată viața noastră” (p. 530).

Neagoe Basarab's advice with the strongest impact is not the direct one, but that which accompany the illustrative texts, especially that in the Kings' Book. In order to offer the St. Constantine the Great as a model, he selects a large part of the Panegyric of St. Constantine the Great, written by Euthymius, the Tarnovita's Patriarch, "which provides Tsar Ivan Sisman and all Christian rulers the absolute model of Christian ruler" (Zamfirescu, 2010: 412, nota 53). The advice comes as an obvious necessity imposed by the previous message: „Vezi, iubitul meu fiu, că Constantin, marele împărat și îngăduitoriul lui Dumnezeu (...). Așa fă și tu, fiul meu, să chemi pre Dumnezeu și în vremile cele bune și de pace și în vremile cele de grijă și să te păzești în curăție” (p. 84).

Moreover, after the parable of any of the Biblical Kings and often interspersed in the text, there are some pieces of advice, such as: „Așijderea fă și tu, cum făcu acel împărat bun și credincios și te vei înălța întru smerenia ta” (p. 108).

5.3. The advice and prohibitions are usually found in antithesis. This is sometimes organized, even in the Russian text, into large structures according to the model of extensive ramifications, encountered in the circular phrase: „Căci puterea celor păcătoși se va frânge, iar pe cei drepți îi va întări Domnul; cum păcătoșii vor pieri, iar pe cei drepți îi va milui; căci cei ce îl vor binecuvânta vor moșteni pământul, iar cei ce-l vor blestema vor pieri” (p. 527). Sometimes, the antitheses are simplified to the lexical level: „jefuit - nu te răzbună, urât - iubește, alungat - suferă, hulit - taci, omoară păcatul” (p. 529).

The eulogy of the prayer and teaching is done by Vladimir Monomakh by conceiving these acts in their primary structures. The prayer must be permanent and, because it signifies the divine power, it has a healing role.: „Nu lăsați să treacă nicio seară, dacă puteți, aplecați-vă până la pământ; dacă sunteți bolnavi, de trei ori; nu vă leneviți căci prin această înclinare din timpul nopții și prin rugăciune, omul biruie pe diavol, iar ceea ce a greșit în timpul zilei, prin aceasta se mântuie” (p. 531).

The role of the teaching is rendered by simple analogies. : „Ceea ce știți bine, nu uitați, iar ceea ce nu știți învățați – așa cum tatăl meu, stând acasă, știa cinci limbi, de aceea a avut cinste de la alte țări” (p. 533).

In the first part of the work *The Teachings*., Neagoe Basarab emphasizes the effort of knowledge: „Ci fi-va atâta destul? Au iar vom mai adaoge învățătura! Că să cade cu denadinsul să mai învățăm” (p. 16). In that phase of learning, the magister does not speak about knowledge in general, but, conforming to the principle of respecting the particularities of age, he establishes the most important learning items, which, in the first part, are represented by the parables of the Kings: „și pre scurt, toate să le arătăm chiar cine din împărați și în ce chip au îngăduit lui Dumnezeu și iar cum au călcat legea și au mâniat pre Dumnezeu, iar unii dentr-înșii cum au întorsu pre Dumnezeu iar cu milă pentru căința lor (...) alții mulți pentru negrija lor și pentru neîntoarcerea inimii, au perit” (p. 21).

Thus, an advice addressed to the ruler is considered by the Russian Tsar similar to that addressed to an ordinary man: „Nu ucideți nici pe cel drept, nici pe cel vinovat și nu dați poruncă să fie ucis; chiar dacă trebuie să fie condamnat la moarte, feriți-vă de a pierde sufletul unui creștin” (p. 531).

Neagoe Basarab let the voivode the power to decide by trial and to establish the guilt and punishment: „Și să nu omori pre nimenea fără de judecată dreaptă și fără de spovedanie, ca să nu fii și tu junghiat fără milă ca noatenii și ca mieii; că sângele omului nu iaste ca sângele vitelor sau ca altor fieri, ca al păsărilor, ci iaste într-alt chip, sânge ales și curățit al Domnului nostru Iisus Hristos, pre care l-au vârsat pre cruce (...) ca nu cumva pentru pripăsă moară ție cu trupul, iar lui Dumnezeu cu sufletul” (p. 5).

6. The conclusions that can be drawn from these comparisons highlight the complexity and the profundity of *Neagoe Basarab's Teachings to His Son Theodosie*, which coincides with Noica's genius intuition, based, at that time, on partial knowledge of the text, who found it “the first great book of Romanian culture” (Noica, 1943: 15; cf. și 1991: 14). Later, it was considered “the great book of Romanian identity in Renaissance Europe and in universal culture” (Zamfirescu, 1996: V).

The edification was valid for both the Slavonic text and the one which appeared in Romanian, a century later.

Such a comparison underlines the nature of the text, which is essentially a large argumentative strategy where the persuasive text of the author coordinates the selection of the illustrative text, as an obvious motivation for the formation of Christian conduct, with the aim of bringing to perfection a new political and moral-religious personality.

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ASPECTS SÉMANTIQUES DU DISCOURS DRAMATIQUE CHEZ I.L.CARAGIALE

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Abstract: *The article aims to analyze from the point of view lexical and semantic the speech of the characters from the comedies of I. L. Caragiale to observe the different ways to achieve the comic.*

Key-words: *comic, discourse, fictional univers*

L'article se propose d'analyser du point de vue lexico-sémantique le discours des personnages des comédies de Caragiale, afin d'observer les différentes modalités de réaliser le comique du langage. Les fragments analysés appartiennent au genre de discours politique, ce qui nous aide à observer au-delà des données linguistiques la composante idéologique du langage des personnages.

1. L'attraction paronymique

L'attraction paronymique par l'emploi incorrect d'un mot en vertu de la ressemblance phonétique à un autre mot est une importante source du comique langagier, réservée généralement aux personnages qui représentent une catégorie sociale avec peu de velléités intellectuelles comme Pristanda, Dumitrake, Ipingesco, Léonida et Efimitza. (Mancas, M., 2005:200) On observe quand même que ce procédé est utilisé aussi pour satiriser la classe politique, formé de soi-disant intellectuels qui se battent seulement pour arriver à tout prix au pouvoir, sans être fidèles à une doctrine politique ou aux principes de l'éthique.

Le phénomène crée une rupture de sens au niveau du discours, par le changement thématique. Ce dédoublement sémantique est récupéré au niveau de la réception et interprété par le lecteur/spectateur comme le résultat d'une intentionnalité artistique, ayant comme but la critique sociale. La paronymie exploite dans notre exemple tiré du discours de l'avocat Catzavenco la confusion capitale/capitaliste. L'idée directrice de ce passage est l'autonomie de la ville par rapport à la capitale, afin d'obtenir la sympathie du public qui est conduit à croire que leur district peut avoir les mêmes chances de développement que la capitale. L'introduction du terme *capitaliste* pourrait changer l'orientation argumentative du discours vers une thématique économique, mais l'équivalence entre *Bucarestois* et *capitalistes* permet de saisir que le terme introduit joue sur la procédé de l'attraction paronymique, ayant comme but de mettre en évidence l'inculture du personnage et la fausseté du discours politique qui n'exprime plus un sens, mais plutôt des formes:

Oui, nous sommes ultra-progressistes, oui, nous sommes libre-échangistes !
Et c'est notamment animés par ces idées que nous avons fondé, ici, dans notre
bonne petite ville, L'Aurore Economique Roumaine, société encyclopedico-
coopératiste, indépendante de la capitale... Parce que nous sommes pour
la décentralisation, messieurs. Nous, c'est-à-dire moi, je ne

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reconnais pas... je refuse farouchement de reconnaître la tutelle que les Bucarestois, ces soi-disant capitalistes prétendent nous imposer; dans notre cher district, nous sommes capables de faire aussi bien qu'eux, dans leur grande capitale!... (Catzavenco)

2. L'antiphrase

Frères! Frères, après de luttes séculaires qui ont dure presque trente années, voici notre cher rêve enfin réalisé! Qu'étions- nous, frères, il y a peu de temps encore, avant la guerre de Crimée? Rien! Mais nous luttâmes, frères, et nous progressâmes! Hier obscurité, aujourd'hui lumière! Hier bigotisme, aujourd'hui libre-pensisme! Hier tristesse, aujourd'hui liesse! Voilà les avantages du progrès! Voilà les bienfaits d'un régime constitutionnel! (Catzavenco)

La mise ensemble des mots ayant des significations temporelles différentes: *séculaires* et *presque trente années* met en évidence le manque de propriété du discours. La nouvelle relation établie par le discours entre ces termes est d'équivalence. Les phrases finales à rôle de conclusion: *Voilà les avantages du progrès! Voilà les bienfaits d'un régime constitutionnel!* peuvent être interprétées dans cette optique comme une antiphrase, étant donné le fait que le système politique permet l'accès des individus dépourvus de qualités humaines véritables. Pour cela, les luttes pour le progrès finissent par être étouffées d'un régime incapable de sélectionner ces représentants, un régime qui apporte en réalité des méfaits. Le discours est construit sur des antithèses: *obscurité/lumière, bigotisme/libre-pensisme, tristesse/liesse* qui sont neutralisés par l'ironie.

3. La contradiction

La contradiction consiste en la juxtaposition des paires antonymes, qui, chez les personnages de Caragiale, par le biais du discours, se neutralisent et change de sens. Les personnages réinterprètent des notions en leur faveur, ce qui souligne l'hypocrisie, le manque de logique et même absurde du monde.

3.1. Contradictions inférentielles et présuppositionnelles

[...] *Et moi, dans toutes les Sambres ...avec tous les partis ...eh? imparzial, comme tout bon Roumain...* (Dandanake)

La première phrase *Et moi, dans toutes les Sambres ...avec tous les partis* conduit à la conclusion d'indifférence face à une idéologie politique devant son propre intérêt. La phrase suivante contredit la conclusion, avançant l'idée que l'impartialité est liée au manque d'attachement politique, c'est-à-dire à la neutralité. La présupposition devient: Quand on est neutre, on n'a rien contre personne, alors on est donc avec tout le monde. Ainsi, l'orateur opère une réinterprétation du terme *imparzial*. Dans la nouvelle logique, ce comportement interprété au début comme négatif devient positif et louable: *comme tout bon Roumain*. La contradiction présuppositionnelle est résolue grâce à la dissimulation (v. Dubois, J., Giacomo, M. et alii, 2012:153-154)

3.2. Contradictions de représentations du monde et des mondes

Le monde des personnages a ses propres règles, ses propres lois, différentes de celles du monde réel. Cet univers absurde contredit les données de l'expérience et de la logique de notre monde. (Cazimir, S., 1967:126-130)

Dans la pièce *M'sieur Léonida face à la réaction*, le couple de retraités – Léonida et Efimitza – incarnent par les idées exprimées l'opposition entre le monde de la fantaisie, du désir et le monde réel, qui obéit aux lois de la logique. Efimitza, femme soumise à l'intelligence du mari, veut savoir quels sont les avantages qui découlent de l'instauration de la république. Les réponses de Léonida mettent en évidence le fait que le personnage n'a aucune culture politique, mais seulement qu'en partant des idées très générales comme l'égalité et le respect des droits de l'homme, il les interprète en sa faveur:

Léonida: (confondu par l'incongruité de la question) Eh ben, bravo! Alors ça, c'est la meilleure! Comme dit l'autre : c'est pas parce qu'on a une tête qu'on doit s'en servir. Figurez-vous, monsieur, déjà pour commencer, qu'en république personne ne paie d'impôt.

Efimitza: Non?!

Léonida: Si. Ça vous en bouche un coin, hein? Ensuite, apprenez qu'en république chaque citoyen touche un bon salaire à la fin du mois. Mais, attention, le même pour tous, égalité oblige!

Efimitza: Vrai?

Léonida: Puisque je vous le dis. Tenez, moi, par exemple...

Efimitza: Ne me dites pas qu'en plus de vot' retraite...

Léonida: Que vient faire ici ma retraite? Ne mélangez pas les torchons avec les serviettes. Ma retraite, elle me revient de l'ancienne loi, c'est mon droit, et le droit est sacré, surtout en république ; on dit que la république est la garante de tous les droits, non?

Efimitza: (approuvant de tout cœur) Oh que si!

Léonida: Et troisièmement, sachez qu'aussitôt la république proclamée, trac! on sort la loi de l'oratoire.

Efimitza: C'est quoi encore, que cette bête-là?

Léonida: Cette bête-là, mon Mitzou, c'est que personne n'a plus le droit de payer ses dettes.

Efimitza: (se signe d'étonnement) Douce Vierge Immaculée Marie Mère de Dieu, puisque c'est comme ça, qu'est-ce qu'on attend pour ma faire, cette sacrée république, ma chère?

Léonida: Enfant !... Et la réaction, elle ne va tout de même pas vous laisser faire, la réaction? Pensez donc, si personne ne paie plus d'impôts, les gros salaires qu'ils se servent à la luche, où les puiseraient-ils désormais?

Efimitza: Pour sûr, oui... (Affinant sa réflexion) Il y a tout de même une chose qui me turlupine.

Léonida: Dites voir.

La réflexion logique de sa femme qui sait qu'il y a un lien entre le paiement des impôts et les salaires est rejetée en faveur de l'idée absurde et infantile de l'omnipotence et l'omniscience d'une entité supérieure qui en ce cas est l'état. Celui-ci peut libérer Léonida du poids de la logique:

Efimitza: Si personne ne paie plus d'impôts, comment fera-t-elle, la république, pour donner leur salaire aux citoyens?

Léonida: (luttant contre le sommeil) Et l'État, mon cher? C'est son problème, qu'a-t-il d'autre à faire, l'État? c'est son devoir de veiller à ce que tout un chacun ait ses émoluments en temps et en heure, cette blague!

4. La parodie du discours argumentatif

L'industrie roumaine, messieurs, cette création admirable, sublime dirais-je même, eh bien, elle est complètement inexistante. Notre Sossité, par conséquent, nous, moi, que proclamons-nous donc? Nous proclamons le travail, nous proclamons le labeur, ce travail et ce labeur qui dans notre pays ne se font pas du tout! Dans la ville de Iassy, par exemple — passez-moi cette digression, triste mais combien vraie, hélas ! il n'y a pas un seul commerçant roumain, figurez-vous, pas un ! Par contre, tous les faillis sont juifs. Curieux, non? Drôle de phénomène, de mystère, si je puis dire. Eh bien, que dit à cet égard notre Sossité ? que disons-nous ? Que dis-je, moi? Voilà, nous disons que cet état de choses est intolérable! Pourquoi ne pas avoir nos propres faillis? et jusqu'à quand? je vous le demande. L'Angleterre a ses faillis, la France a ses faillis, même l'Autriche a ses faillis, enfin, toute nation, tous pays a ses faillis... Il sera donc dit que nous resterons les seuls à ne pas avoir les nôtres?... Convenez, messieurs, que cette pénible situation ne doit plus continuer! (Catzavenco)

Le discours de Catzavenco débute en force avec une réfutation sur l'existence même de l'industrie roumaine. Après avoir présenté l'objectif de la société — le travail - l'orateur s'arrête sur le topos à valeur xénophobe *les juifs*. Son discours imite les apparences d'une argumentation par l'usage des quantificateurs tel que *tous, pas un seul, toute*, des jugements particuliers à valeur d'exemple tels que: *L'Angleterre a ses faillis, la France a ses faillis, même l'Autriche a ses faillis*. Au-delà de la forme, son discours est illogique. Il propose le travail, il déplore l'inexistence des commerçants roumains, et puis, sans aucun lien sémantique, enchaîne sur la faillite des juifs. La question rhétorique *Pourquoi ne pas avoir nos propres faillis?* démontre l'illogisme de son discours par l'apologie d'un état de chose négative pour laquelle il culpabilise les juifs qui *bénéficient* de la faillite. L'argumentation de Catzavenco devient une parodie du discours politique xénophobe.

5. Le comportement aberrant des connecteurs

Notre analyse portera sur le comportement aberrant des connecteurs, créant l'effet de non sens par le manque de congruence entre les faits. Notre analyse porte sur le comportement de connecteur *mais*, qui est employé de manière parodique.

On rencontre le *mais* réfutatif et le *mais* concessif (Pour l'emploi ordinaire du connecteur *mais* voir Adam, J.M., 1990:191-211)

a) *Le mais réfutatif* articule deux arguments anti-orientés et introduit un conflit de paroles. (Adam, 1990 :196) Farfuridi propose deux solutions apparemment

antithétiques pour le problème de la révision de la constitution, qui s'organisent sur une logique de l'absurde. Le connecteur relie des arguments qui s'excluent l'un l'autre - révision et manque de changement /pas de révision et changement radical - qui sont présentés en relation de disjonction logique. L'ironie qui en résulte met en évidence le fait que quel que soit le choix, le résultat reste le même: une logique illogique:

Voici donc mon opinion: De deux choses l'une, permettez! Révision? Soit. Mais à condition que rien ne change ! Pas de révision? Soit. Mais alors, je veux du changement ici ou là, notamment dans les points essentiels! Tel est le dilemme.

b) *Le mais concessif* renverse la proposition NON-P pour affirmer NON-P mais Q. (Adam, op.cit.:203)

Je vais même plus loin, et je dis: Trahison? Soit, puisque les intérêts du parti l'exigent, mais au moins qu'on le sache! (Farfuridi)

Le personnage aspirant au fauteuil de député, Farfuridi, laisse à entendre qu'en politique - les intérêts du parti - presque tout est permis et accepté, même la trahison des amis, à condition qu'il y ait une complicité qui permette d'avertir la victime avant de la trahir. La cohabitation apparemment contradictoire entre trahison et confiance est résolue par *au moins*. Le raisonnement est qu'il accepte d'être trahi, mais qu'il a besoin d'une preuve de confiance – l'aveu de la trahison. La structure comprenant *au moins* exprime l'idée de degré sur une échelle imaginaire entre loyauté et trahison.

6. Conclusions

L'effet comique du langage dramatique des personnages de I. L. Caragiale résulte des erreurs lexicales et sémantico-logiques. Leur langage cesse d'exprimer des rapports logiques soit à cause d'erreurs d'expression qui empêchent la compréhension du message, soit à cause d'une image déformée de la réalité.

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ION HELIADE RĂDULESCU'S JOURNALISTIC ACTIVITY: A CONTRIBUTION TO THE DEVELOPMENT OF THE ROMANIAN LITERARY LANGUAGE

Andreea-Sabina NAPEU *

Abstract: *Ion Heliade Rădulescu was one of the most important figures of the Romanian culture in the 19th century. His cultural personality was developed in various directions, being at the same time a poet, an essayist, a philologist, a newspaper editor and also a politician. During his linguistic activity, he was concerned in the process of reinforcing the canons of the Romanian literary language; moreover, he was preoccupied with some concrete aspects about the evolution and development of the language in that historical period. Regarding press, he was the creator of the first Romanian newspapers, which made him the founder of the Romanian journalism. He managed to fulfill his goal towards the standardization of the Romanian literary language by using the newspapers as an educational and informative tool for the cultural expansion of the society at that time. In addition, Heliade defined the language cultivation as a personal mission he had and, therefore, he tried to succeed in this using as many resources as he could, with the press being one of them.*

Key words: *journalism, standardization, grammar.*

Ion Heliade Rădulescu (1802-1872) represents, without any doubt, an important personality of the Romanian culture in the 19th century. His involvement in different domains, his leading spirit and his ambition were only some of the aspects that made him being assert as a literate.

The 19th century was known in history as a century of novelty and revolution, a period of discovery. Moreover, there were some cultural innovations that took place, with the purpose of reshaping the Romanian culture, by democratization: “democratizarea culturii în mai toate sensurile: al apropierei de fond, de spiritul național, al difuzării ei în mediile mai populare, al înțelegerii de către intelectuali a unor responsabilități noi și însemnate în raport cu masa oprimată” (Țugu, 1984: 74).

These changes came as a result of the transit through various political systems, being known the fact that the 19th century was a conglomeration of different historic moments: beginning with the Fanariot reign and proceeding with the 1848 Revolution, the United Principalities and the reigns of Alexandru Ioan Cuza and Carol I. All these stages and Heliade's interest in developing the Romanian culture were the essential conditions for foreshadowing the writer as a leader in establishing the orientation of the cultural society in the Modern Age, in order to evolve.

Heliade's cultural personality was a complex one: he was a writer, a publicist, a grammarian, a teacher and also an interpreter. He had connections with poetry, prose, philology, history, politics, economy, religion and journalism.

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Regarding journalism, the desire of having a modern system for informing the audience was an ancient concern of the scholars, but Ion Heliade Rădulescu managed to transform the possibility into a real fact. He is known as the founder of the first Romanian publications. In addition to this, his name was in a strong relation with the history of the Romanian press activity, alongside Grigore Asachi in Moldavia and George Barițiu in Transylvania. The ambition of being present in the cultural life and after many unsuccessful trials of typing newspapers in the Romanian language, Heliade succeeds in setting-up the first newspaper in Wallachia, in 8th April 1829 – *Curierul Românesc*.

Heliade thought that the cultural institutions – especially the press, the school and the theatre – were a tool for educating the people in order to have a vivid spiritual life and a patriotic consciousness. The ideas that come from the Enlightenment period and the experience of the people who were around him transform Heliade into a person who was eager to ensure a rapid progress of the Romanian society at that time. Moreover, Heliade was the successor of Gh. Lazăr in the new Romanian tuition, an enlightener of the Transylvanian scholars and a creator of an innovative grammar. According to Heliade, the newspaper (“foaia” – he used this word to talk about newspapers) had multiple qualities, being administrative, commercial and political: “El înțelegea ca ea să fie administrativă, comercială și politică, pe când, de fapt, era să fie administrativă, de sigur, foarte puțin comercială și încă mai puțin politică, dar pe ici și colo și culturală, cum era editorul însuși” (Iorga, 1922: 39).

The arrival of the first number of the newspaper *Curierul Românesc* acted in a positive way on the all estates: “Acuma poate cineva vedea pe simțitorul Rumân curgându-i lacrimi de bucurie, văzând în toate casele bătrâni, tineri, bărbați, femei, învățați și mai de rând, îndeletnicindu-se și petrecând cu Gazeta în mână și unde, având cunoștință și știind un șir de întâmplările lumii, va putea cineva vedea încă și pruncii cei mici lăsându-și jocurile lor cele nevinovate și adunându-se împregiurul mumelor și taților lor ca să cetească ei singuri sau să asculte gazeta” (*Ibidem*: 41).

The sources of information that were used at the beginning were various and came from all the parts of the world: from the Austrian Observatory and the Frankfurt Journal to the Ottoman Monitor and St. Petersburg Journal. Firstly, *Curierul Românesc* was a weekly publication, then a bi-monthly one, afterwards being published three or four times a week; the publication itself was an informative one. Along the way, its pages consist of interesting subjects at that time: articles about schools, language, literature, cultural problems on a wide scale; the articles were signed by important personalities such as Grigore Alexandrescu, Vasile Cârlova, Dimitrie Bolintineanu, Costache Negruzzi, Ienăchiță Văcărescu.

For Ion Heliade Rădulescu, the press was defined as an informative and educative tool for the readers. Therefore, the Enlightenment concept can be derived from this approach. In order to form a modern society, there was a need of educating its members. And the education could be done in three ways: using the school, the theatre and the press. Heliade said that the newspapers are essential for everybody, and that everybody can read them with pleasure: “Folosul gazetei este de obște și deopotrivă pentru toată treapta de oameni: într-însa politicul își pironește ascuțitele și prevăzătoarele sale căutări; aci liniștitul literat și filosof adună și pune în cumpănă faptele și întâmplările lumii...până când, în sfârșit, și asudătorul plugar, și el poate afla aceea ce înlesnește ostenele sale și face să umple

câmpurile de îmbelșugătoarele sale roduri. Nu este nici o treabă, nu este nici o vârstă care să nu afle plăcere și folos într-această aflare vrednică și cuviincioasă cuvântării omului, adică în gazetă” (Heliade Rădulescu, 1969: 12).

The activity of *Curierul Românesc* was supported by Heliade for more than twenty years; the newspaper was suspended because of the events that took place in 1848, the last number being published in 19th April.

Besides, Heliade was in charge of publishing other newspapers that had the role to enhance the process of educating the people: *Muzeul Național* (1836), *Adaosul literar* (1830), *Gazeta Teatrului Național* (1835-1836), and *Curierul de ambe sexe* (1837-1847); the last three newspapers covered especially literature subjects, in order to increase the readers’ interest, while *Muzeul Național* talked over history, science, technics and practical, educational directions for being a moral citizen.

Talking about Heliade’s contribution to the development of the literary language through his journalistic activity, we can refer here to the correspondence between him and other scholars from different regions of the country, such as Costache Negruzzi in Moldavia and Gh. Barițiu in Transylvania. This specific epistolary dialogue on themes about the development of the Romanian language was sprung along with the correspondence published in several newspapers. Heliade decided to publish his ideas and to make them popular beyond the borders of Wallachia because he thought in the *esprit de corps* between the spokesmen of the same generation in order to achieve the same goal.

This concept of epistolary grammar arose simultaneously in the first half of the 19th century with the apparition of the correspondence between Ion Heliade Rădulescu and Costache Negruzzi. The two writers talked about grammatical problems, in a public way; they talked about the unification of the literary language and about the fact that the embracement of some unitary canons was compulsory. The correspondence was about the modernization of the language and consisted of four letters published in different newspapers. The first letter appeared in 1838 in *Muzeul Național*, where Negruzzi expresses his admiration for Heliade’s linguistic activity. In response to that, Heliade offers details about his personal formation and about the standardization of the Romanian language: “Sistema mea a fost ca să poată cineva aduce limba în stare, pe cât se poate, a exprima tot ce se gândește, fie în materie fizică, fie morală, politică sau religioasă. Pe drumul acesta am vrut să am de povață, de se va putea, Dreptul cuvânt, Armonia și Energia” (Heliade Rădulescu, 1973: 85). The first criterion belongs to the rationalism, while the other two belong to the aesthetic; by using the combination between rationalism and aesthetic, Heliade tries to create a correct and perfect language. Moreover, the published letter talks about the problem of the neologisms, articles and spelling, ending with the idea that a dictionary should be created to help the modernization of the language.

The second and the third letters were published in 1838 and 1839 in *Curierul Românesc*, while the fourth one appeared in *Convorbiri literare* in 1840. The letters treat various grammar aspects, such as verbs, auxiliaries, spelling, idioms and the progressive replacement of the Cyrillic alphabet with the Latin one, concluding with the idea and the advice of writing with letters in the Romanian language: “Domnul meu, de voiești a primi de baz a scrie cu litere limba română, iar nu muntenească sau moldovenească [...] atunci

trebuie a ne aduce aminte că nu suntem numai noi rumâni și trebuie a lepăda egoismul” (*ibidem*: 131).

Heliade’s talent transforms him into a complex journalist. He had a crucial role in the unification and the modernization of the Romanian literary language and through the epistolary dialogue with the other scholars he displays a series of ideas that had a huge contribution to the development of the language. Furthermore, the letters are a generous hand of information.

The process of reinforcing the modern literary language started due to an imperative need of expression in a new language which will become a communication tool in various domains, with Ion Heliade Rădulescu as a pioneer on this line. He proposed different solutions, and his purpose was that the Wallachians, the Moldavians and the Transylvanians could get together upon having a unique language. This was, in fact, the apotheosis of the language unification.

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THE MAIN FEATURES OF THE POETICAL LANGUAGE FROM THE FIRST HALF OF THE XIXth CENTURY

Elena-Andreea POPA*

Abstract: *This work discusses the main characteristics of the literary language from the first half of the XIXth century. Starting from the historical, social and cultural events that created the context of literature, this work tries to emphasize the themes, the stylistic innovations and the influences of the literary language of that period.*

Key words: *literary language, stylistic innovations, characteristics.*

The culture of the Romanian people from the nineteenth century has been ordered by a unique process of development which is the interference of two contradictory worlds: on the one hand the oriental culture, dogmatic and old, and on the other hand the western, creative and innovative culture.

As the culture, the Romanian literature oscillated between the oriental and the western influences, selecting the elements from the outside, but still it had its own identity and authentically sources.

The geo-political position, the historical context with the material and spiritual area of the Romanian people have represented the premises which have led the postponement of the modernization process until in the nineteenth century, far behind the other Western literature.

Once with the passage from the eighteenth century in the XIXth century, the connections with the Western Europe have increased, but without that the structures of the old Illuminism to disappear. In the case of Romanian literature, there is no violent conflict between old and new, as was in the European literatures (revolutionary program in France or nonconformist literature in England); the coexistence of Classic elements along with the Romantic is due to the common ideas in respect of their work program, „the ideological dereliction and consolidation of national conscience, and in particular the support of the origin of the romance of our people, and in particular the fight against the Ottoman domination. The concomitant evolution of medieval and modern literary forms, in the period 1780 to 1848, has been determined by the accelerated transformations from the scope of the economic and social progress of the Romanian principalities, through their entry into the area of interest of European capitalism and detachment from the Ottoman patronage." (Florea Iacob, 2006: 13).

In the second half of the 19th century will strengthen this direction, whereas the young bourgeoisie supports feudal mentality in order to an association with the interest to integrate European development.

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The young people educated in the West and, particularly in France, become the founders of national revival both through the involvement in politics, but also through the literary works, meeting under the ideology of pasoptism - ideology that wanted the social balance - by accepting the coexistence of the old elements along with the new ones, of the Classic principles in Romantic structures.

The influence of Europe has not been felt only from the economic and political point of view, whereas the literature has adopted the models of the western creative, helping to 'burn' steps and to recover the difference from the great literature, both from the point of view of time and the value.

The synchronization with the European literature has had both advantages to know some of the most valuable models of literary creation such as: Lamartine, Byron, Victor Hugo or Balzac; but on the other hand, broke the beginnings of Romanian literature, by the large number of translations and imitations.

This is the very reason why the representatives of Pasoptism were against the abuse of translations and imitations and Mihail Kogalniceanu decided to publish in *Dacia literară* an article- *Introducie* program, which will become the manifesto of the literary national Romanticism.

In *Introducie*, Mihail Kogalniceanu wants a unitary literature and language claiming that: „our literature needs the union and not severance; As for us, but we are going to search for us not to the lowest because of which might cause an ugly and unpleasant separation. Finally, it is our goal to achieve it that Romanians have a language and a common literature for all.” (*Dacia literară*, 2012: 5).

In the magazine, Mihail Kogalniceanu wants the cultivation of a genuine literature, being aware of the danger of imitation about which he said that it: „kills our national spirit.

This anger is overwhelming especially in literature. Books in Romanian language appear most of the days, but what the use of it is! They are only translations of other languages and yet, if only those were good. The translations do not make a literature. We will persecute as much as we can this deadly anger of the original acquisition the most precious characteristic of a literature.” (*Dacia literară*, 2012: 5).

The author advises the writers to inspire themselves from the national history which has enough heroic facts, our beautiful countries are fairly large; our traditions are quite picturesque and poetical, so we can find we find new writing subjects, without borrowing from other nations. Our sheet will receive as rarely as possible translations from other languages; the original compositions will fill most of its columns.” (*Dacia literară*, 2012:5).

The critics occupies a significant place because the work was appreciated from an objective point of view: „our critical will be arbitrary; we will criticize the book and not the person. Enemies of arbitrary, we will not be arbitrary in our judgments of a literary nature. Lovers of peace, we do not receive nor in our worksheet discussions that could be change in hate.” (*Dacia literară*, 2012: 5).

The magazine also fights, for the language and literature, which can be seen from the following statements: „therefore our sheet will be a repertoire of Romanian literature, in which, as in a mirror, will see Moldovanians, Wallachian, Transylvanians, Banat inhabitants, Bukovinians writers, each of them with his ideas and with his language, with

his type. According to such a plan, Dacia can only be well received by the audience. As for what touches the debts of the editorial office, we will force that morale to be always strive for us a bare laws and a scandal to be banish (...). Our literature has the need of unification and not separation; as for us, but we are going to search for us not to give the lowest reason which might cause an ugly and unpleasant separation. Finally, it is our goal to achieve it that

Romanians have a language and a common literature for all." (Dacia literară, 2012:5). Thus, one of the most discussed topics of the XIXth century is in connection with the modernization and the establishment of rules for the Romanian literary language.

It should be noted that the literary language is not confused with the language of literature, this aspect is mentioned by Ion Heliade Rădulescu who speaks about the "language of heart or of reason ", as well as of the "language of sciences or of the spirit", a thing that proves that Heliade even contemplate the existence of two styles within the framework of the literary language: The belletristic and at the scientific styles.

The ideals of the revolutionary program of the 1848 were supported since the end of the 18th century, by the Transylvanian School who wanted the union and the autonomy of the Romanian Principalities along with the affirmation of the Latin origin of the Romanian language.

The fight for the Romanian literary language was initiated by the representatives of the two school which will be completed only at the end of the 19th century, once with the establishment of detailed rules.

The process of modernization of the literary language creates deep changes both at the level of the popular language and in respect to the features of the adopted neologisms. If the literary language was old as the basis of each dialect comes from, during theXVIIIth century more and more dialects disappear being replaced by the Walachian dialect or the Moldovanian one.

The place occupied by the Latin language in the process of the evolution of the Romanian language is to accept only certain influences that are related to the mother tongue, taking as the main source for the Romanian language, particularly the French and Italian influences; and the language shall be enriched considerably, although it seemed difficult at times to use a notion for which there were more words.

A special role in the process of modernization of the Romanian literary language has the publication of the Romanian Grammar, by Ion Heliade Radulescu-in the year 1828, because as through this work produced significant changes in respect of language.

The author was inspired in writing this book of: Grammar published by Sincai, that of IenachitaVacarescu, Grammar written by Ioan Molnar (1788); being aware of the fact that the national unit is as significant factor for the existence of a literary language.

The reputation of the cultural life of Ion Heliade-Radulescu who enjoyed among the intellectuals in the first half of the 19th century has secured the success at the level of the Romanian language literary, making it easier to lay down rules of the Romanian language of a literary nature.

The revolution from 1848 is the first step in the modernization of the literary language, a transitional period during which the Classicism with its old elements associates new components, the influence of the Romanticism.

In addition to the vocabulary problems, as regards the adoption of new words, and trying to manage better their use, the syntax still knows inconveniences due to the influences of the slavone, and the ideal of a uniform language calls into question the choice of a single dialect of all Romanians; in this regard there were various theories.

What should not be omitted consists in the fact that, although muntenesc dialect lay at the basis of the literary language, this does not fully comply with the variance of the Wallachian, whereas certain influences pertaining to the vocabulary or morphological structure belonging to the other Romanian dialects.

Grigore Alexandrescu is one of the writers of the pasoptist movement, being in the generation of writers who created in the middle of history, actively participating in the commission of acts of great historical importance for the Romanian people, as part of the political generation of writers.

In the case of Grigore Alexandrescu it can be discussed about his creative dualism; although feels love, sadness, hopelessness, Grigore Alexandrescu remains essentially a man of reason, and then a man of sensations, since he can not miss his moralistic nature. HoriaBadescu observed this feature in his biographical study where he afirms: „Dynamics sentiment remains, no matter how he talks about heart and soul, one outside, without the serious and internalized support of the self gnomism which is so sincere for the moralist from social poems is here without support, correspondences are pictorial rather than rhythmic tune.” (Bădescu, 1981:11).

Moreover, in the case of Grigore Alexandrescu, personal conscience is not designed to reveal the ideas and feelings of the writer, but is a collective consciousness that represents the interests and the feelins of people, Grigore Alexandrescu becoming seized as the voice and representative of the ideals and the struggle of the Romanians.

Unlike the Ion Heliade Radulescu- what can be characterized first a man of culture and then a writer, Grigore Alexandrescu preferred an indirect position of involvement in the steps for the modernization of the Romanian language literary, using the artistic creation as a model of the pasoptiste movement.

This is a small specification of Grigore Alexandrescu is displayed by Silvian calmed down stating that: “Many people had considered (on Grigore Alexandrescu) as a product of unify, a mixture of romance and clasicism. In fact, he is a romantic among the classics and a classic among incorrigible. In other words, it is a writer of transition (...)” (Exporters, 1965: 81).

Grigore Alexandrescu is a writer of transition because writes in a period of great changes, the old meets with the new. For the time in which shall publish, language is a usual year, without any difficulty of understanding, specific trait of the poem from Muntenia, and GrigoreAlexandrescu „between Eliade and Al. Macedonski, as poet eufonic clean, transcriindu and racinian idea, in pure song.”(George Calinescu, 1962: 171).

Grigore Alexandrescu’s work abounds in neologismes, as well as arhaisms, a feature of the period of creation, and the lack of rules made the writer’s language and rhyme to look sometimes neglected. This is precisely why, GrigoreAlexandrescu considered unimportant the folkloric poetry whom refuse to call a creative source. This opinion makes his writing process even difficult, in what grammar is concerned, because the language used in ballads is fixed, and from a stylistic point of view, between the limits of a poetical

ideology, perfect, and if the poet had followed it, he wouldn't have been the victim of an annoying grammatical issue. (George Călinescu, 1962: 184).

Grigore Alexandrescu refuses the language of folkloric poetry because he thought that only by using a modern language, someone could transmit elevated ideas and feeling.

As his contemporaries, Grigore Alexandrescu is deeply influenced by the Latinist movement, which led to the numerous grammatical changes to his editions of poems, the author wanted to replace the archaisms with neologisms, and also the words of Slavonic origin to be replaced with those of Latin origin.

Moreover, the editions of poems from : 1832, 1838, 1842, 1847 and 1863 shall submit to the various elements of the spelling, because is taken into account the place where they are printed, in order to preserve the features of the dialects.

In the case of Grigore Alexandrescu, the interests of the Romanian people prevail in the face of the personal ones, he became the voice of the collective consciousness, social emotions, unable to doubt the membership to Pasoptism movement, being appointed by some critics as the first modern poet.

Silvian Iosifescu believes that we can say that without him there would have been Eminescu, but it is unlikely that Eminescu's voice would be sounded so." (Iosifescu, 1965: 36), so it is recognized Grigore Alexandrescu's merit as predecessor.

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EXPRESSIVENESS OF CORRESPONDENCES SYSTEM IN DIMITRIE ANGHEL'S POETRY

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Abstract: *Dimitrie Anghel has a calling for synaesthesia and correspondences through which he thoroughly expresses the connection between the poetic ego – as a micro universe and the world – as a macro universe that represents symbols, at a receptivity level. The images delineated in the garden have a correspondent both in the author's and in the reader's feelings. This is the place where stories and legends come to life having a vegetal core, where the nymph, the vestal and the goddess appear descending from Olympus, in his system of representations.*

Key-words: *symbol, correspondence, synaesthesia, flower, imaginary.*

Dimitrie Anghel is one of the few Romanian writers who have detached themselves from the great social movements of their time and haven't directly express their protest or outlook through articles or special notes in magazines they contributed. One can trace some social ideas in his works, but they have to be considered from a biographical perspective. Spending his childhood in the world of flowers after his mother's death and losing the serenity of those happy times, left to endure his fathers's coldness, D. Anghel catches sad tunes that contain *suppressed pain*, as he defines them especially in the poem *Melancholy - Melancolie* (D. Anghel, 2010: 18).

In Dimitrie Anghel's work, Lucia Bote Marino sees *the psychology of indistinct sadness, in a floral environment, saturated by emanations* as being *purely symbolist* (L. Bote Marino, 1966: 184). In his poetry the referential space is essential, the perspective evolves towards the identity of Romanian garden as a referent to the full efflorescence in French symbolism; *temperamentally, the poet defines himself as a person who confides in life, an optimistic (the volume "The Triumph of Life" - "Triumful vieții" being illustrative) and the fresh sap pulsation in nature, in flowers, makes him drop out remarkable lyrical accents* (L. Bote Marino, 1966: 243), and in *Fantasies - Fantazii* he proves himself to be *actually an intimist* (L. Bote Marino, 1966: 238).

His work represents an attempt to perceive a different consciousness order, a revolute phase of biography, *une vie anterieure* in Baudelaire's words. He uses anamnesis – interpreted as (self)exclusion of the ego out of existence – manifested through daydream (*Love - Dragoste, Recollection - Amintire, Melancholy - Melancolie, Metamorphosis - Metamorfoză, Fantasies - Fantazii*), sleep or agony (the poet's identification with Narcissus: *Death of Narcissus - Moartea Narcisului, Fantasies - Fantazii, Hidden Pain - Dureri ascunse, In the Storm - În furtună*). This way it occurs *the revival of huge oblivion deposits lying within, the retrieve of case history, the recovery of avatar in the soul memory that seems to never forget* (E. Dorcescu, 2008: 51).

Dimitrie Anghel debuts with the volume *Translations of Paul Verlaine* (in collaboration with Șt. O. Iosif). Starting from 1905 he publishes original writings such as: *In the Garden - În grădină* (1905), *Fantasies - Fantazii* (1909), *The Story of the Troubled Ones - Povestea celor năcăjiți, Fantasies and Portraits - Fantazii și portrete, Ghosts - Fantome*

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(1911), *The Enchanted Mirror* - *Oglinda fermecată*, *The Triumph of Life*, *Fantasies and Portraits* (1912), *The Little Star* - *Steluța*, *Fantasies and Paradoxes* - *Fantazii și paradoxe* (1913).

His first poetry volume contains 21 poems and it opens with the homonymous poem which frames a symbol of his correspondences and images system: the garden, a microuniverse in which the poet finds his peace, harmony and balance, remembering his childhood. The theme of these texts is based upon the fairy delicate perfume of the flowers, an echo of Mallarmé's symbol, through Samain. *Au Jardin de l'Infante*, Samain's first volume of poems, appeared in 1893. Elegiac, fluid and dreamy, without power, with an intimate delicate line dissolved in crepuscular scents, it fascinates Anghel, who seems to have the most intimate affinities with this type of poetry. Nevertheless, Samain's lines appear to be invaded by a contrived morbidity and a decadent affectation that brings the author closer to Verlaine, who was a real passionate symbolist poet. Even the park Anghel creates (with silent hidden ways, ghostly statues, rare flowers) seems to be borrowed from Verlaine through Samain, unless the reader of his prose will know that it's the parental garden itself.

The images delineated in the garden have a correspondent both in the author's and in the informed reader's feelings. Thus, one can make out multiple types of gardens: the legendary park garden, the temple garden (*The garden's a sweet fruit*, *Grădina e-o poamă dulce* – *Melancolie*, D. Anghel, 2010: 18), the garden as a mysterious place in which sweet spells, *dulci vrăji* (*Florile*, D. Anghel, 2010: 7) are being cast on, the garden as a place of misery (*Dureri ascunse*, *Moartea Narcisului*, D. Anghel, 2010: 15, 32). This is the place where stories and legends come to life, having either a vegetal core through the carefully selected flowers, or mythical figures such as the nymph, the vestal, gods and goddesses descending from Olympus (Elysian Fields, Elsenur, Hamlet, Leander, Hera, Ophelia) – exotic elements that make an imaginary way out of native space. Human and vegetal kingdoms reflect one another through the omniscient mirror: *Near the tired mirrors, a girl, frail and pale, / Is piously changing the water in the flowers' vase, like a vestal. / (...) If it had voice to speak, how many things the mirror would tell* – *Lângă oglinzile-obosite, o fată șubredă și pală / Preschimbă florile în vase, evlavios ca o vestală. / (...) Dacă ar avea grai ca să spuie, oglinda câte n-ar mai spune* (E. Dorcescu, 2008: 10).

The plant world prevails, with more than 40 flower names based on their colours in the poet's system of representations. The most frequent is the rose, then the lily, lily of the valley, carnation and hollyhock. D. Anghel also places in his garden flowers rarely mentioned in other authors' works: rose bay, chrysanthemum, camomile, stock gillyflower, basil, vervain, daffodil, melilot, poppy flower, jasmine, chicory, peony, marjoram, and flowers that attract with their overwhelming perfume, usually without narcotic properties (excepting *Metamorfoză*, D. Anghel, 2010:51). Some flowers are named only once: ginseng, chicory, laserpitium, lily of the valley, chrysanthemum, petunia, dahlia, goldenrod, melilot, everlasting flower, marjoram, peony, sunflower, crocus, vervain, iris; or twice: carnation, camomile, jasmine; more often hollyhock, rose and lily. The garden is populated both by luxury and rustic flowers, none of the simple flowers is removed from memory.

The flower world is depicted throughout the day: at dawn, at noon, at sunset and especially at night when all senses sharpen, so the night is the base for numerous epithets:

sweet, shy, mute, lively, full of mystery in universal harmony, particularly in an exotic space like *Elysian Fields* (in *Liniște*, D. Anghel, 2010: 20).

Dimitrie Anghel is inspired by Romanian traditional lyricism, Vasile Alecsandri's and Dimitrie Bolintineanu's contemplative spirit and mild sensation. The mostly used epithet is *sweet*, and the author has a strong olfactive sensitivity. Flowers are impersonated, they are glad or sad, fall in or out of love: *Like two mouths searching one another for so long to get a kiss - Ca două guri care se cată de mult să-și dea o sărutare* (*Liniște*, D. Anghel, 2010: 20). The fragrances do not anticipate onirism, they revive memories: *Atâtea amintiri uitate cad abătute de-o mireasmă*. The inspirational human tone lies in the line *Ce iertător și blând ți-i gândul, în preajma florilor plâpânde!* (*În grădină*, D. Anghel, 2010: 6). The olfactive sensations do not stand alone, they are associated with *gentle thoughts*, and the garden does not awake a morbid ecstasy repealing the consciousness, because the flowers receive the projection of human emotions.

The poet extracts his lyrical force from recollections, the human bonding is not at all sensual: *Și-mbrățișați alături plângem, plângi blândă, candidă vestală,/ Din lacrimi liniștea sporește, și-a fi târziu pricepi ce-seamnă* (*Crizanteme*, D. Anghel, 2010: 11). The suffering is implied: *Cine-a-nțelea cât plâns ascunde sub ochi o dungă viorie?* (D. Anghel, 2010: 15), and the memory of the late one called in vain is omnipresent: *...Dar tu nu poți să mai ții minte:/ Ochii închiși nu mai visează/ (...) acuma-s doar prilej de amintiri* (D. Anghel, 2010: 15).

There's an almost ritual and romantic remembrance of childhood places like the garden in *Murmurul fântanei* or *Liniște*. The cosmic nature plays a role in emotional exaggeration, the night magic reveals a romantic sensibility: *Sfioase-s bolțile pe sară, și mai sfioasă-i iasomia/ (...) Seninului de zare stinsă* (*În grădină*, D. Anghel, 2010: 6); *Mi-i dor, o, noapte fermecată, de nu știu ce mi-i dor...* (*Farmec de noapte*, D. Anghel, 2010: 18).

Out of the few metaphors one can notice: *Tot câmpul cu chilimuri scumpe, risipa întreagă a tinereții/ O primăvară toată vine în curcubeie fărâmate* (*Schimb de vești*, D. Anghel, 2010: 24), *Și doar furnicile de-aleargă acuma fără de hodină./ Mărgele negre sămănate pe drumuri albe de lumină* (*Amiază*, D. Anghel, 2010: 13). More numerous are the surprising and delicate material comparisons: *Că drag mi-e sânul tău cel dulce și alb ca miezul unei azimi...*, olfactive comparisons *Și vântu-i bălsămat și dânsul ca o năframă când o scuturi...* (D. Anghel, 2010: 13) or *Și că-și deschide draga ochii ca două flori de somnoroase* (*Dragoste*, D. Anghel, 2010: 14). The marjorams in the homonymous poem are compared to the shy Cinderella - *sfioasa cenușăreasă din poveste* (D. Anghel, 2010: 8), the sorrowful sun - *mâhnitul soare* is a sweet sibling - *un frate dulce, the swaggering shadow* grows as if a moment of glory came to an end - *cuceritoarea umbră crește ca-n amurgitul unei glorii...* (*Floarea-soarelui*, D. Anghel, 2010: 10), *I (...) am walking like a happy shadow - eu (...) trec ca o umbră fericită* (D. Anghel, 2010: 20), the girl is a vestal, the mirror is like water surface in the rain - *fața apelor când plouă* (*Crizanteme*, D. Anghel, 2010: 11). *Un trandafir murind se farmă pătând cuprinsul ca o rană (...) ca un steag alb, o nălbă ruptă* – the dying flower is related to human being and fills up the whole atmosphere with an extensive olfactive image: *Un miros voluptos aleargă adus de vânturi de departe,/ Și nu-i mireasmă să n-adoarmă, nici floare nu-i să nu se-ncline;/ Iar noaptea toată deodată miroas-a dragoste și-a moarte./ Miroas-a moarte ș-a iubire și crește-o dulce lenevie* (*După*

plăoie, D. Anghel, 2010: 12). The extinct rose motif is found in several texts like *Fantezie* predicting the next group of poems: *Un miros trist de roze ce mor* (D. Anghel, 2010: 25).

The shade plays an important role in the mysterious environment; it's often met in the *clear* night, determined by the impersonating epithet *swaggering*, or *happy*. The night becomes gradually intensive, *pășind din scară-n scară*, poignant silence sets up over the garden with *fresh oleander* and *white lilies* („Liniște“, D. Anghel, 2010: 20). The air is usually cold, the ice motif is a pretext for antithesis: *Dar gura mea de foc în umbră antâmpinat gură de gheață* (Amintire, D. Anghel, 2010: 21).

The chromatic in this volume does not vary greatly, it comes down to light and dark tones (shades), colours like blue, white, red, yellow, grey, purple, silver, golden, *blood-red*; the visual imagery is complete with rainbow or three-colour. The garden exudes *tar*, *flower fragrances*, *oranges*, the evening is *sweet*, the olfactory is enhanced by the thin yet strong air of the night.

In the second volume, *Fantasies*, the author includes 27 vivid imaginative texts about the flowers and animals in his immortal garden, where human mark is most of the time intertwined with the vegetal element. This volume continues the favourite motifs of the previous one – flowers – keeping the olfactory and the epithets that reveal Dimitrie Anghel's true lyrical personality. The author is no longer subject to daydreaming and vague aspirations, he gives up recording the way in which the emotion dominates the consciousness and detaches himself from the reverie that was overwhelming in *In the Garden*. This time he masters his motifs turning himself into a lucid intellectualized fantasist. His lyrical universe is now immaterial, sheer, artificial, ornamental and fairy-like. The tone is mostly positive.

The volume opens with a *Hymn* dedicated to the words, *treasures*, essential for the human spirit: *De n-ați fi fost voi oare, atunci cu ce veșminte/ S-ar fi-mbrăcat pe lume și dragostea și ura?/ (...) Cu voi trăiesc trecutul, și clipa care bate* (D. Anghel, 2010: 30).

In *Ceasurile* he measures time – *De când îmi ești dragă!* (D. Anghel, 2010: 32) – the idyllic and slightly playful accent masks the reproachfully idea of inexorable time. Erotic associations are minimum, discrete, stylized, almost depersonalized and easy to identify in *Omul din lună* in which introspection has a bitter taste: *anii/ Și-au zăgrăvit sarcasmul pe marea lui durere (...) dar tu, iubită,/ (...) Cunoști tu cine-i omul ce râde-n discul lunii?* (D. Anghel, 2010: 48). Erotic allusion is reduced only to questioning the loved one about the identity of the moon face. In his indirect self-portrait the author describes himself sarcastically hiding his suffering. Erotic passion is completely missing. Although he depicts interior design elements, the intimacy doesn't go further. The room has been unchanged since she left: *N-am clintit un lucru de două săptămâni* (D. Anghel, 2010: 46) trying to preserve the feeling in the same way. The sole recording of the passing time are the roses *Care-au murit pe-ncetul în apa din pahare* (D. Anghel, 2010: 46), in the end melancholy blends with self-irony: *Așa e-n casa noastră, iar cel ce ți le scrie/ E-așa hursuz și jalnic, încât mă-ntreb de-s eu,/ Sau am murit și-acum trăiesc iar, cine știe,/ Și nu-s decât un paznic bătrân într-un muzeu... in Scrisoare* (D. Anghel, 2010: 47). The same rose motif associated with the heart's desire appears in *Călătorii* on the *blue*, floral perfumed road. The couple's only wish is to escape time but this is not possible: *Oriunde s-ar duce și-ar vrea ca să scape,/ Subt nălele ceruri, pe vastele ape* (D. Anghel, 2010: 54). The awareness of

irreversible time and transient love is also noticeable in *Moartea Narcisului*: *răul ce-l poate face o floare*; the fragrance helps man coming back to origins in placid resignation: *Trimite după mine (...) parfumul,/ Ş-atunci mă-ntorn acasă învins ca de-o muştrare* (D. Anghel, 2010: 33).

In *Alesul*, the erotic game is played high above, extensively delineated in a beautiful visual image, synthesis of reality and fantasy: *Mai sus se-nalţă tot mai sus, şi-n goană,/ Se luptă mirii s-o ajungă-n zbor*. Trying to seduce the female bee, *un punct de aur mişcător*, only one male bee, *unul singur din alaiu-ntreg* (D. Anghel, 2010: 57), successfully follows her, yet the story is unfinished: *Dar după clipa asta de amor/ Ea se coboară domolită-n zbor,/ Iar el recade-n marea de lumină/ Subt uriaşul clopot de azur* (D. Anghel, 2010: 58).

Sometimes, reaching the loved one means travelling to light, on the rainbow, *Pe puntea asta de culori*, joining their nests but unravelling under the clouds curtain. Having a crazy thought - *un gând nebun*, the poet resigns himself once again to his fate, since *all the dreamers are only crazy*: *Nebuni sunt, Doamne, visătorii!* (*Curcubeul*, D. Anghel, 2010: 51). Yet he manages to enter his lover's house with ghostly footsteps - *cu paşi de umbră (...)* încet ca noaptea, only to be struck by a platonic love watching her *hiding her body under the lace foam* - *trupul şi-l ascunde supt spuma-i de dantele*, in *Nocturnă* (D. Anghel, 2010: 38).

Anghel's fantasy is aware of lability and inconsistency, it imagines a new form of life as a lily, in a reverse projection of the material outer world into the inner one in *Metamorfoză*. The perfumed reincarnation ends up when a pale hand cuts the flower, then she falls asleep while the soul of the killed one aspires to a superior eternal level: *În căutarea altei forme desăvârşite şi eterne* (D. Anghel, 2010: 52).

Dreaming occurs very frequently, even at the bottom of the tea glass (...) like in a transmigration - *în fundul paharului cu ceai (...)* ca-ntr-o metempsihoză (D. Anghel, 2010: 49), praising the rose in *Paharul fermecat*. In *Visul sepiei* there's a beast avatar, and in *Moartea Narcisului* a human one. The mystical inspiration can be found both in *Paharul fermecat* and in *Nemulţumitul* where the symbol of the never satisfied Ocean reveals some mysteries of life. He counts his many treasures, he climbs the dunes and he sighs in rejection throwing away his bait of pearls and lace: *o, jalnic Ocean! / Ce-ţi mai lipseşte oare când ai atâtea ape, / Şi-n ele atâtea perle şi aur şi mărgear?* (D. Anghel, 2010: 39).

Musicality and colour harmonise in *Fantezie*, with the telegraph wires singing the same tune - *firele de telegraf/ (...)* Cântând acelaşi laitmotif. / (...) *Ca notele pe-un portatif*, while the maestro is dreaming and writing the song: *Notează cântu-naripat/ Cetit pe-albastra partitură!* (D. Anghel, 2010: 55). Chromatic is even more diminished: blue, white, golden, pink.

In Barberini Piazza, in a luxuriant Roman space, the naive dreamer gathers expectations in one line: *Şi când alţii-adună aur, el ar vrea s-adune cerul, / Într-un vers* (D. Anghel, 2010: 45), measures up his powers and acknowledges his condition: *Sunete, culori şi forme, asta-i toată viaţa noastră*, still hopefully: *Dar să aibă dânsul oare raza focului divin?* (D. Anghel, 2010: 46).

Shade or shadow is an often motif in D. Anghel's poems, in contrast with the hope giving light. Shade is usually accompanied by the chromatic epithet *blue*, also associated

with the soul, in a sweet *phantasmagoria* - *dulce fantasmagorie* (D. Anghel, 2010: 36), and in this imaginary universe love is consumed in just a second (*Umbre*).

Song and silence harmonize, resignation comes again with a slight reproach against the woman who ruined his sincere and pure dream of a quiet life in *Northern lands*. A *strage song* played by the loved one is enough to make a fantastic northern scenery, but the dream is politely shattered: *Așa visam, dar toate cu ultimul acord/ Au reintrat în noapte, dar nu ți-am spus nimică, / Și-am sărutat cucernic mînuța asta mică.../ Ce-a năruit o casă pe-o margine de fiord*. (Reverie, D. Anghel, 2010: 43).

The superior spirit, unable to adapt, can be traced in *Himeră*, the effort to rise high and reach the sky after he's gained superiority - in *Stejarul și vâscul*, where the poet resembles the *spellbound strings* of the harp, telling his secret *over and over again on pieces of paper* in his *heavenly song* (D. Anghel, 2010: 60). The deliberate and sad isolation appears in *Himeră* (published in periodicals): *Nimeni pe lume n-avea bogății mai imense ca mine, / Totuși sărac mă simțeam, cui să le dau neavînd* (D. Anghel, 2010: 62), because of the regret for uselessly sacrificing his own heart for the sake of *not having to float between two abysses*. Happiness lies in coming back to the real world: *Pluteam fericit tot mai setos din senin* (D. Anghel, 2010: 63). Also in periodicals, the poet invites us to a ball, *Balul pomilor*, where impersonated trees dance menuet: *roze gesturi, dulci arome/ Împrăstie în aer danțul acesta ritmic de fantome*, and the garden turns itself into a legendary park, *în parcul legendar în care s-a prefăcut grădina mea* (D. Anghel, 2010: 69).

Having the same theme and catching the multicoloured world of harbours, some texts bring a particular note, inspired by the song of the sea: *Cum cântă marea, Fantome, Nocturnă, În port, Nemulțumitul, Visul sepiei, Darul valurilor, Marină*.

In D. Anghel's work there is an indistructible connection between prose and poems, more obviously in the portraits (especially mother's portrait), and the author brings forward beautiful legends embedded in a flower's name.

Fond of Frech poetry, Anghel has known symbolists' works very well, but he hasn't seemed to be too interested in theories about new poetry, or too sensitive about literary doctrine or symbolist manifesto. He praises writers regardless their aesthetics, and he takes from them the musical intimism within the line, the cantilena and litanic fluidity, the emotion, the correspondences. He shows a free and diverse inspiration, he uses the symbols and he intellectualises the feelings.

Though he doesn't make remarks about any aesthetic formula of art, in his lines and even prose can be seen *invitations* to reflect upon the creative process, sources of inspiration and aesthetic affinities. The author projects the definitory autobiographical elements with multiple implications in his work. In *Florile* he asks himself what would have life been *without a single flower to remember me*: *de n-ar fi fost măcar o floare? (...) ca să-ți aduci de mine-aminte!* (D. Anghel, 2010: 8).

Under the French symbolism influence both in his creations and in his translations, Dimitrie Anghel offers the Romanian poetry the context of universal lyricism. I. Boldea says about his poetical work that it's *one of transition, of timeframe, slowly giving up the romanticism ways and announcing the Romanian poetic modernism* (I. Boldea, 2012: online edition). In the same manner, D. Micu notices that the poet *frequently matches native term*

with neologism or associates in lines and in prose the religious word with the trivial one, the studied term with the childish spoiling (D. Micu, 2000: 57).

In his poetry volumes the accent falls on the musical rhythm but later on it is focused on the rare epithet and the metaphor. In *Caleidoscopul lui A. Mirea*, the Spanish influence is yet visible in the short lines (8-7 syllables), and also Rostand's influence with his play on words. Verbal licenses are required by the rhythm or rhyme: **Burgrave** palaces, **Greek** temple, **purple** reflexes, **Jewish** people (nominal adjectives); *in order not to deni* (defective infinitive); gender shifts of nouns – *controvers*, *mineraluri*, *cește*; vowels elision according to the Parisian phonetic model – *mac' latură, caf' conc'*. The verbs are often put into rhyme, so are the nouns and adjectives, according to Samain's model. When a rhyme is questionable, the musicality of the line is ensured by rhythm and emotion.

At the lexical level one can notice the prevailing informal words. But there are numerous neologisms from different semantic fields (depending on the themes of the poems): *a variation in the aspect of the rhyme is introduced by the sensible use of the neologisms that weren't appreciated during the publication time, when the development of poetical language was heading towards the purist lexis* (Ș. Cioculescu, 1945: 54). Throughout his evolution as a poet, Dimitrie Anghel used the neologisms more and more, in an original manner for his era: *ghințiană, danț, evantaliu, machinal, comptoar, estampă, estompă, fantasc, fantoșă, traiectorie, simțimânt* (*Fantasies*), because these words displayed a stylistic value for people of the time (S. Golopenția-Eretescu, M. Mancaș, 1969: 520).

Syntactic complexity is not representative for D. Anghel's poetry and this doesn't involve a direct proportionality to the value of his work. G. Călinescu stated that poetry is an art, that *the essential ineffable lyric work escapes reason, and the line is not a shell but an important part of the core* (G. Călinescu, 1998: 140).

As for D. Anghel's prose, Mihai Zamfir considers it to be an *object poetry* that brings a new, aestheticized and intellectualized impulse. It has in fact no narrative structure, there is no storyline, but rather a conglomerate of lyricism and pure subjectivity according to Marcel Proust's model, through floral fragrances.

Despite using archaisms, there is a balance between old and new forms of words in Dimitrie Anghel's poetic vocabulary. It's a modern language thanks to the simple grammatical structure; the poet creates a text that makes an easy access to a complex message.

D. Anghel's poetry is severely organized, *with respect for the symmetry required by the phonetic and syntactic structure*. In order to keep the alexandrine, the poet *diminishes, removes the final or initial vowels, fuses words and transforms the line in an almost continuous sound flow, in a new harmonious complex structure* (S. Golopenția-Eretescu, M. Mancaș, 1969: 521). Thus he intentionally *evades the pathos, achieving pure artistic emotion* (Ș. Cioculescu, 1945: 57).

I. Boldea says that Dimitrie Anghel *has a calling for synesthesiae and correspondences* (I. Boldea, 2012: online edition). By means of correspondence he manages to express the connection between the poetic ego – standing for the microuniverse, and the world – standing for macrouniverse, both translated at the receptive level through symbols.

Having a contemplative artistic vision and an emotional serenity, using the floral element, the poet *spreads fragrances that produce a languorous musical mood*, expressed

at the sound level by often long lines, with litanic and recitative inflexions (D. Micu, 2000: 35). Poetic images are inserted in a frame of solitude and decadence, so that the garden is a privileged hideaway space, where flowers offer companionship, satisfaction and harmony through synesthesia. The floral shapes, colours and perfumes are found at the refined stylistic level in the personifications, impersonating or metaphorical epithets, and analogies (*În grădină*, D. Anghel, 2010: 6).

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ANTON PANN AND THE BALKAN SPIRIT

Ileana ȘENDRESCU (BĂLUȚĂ) *

Abstract: *What is more difficult to acknowledge and define when referring to Anton Pann is the main feature of his writing, the so-called 'antonpannism', an equation that involves the writer's role and vision in the Romanian literature. The 'antonpannism' becomes a synonym for Balkan or having Balkan characteristics, as it connects the two main trends, namely the Orient and the Occident. The present study is intended to emphasize a few aspects of Anton Pann's literary work, especially those which exploit the Balkan spirit.*

Keywords: *Balkan, culture, antonpannism*

By getting closer to Anton Pann, to the miraculous and fascinating world depicted in his books, the reader goes back to a fabulous past, where imagination replaces historical events and the thought - idled by the slow motion of time - search for a boundary of certainty and clarification.

Anton Pann is a poet who dedicates himself to another kind of literary craft, supported not so much by his general education, but by his temperament and personality. He is different from other poets of his time due to his vivid and attractive way of writing and to a better understanding of the poor and their inner world and basically due to that unique atmosphere he introduces to the reader. This atmosphere is specific to a certain category of Romanian people, i.e. the ones who used to live on the outskirts of the towns, the mob of the suburbs with their typical Oriental morals and manners.

The one who introduced this particular feature into our literature was a wanderer, a traveller who came to our country from abroad, being only half Romanian. On G. Bogdan Duică's opinion, *Pann was not a Romanian who was made Bulgarian, but a Bulgarian who was made Romanian*. His nature was neither Bulgarian, nor Macedonian, nor Greek. It was precisely that of a Romanian peasant and a lower town inhabitant living on the Romanian bank of the Danube.

His educational background provided him only with the ability to read, but the journeys he had been taking throughout the country and the mingling with the people living on the outskirts of towns during his lifetime allowed him to get to know the customs and traditions of the lower people, to understand and learn the language they used while telling their stories or singing their songs. He ended up by writing everything that he had learnt, seen or heard in his books. If we analyze the titles of his books, the notes and the explanations from them, we shall be able to notice the way the author wrote them and how varied they are – a mixture of all the things and details that he could capture from one person or another, from one place or another or mere ideas that had just crossed his mind and tempted him to put them into verse.

As he had spent his childhood in some foreign environment, he brought along certain reminiscences that later on were to be presented to the reader in the Romanian

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language: some of the stories and poems which he published are echoes from the Bulgarian, Turkish and Greek popular literature, reflections of those aspects of Balkan folklore that he knew so well, which were used as reading material *at parties*. Besides their intrinsic exotics, we can also find here the Romanian keynote, namely a genuine mixture of the popular, peasant-like and town-like characteristics. Anton Pann felt attracted to life and folk literature, to all those aspects that resembled his own nature. Therefore he is among our first writers who praised the benefits of simple living, as we may read in *Popular Poems*, where he was comparing and contrasting life in a town to life in the country: 'Happy and happy again/A thousand happy years,/Of rustic life, I could say.../'Though we call it peasant-like.../He who actually lives it/ Feels grateful for it./...Whereas we, town-born people,/And highly educated,/Food is not food for us.../Vice is all around us/And worries kill us...' (*Popular Poems*, 1846)

That is why Anton Pann used the language of the people living on the outskirts of Bucharest. It is a clear and simple language which flows without being burdened with too many foreign words which would be hard to understand. Although many of his books are transcriptions of some old manuscripts, he changed them with the stroke of a pen. There are a few examples of such language in *The Story of the Word* – the second edition: *imitate, retire, abundant, arm, fashion, clubs, boarding school, generous, eminent, luxurious, duel, conversations*. (Gaster, 1983, pp. 107-111).

At the time a new literary movement was at the beginning of its evolution, without being under the influence of foreign writers who lived beyond the border of the Carpathians. Later on the representatives of the movement were going to change the Cyrillic alphabet with the Latin one, letter by letter, enrich the vocabulary and alter the Romanian language up to the point where it sounded and looked more like Latin. After Anton Pann had become an autonomous writer, this literary period became stronger and developed into the so-called Balkinism. The influence of the Occident determined a decisive breaking-off with the past. It meant more than changing the Cyrillic alphabet, as more and more new and original ideas were being introduced into the country from the West. Youths such as *Poteca* and *Gr. Pleșoianu* were sent to Paris to study at schools and universities over there and a new period started - that of the literary translations from French authors of all kind. Some Romanian writers, i.e. *Ion Heliade Rădulescu*, had been trying to enrich the vocabulary using as many Italian words as possible. The upper classes had already forgotten about the Greek culture and books, about poor quality poems and songs. Although attracted by the new literary movements, Anton Pann was still much indebted to the old ones, mainly to the manuscripts he had brought to light and presented to his readers – common, ordinary people. That was his manner of writing: he would choose certain texts and modify them. He would only choose those literary genres – poetic or prose forms – that suited him best, for instance: fables, anecdotes, satires, epigrams, parables, Christmas songs dedicated to the Star, popular drama – *Herod, Bethlehem*, carols, stories and popular love songs. This is a fact which is essential to our study because it turns Anton Pann into *the leading representative of the ethical-religious popular movement*. (Papadopol, 1941, pp. 3-5-6).

In addition to the Balkan and completely satirical nature of his books, there was another - external one - referring to loan words, adapted texts, translations, models that appeared in the books, which made him one of the most diligent finders and collectors of

artistic treasures. In this context, he wanted to continue his work, as he confessed himself, *in order to get rid of boredom or because I got used to being active and writing something gives me the impression that I do not spend my time without working.*(*Ibidem*).

When he was not able to find what interested him in the Romanian literature, he would turn to others - still popular - especially the Oriental ones, whose secrets he could easily understand due to his linguistic knowledge. This resulted in some unexpected works, such as: *Arabic Story*, in 1839, *Wise Argyros and his nephew Anadam*, a book comprising wise advice, in 1850, *The Cunning Crafts of Nastratin Hoge*, in 1853, this one presenting the example of a unique type of Oriental educator, which came to be incredibly well-known and was to become a model of genuine and precious inspiration for both ordinary people and well-known writers. This proves that the popularity and the talent of this writer cannot and should not be separated from the folkloric character and the moral - often religious - aspects of ordinary people which his book displayed. His work could not be crystal clear, as it is a meeting point between oral/popular and well-known literature, village and town settings, suburbs and town people, the Balkans and the Carpathians, the Orient and the Occident, the spirit of the laity and the clergy. On the one hand he differentiates between the Orient and the Occident, between the language and literature of the lower classes, and those of the upper classes, of the learned people; on the other hand, Anton Pann always kept in mind his parents and ancestors' way of living, the treasure of Oriental wisdom – the Oriental stories. Because of Anton Pann our literature was not deprived of the past literary heritage; he was the one who made the connection between the Oriental past of our literature and its new future opening towards Western cultures. From this point of view, his presence in the Romanian literature is remarkable, as he is the unique representative of a whole aspect of our development, the only window that we may open onto the East, across the Danube and the Balkans, the final link between popular sensibility and the riches of the Oriental wisdom.

Consequently, Anton Pann was a great forerunner of our folklore and popular traditions. He seems to have been destined to connect the Orient to the Romanian folk spirit, which confers charm and originality to his works. Due to his Balkan origin, the writer had had right at hand the wealthy popular wisdom concentrated in proverbs, sayings, allegories and short stories which had been created on this side of the earth, where so many cultures had met, those of ancient Greek, Byzantium, the Turkish folklore and everything that this one had assimilated from the old Asian cultures - fact that left deep traces within the Balkan folklore. All his main works were published during this period of his life (without taking into consideration the numerous religious books and hymns and the renowned calendars enriched with numberless stories in verses), namely the collection of party songs: *The Singer of Drunkenness* (1851), epitaphs: *The Triumph of Drunkenness* (1852), *Fables and Anecdotes* (1841), *The Hospital of Love* (1850), our first Anthology of love poems, comprising poems collected from ordinary people and well-known poets of the time (D. Bolintineanu, Gr. Alexandrescu and so on), *The Cunning Crafts of Nastratin Hoge* (1853), translated from Turkish, but where Pann was able to give life to a character who looked and talked like the legendary Romanian Păcală (seen as a Turk) in an Oriental background and atmosphere, making him a famous character in the Romanian literature as well; *An Evening Sitting of Village Women* (1852), probably his most original writing, *the most accomplished*

of his work (Pillat, 1943, p. 141-144), as professor N. Iorga stated, where we may recognize the father of the future Romanian folklore.

If we also think of other works which were not published or were scattered in the calendars, Anton Pann's work consists of almost 100 volumes, booklets or brochures, out of which a fourth represent music collections/medleys and sermons. Originality is the main characteristic and the secret ingredient of Anton Pann's artistic works.

The quasi-folkloric circulation of manuscripts placed at peoples' disposal a whole collection of wonderful texts dating from the beginnings of world greatest literatures and it was all at hand for Anton Pann. Let us not forget that the main part of these manuscripts, which he intended to publish, was created on a millennial pattern, where proverbs interrelated with stories, an unpleasant narrative event ended with a moral, a wise saying was illustrated by a misadventure, all originating in Asia, in Buddha's parables and teachings turned into Christian stories.

This whole Oriental wisdom is the main characteristic of the Balkan folklore. The fictional world of our writer suggests a certain type of Balkan nature, one belonging to Byzantium but having Islamic characteristics, too. Anton Pann is an archetype, an inspiration and a guiding principle of the Balkan literature. In his works we may find elements from the old Indian, Byzantine and Occidental literatures. It is an outstanding combination of stories and proverbs found at Balkan fairs and the ones coming from Byzantium - over the centuries, all refined in those found in the popular books coming from the Occident. All these prove that Anton Pann was directly involved in different cultural circles and, without being a modern scholarly educated man, he had the solid knowledge of some old kind of education and he was an erudite of his own times.

He was, wrote G. Călinescu, *a Balkan whose family had instinctively chosen a country where they did not know a soul*. (Cornea, 1964, p. 108.)

The anachronistic Orient meets the civilizing Occident and results into some interesting mixtures written in Anton Pann's creative verse, coming to life from a background that makes him an Enlightenment representative who describes *the middlemen's humanity typical for a society that had not been segregated profoundly yet and where the capitalism was starting its triumphant marching through tears and sweating*. (Călinescu, 1941, pp. 206-207.)

As Mozes Gaster notices, of all the ethnical entities, the Turks *gathered all the Arabic wisdom in thousands of proverbs, the Persian one, just as rich in proverbs and sayings and their own, the Turanian one. That means that the Turks had in the same place the Semitic, the Arian and the Mongol wisdom, and they were ones of the greatest peoples of the Oriental world*. (Călinescu, 1941, pp. 206-207.)

Vladimir Drîmba, who had good knowledge of the Turkish language, found in Anton Pann's works some *Romanian resources for the Turk dialectology. He had assimilated an infinitely rich treasure of an Oriental-Balkan origin which carries the mark of time and of its creator's personality. Pann's version needs another comparative study, extended to the whole work where the way from the Orient and that from the Occident end at a crossroad*. (*The Story of the Word*, 1936, p. 36-37).

Dimitrie Popovici considers that Anton Pann's work consists of *reflexions from all the Balkan types of literature*¹ and Ovid Densușianu speaks about *some aspects specific to Bulgarian, Greek and Turkish literatures, to the Balkan folklore that seemed so familiar to Pann and which preserved its spoken character, being read at parties.* (Drimba, 1962, vol. IV)

P. Cornea, taking into account the issue of the Balkan nature of Anton Pann's works, goes further and discusses about the miraculous influence of this poet upon the authors that followed him. *In fact, states Cornea, this Balkan nature is a myth. And like any other myth it implies a certain obscure character and various possibilities of creating intellectual and affective impulses. It is likely that the attraction which Pann exercises on other authors may reside, more than anything, in this mythical existence, situated at the border between two different worlds, an existence which does not settle anywhere, offering as many hypotheses as possible so that the reader could really pay attention to the texts and the critic could invent some other kinds of reading.* (Cornea, 1964, p. 108-110.)

Anton Pann finally becomes the product of both folkloric books and the Balkan oral character. He had emerged from the Eastern folklore and his literary creation is in keeping with the Danubian-Pontic coordinates of Romanian sensitivity, these coordinates related to restlessness, wanderlust and inconstancy. His work is a paremiological treasure. Anywhere we look we shall find anecdotes, short narrations, aphorisms, proverbs and other literary forms of folklore. An incredibly complex literary, philosophical and moral universe, the influence of the Orient came to Anton Pann in two ways: an Eastern, traditional and oral one, and a new Western one, which resulted in two different ways of receiving it in a creative manner: the Oriental one and the other related to the Occidental Romanticism in development at the time. In his books, our writer proposes *the image of an Orient dominated by traditions, a realm of proverbs and wisdom.* (Cornea, 1964, p. 108-110).

The world Anton Pann introduces to the reader is not a pastoral one. It is a rather complementary, Balkan one, if not a more Oriental one. An exceptional contribution had, in this case, poetess Greta Tartler (having a BA degree in Arabic languages) who observed a number of similarities between the structure of the Arabic stories read at literary parties, the so-called *magamat*, (Tartler, 1981, p. 165-183) *Al Hamadhani, Al Hariri, Arabic Literary Parties*, and *The Story of the Word*, also between the main character types in *magama* (the false beggar - the secretive philosopher and the officially recognized wise man) and Pann's heroes of the fables or allegories, between the style of the *magama*, with its own rhythm and rhyme and the same prosody of our author's most important works: *An Evening Sitting of Village Women, The Story of the Word* and *The Cunning Crafts of Nastratin Hogeia*, *between the moralizing character of the magama and the same meaning (rather implied than clearly stated) of his writing.* (Ibidem)

Leaving out the fact that he had read any Arabic *magamas* and being the author of the *Dialogue in three languages: Russian, Romanian and Turkish*, Anton Pann had perceived a pre-existing Oriental cultural background circulating at the time in oral and written traditional forms of literature and then he assimilated it to his creative genius through Turkish and Arabic cultures, much older and stronger than the others, as G. Tartler

observed. We may find in his work fundamental characteristics, for example *Anton Pann is an erotic poet up to certain extent. In fact, he is an ethicist of the Eros* – this feature denotes an essential intrinsic movement of the poet towards ethics and morals, namely towards *the story of love, the story of the word*. Nevertheless, as far as we know, Pann's connection to the Arabic culture was an indirect one, so that a question may come up - whether this writer's creative way was also specific to any kind of classical work and first of all to folklore. The answer is *yes*, and *An Evening Sitting of Village Women* had an authentic setting that was typical for the folkloric classicism, symbolizing a contest among the tellers of sayings, anecdotes, riddles or the singers. This is a typical feature of Anton Pann's nature that we may find in his entire work. Therefore the continuity that he established with the previous genres of traditional literature and the discontinuity with the writers that followed him indicate not only the exact place Anton Pann has and the role he plays in the spiritual correlation East-West, but also to what extent he was an erudite and proved his literary creativity. It also allows us to see the universe of his modern literary works, *right between good and evil, within the eternal city* which joins the Bacchic or Dionysian to the Apollonic, the profane to the sacred, the Occident to the Orient.

Antonpannism or typical of Anton Pann becomes synonym to Balkan, his work representing the meeting point between the East and the West, the natural and picturesque world between reality and fiction, containing archaic and folkloric motifs, magical-Oriental events which he made local. Anton Pann is the writer who introduced in the Romanian literature an authentic Balkan thrill of wisdom, humour and exotics. His universe is a simple, peasant-like one, a fabulous Oriental one and a Balkan one, where Anton Pann proves to have been a good psychologist, clever in observing the people and ridiculing their vice. He mocks their shortcomings such as stupidity, hypocrisy, the vices of masters and servants, of young men and women, of bakers or vagabonds, of petty traders, a whole world of lazybones and gapers as opposite to another kind of world – the cosmopolitan one, that of the market and trade, of little business and commerce.

Anton Pan becomes a huge source of motifs and topics that are to be found all over the world and represent a link of a chain which connects the old Asian cultures to the ones of Europe. He is a writer at a crossroad: on one hand stands the patriarchal and rural Orient, with a peaceful life, full of customs and traditions and on the other hand stands the Occident, with its accelerated rhythm of evolution, with its division of labour and the entrepreneur spirit of the bourgeoisie. On one side we find the religious authority, with its restrictions, on the other side we can see the suburbs of Bucharest, with its passions and vices, with its thirst of owning as many material things as possible, and the desire for partying. In his works we discover a whole range of crafts and trades of simple, ordinary people.

Economical life had a very important part in this world and the careful eye of the writer recorded the noisy traders of the towns still in development, seen as semirural centres. Here is an example of how realistically the market and its atmosphere was depicted by the poet: *In a town of no importance, /As large as our Bucharest, /Where people go to the market/Rushing to and fro, /Among those who sell products/ Or just various fruits, /Where cesspools reverberate/When hitting the tin plates, /Where some take or give or count/ While*

others burden arms, hands, shoulders, /Where numberless mouths and voices/Will not wait or listen/But speak aloud about no matter what.../ (The Story of the Word, 1847).

Generally speaking, Anton Pann introduces the characters of his anecdotes and stories into an exotic background, which he adapts to the morals specific to our country in the first decades of the XIX century. This is the way the world looked like in his *Fables and Anecdotes* (1841): the upper classes are represented by the boyars, by arrogant town people who want to be considered little boyars as well, they have servants whom they torture, their guests get broth as a meal whereas the poor worker eats corn bread and his woman does all the household work; going to the fair becomes a real adventure, as the woods hide lots of thieves and beggars; the old autarchic relationships have disappeared and money is now the utmost ambition of people: *This kind of things make money, /Money is the reason, the enemy, /It gets people married, /It catches the eye, /When it comes first, /Fools become wise/And wise men get mad, /It is the only reason to live. (Fables and Anecdotes, 1847)*

We should not forget that the writer, working as a psalmist and a teacher of religious music, had a permanent connection with the clergy and was bound to a certain kind of restrained vocabulary and expression. The originality of the fables and anecdotes that Anton Pann wrote stands not so much in the topics he took from foreign sources, but in adapting them to the social and psychological structures of the people he lived with and created for. Anton Pann's craft *lies in the ingenious way of observing people's character and their background, the outskirts of Bucharest from 1810-1850, a place where peasants meet merchants, a picturesque world of mixed costumes, the Balkan world, the one of the Danube and the Archipelago, a world of tradesmen, craftsmen of all sort, horse dealers, drinkers, bad women, gossip old ladies, sergeants, tax collectors, gipsies, coppersmiths, shepherds who came here to sell the products they used to sell freely in the markets, the noisy fairs, where printers brought their merchandise, which was the most lasting of all.* (Rotaru, 1979, p. 89-105).

In this way we could speak of two different worlds: the world depicted in Anton Pann's books and the living world, the one that he himself lived in, distinct and yet united by the writer's existence. *We should have a righteous appreciation of Anton Pann's world, a thing of beauty in the way the author of Isarlik created it, and which generated a whole literature of the Balkans, subtle in its flavours and full of the charm that enchanted Mateiu I. Caragiale, exerting a unique attraction on today's spiritual beings who - being seduced by it - recompose kaleidoscopically, narrate or re-read about an époque that still requires a systematic, careful study.* (Muthu, 1976, p.131).

The real world that the poet lived in could neither release those subtle flavours, nor seduce the beholder the way that the fictional one could, unless it is analyzed with the critical tools of the contemporary literary critic, who is willing to rediscover new aesthetical theories of the human qualities kept in all elementary and archaic shapes and forms. Anton Pann's literary world appears as a wonderful creation due to his incredible talent to perceive the significance and the burlesque charm of the past expressed in an archetypal language. Consequently, we may come to the conclusion that Anton Pann's universe has got its own autonomy, becoming *the equivalent of a prodigious work, which is worth being read, thought of, dreamt of, understood, interpreted and re-created now and again, and the more*

elementary his art seems here and there, the more suitable for life the world described by him was going to become. (Dinu Flămând, *Critical References*)

Anton Pann appeared as a writer in our literature at the moment when education in the Romanian language was starting to develop and the readers of literary works (though few at the time) was beginning to increase. There was a new, changing phenomenon, referring to the larger number of educated people whose interest in reading determined the publishing of new books and brochures. At the same time, the content of the books played its role in the rather increasing appetite for reading and the incredible attraction that town people felt for the written word. Popular literature was the most wanted by the readers. Anton Pann was the most faithful source for his readers who in their turn became both affectionate readers and propagators of this kind of folklore. His public was made up of craftsmen, traders, teachers, educators, parish clerks, little boyars – all in all a crowd of people who lead a life that was slowly but surely separating from the old feudal forms and intended to get used to the new, modern pattern of society coming from the Occident. Although this new world was constantly and decisively evolving and improving, the poet enclosed himself within his miraculous and mysterious universe, accepting suggestions from the outside as long as they did not alter his way of thinking.

He had long hair like Eminescu, was wearing a Kamelovkian like Ion Creangă and a moustache (inspiring Ion Barbu to do so later on). He knew Greek, Slavonic, Bulgarian, and Turkish, met all the scholars of the time and modestly considered he had very little knowledge, 'because a man keeps learning all his life and he dies an ignorant'. He was very child-like and seemed as old as the time or as old as the world itself. (Marin Sorescu *Luceafărul*)

Transcending his poor social condition due to his talent and to his unusual occupation, he is the heir and representative of the oral culture specific to the South-Eastern part of Europe and the Near East, which he renders in a written form for the public to use it, saving it from the irreversible passing of time, collecting it in anthologies and turning it into an everlasting treasure. We could finally describe Anton Pann as an artist by seeing him as a creator of the topics he chose for his readers, and of a whole literary universe *situated between good and evil, the eternal city* which brings together the Dionysian and Apollonic character, the profane and the sacred, the Occident and the Orient.

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SENSATION AND PERCEPTION IN THE NOVELS OF HORTENSIA PAPADAT-BENGESCU

Teodora AMZA *

Abstract: *In her first writings, Hortensia Papadat Bengescu displayed heroines with an excessive sensibility, and later, in her novels, this sensibility is driven to the pathology; the lack of feminine components or the gender confusion identity leads to ruining the personality up to the inability of assuming or achieving the maternal spirit. With no vitality, They repress their erotic instincts or emotions and fall ill due to the efforts of hiding their libido. Love itself means only one person's ability to preoccupy another person's spirit. Snob, fanatic, androgynous, adulterine, narcissistic, hysterical, the model woman, the inhibited woman, the jealous, they all suffer of an erotic and social frustration. Aristocrats or just privileged, biopsychological predestined, the heroines end up in decline, their filiations do not overrun two generations. They are shut down both to the outer world and to the inner world, either in the spirit of a modern erotic behaviour that is not matrimonially consecrated, or in the spirit of an institutionalized love, anchored in a seduction game that looks more like a war of sexes. The fine reproduction through psychoanalysis of the liminary conditions between sensations and emotions confers fiction an exaggerated erotic subjectivity, as a configuration of the feminine soul mystery.*

Keywords: *sensation, emotion, perception, degeneration, libido spirit.*

Hortensia Papadat-Bengescu is our first author descending deep down inside the subconscious, psychoanalysis, correlating the effects visible on the human soul and the hidden processes of the physiological layer, combining the imagination and observation strictness of a clinician, creating the paradox of 'objective subjectivity' in her novels. Her psychological analyzing finesss and the discovery of mystery covering our soul and body sincronise her with the European and universal literathre, especially with Virginia Wolf, Marcel Proust and James Joyce.

In 'Arta prozatorilor români', Tudor Vianu notices the writer's dubling of clinician: 'who knows that any body pain is also a soul's disease, a concept of moral dissolution, followed pitilessnessly, objectively and precisely'. (Tudor Vianu, 1986: 141-142).

A new perception brought to the literature by reputed novels is represented by the syntagm 'spiritual boggy', an interdependence relation between the biological element and the spirit. Therefore, the characters' complex self may be touchable as material substance of bodies.

The entire prose of Hortensia represents a long confession of a 'woman in front of the mirror', a sincere testimonial beginning with the first volumes' subjectivity where she is using the 1st person, the direct confession and then passes to objectivity impregnated in the 2nd stage novels: The Hallips' Cycle.

Thus, as she stated: the need of being unrecognizable allows me to change my style, to find what is mine with no limits, the pleasure to speak freely under the mask'. (Hortensia Papadat-Bengescu, 1937: 5-7) 'But now, even when I am writing at the 3rd

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person, is like a previous operation: when I am composing introductively in order to say well what I have to say, I need to talk to someone real or fictive, to incorporate, to say I...You...'(M. Bordeianu, Gr. Botez, I. Lăzărescu, Dan Mănuță and Al. Teodorescu, 1966: 36).

Influenced by Proust, Hortensia intercepts the confession as meditative condition in the first part of her creation which focuses on subjectivity, her entrance being the novel 'Ape adanci' in 1919, an evocations series wherewith the composition procedures alternate due to the epistolary style – found letters including the testimonials of four women: Madame Ledru, Mamina, Miss Mary and the storyteller itself. Given the Proust methods, the meditation condition to 'stange' is reflected, the livresc and nocturne are encountered, underlying various themes and symbols directing the inner discourse. Psychoanalytically, the sea's symbol is underlined due to its correspondence: water, horizon, loneliness. There is a trio of feminine states, especially the ecocentrism proved even by the writer, maintaining the ideal due to Lilia, a very exacerbated sensitive character.

The confession leads to journal, using the Myth of the Flyer within her letters. As narrative technique, the author uses the dissimulation in order to be exempted from the confession's 'sin', allowing the digression on a much more freely tone, on 'adventurous' spirit for the respective age.

The confession from the letters is obvious in 'Lui Don Juan, in eternitate ii scria Bianca Porporata' where we are provided with more explicit details about the woman's sensuality, the erotic connections which they may have, transposed in written, retaking the Luceafarul.

Nicolae Iorga states: 'It is difficult to find a reader who may come inside the pages of 'Lui Don Juan, in eternitate ii scria Bianca Porporata'; donna Bianca, donna Frosina and Catalonia's king are not enough to explain the mystery'. (Nicolae Iorga,1934:302)

Euphoric is the erotic enigma within the work 'Pe cina a iubit, Alisia?' A complex, exultant and dangerous crisis: 'the sunrise was imbibing her, she was melting under the sun and the moon was covering her as a dead body' but 'bitten by a venomous neddle, poisoned to her bones'. The ambiguity belongs to the human being and the poetry. The illing corporality theme, the death's spectrum and the death itself are obsessing. The birdy soul of the dead Flamina floats fantasmatically (A bird). The desire is an anthem designed to the forest and the human's mystery. Adriana is living the loneliness' drama as well as the heroines of Sadoveanu, as Nora of Ibsen. Her Bovarism goes hand in hand with the art's nostalgia, the broken psychic between reality and fiction. Aida is imagined and her venerator, an instrumental lombrosian hated by her is Radamantes. The white of the sanatory where it is reading the Samain's lyrics and the love of Sergiu (doctor) lead to healing. The sportler Mary is passing in Mamina's story by effortless assays to death.

This woman's writing is extremely delicate, it has 'viril' notes, as stated by E. Lovinescu, by intellectualism, visual spirituality, (self)referentiality, noticing precision of 'femnin soul' and of 'others' soul'. In 'Femei intre ele', the author-narator is using various observations on her literary perspective, such as: 'The study of woman has always seemed much more interesting than of the man, as the for men, you are making the actions' tour and the facts are rarely too interesting while the woman has a heavy spiritual luggage, in search

of which you may leave in and adventurous full of surprises search'. (Hortensia Papadat-Bengescu, 1972: 88).

In 'Femei', she is creating a hidden 'investigation' implying the eye's motif, the eyes-symbol of intellectual perception, inner analysis, reflection – various hypotheses of femininity: Miss Mary, a young woman with no worries, modern, occupied by the coming-out and tennis, Madame Ledru is Swiss, the widow of a Romanian man, having no children, with a sad unknown story, elder than Madame M, having gray hair, the Romanian wife of a Belgian, grandmother but with beautiful lines and delicate gesture. The woman reciting at the 1st person singular seems still young, between Miss Mary and Madame Ledru. Nicolae Manolescu compares 'Femei' and 'Femeia în fața oglinzii' to 'Marea' and 'Lui Don Juan...': 'if the heroine of Marii or Bianca Porporata tips the balance of self-soul exteriorization essay, Madame M or Manuela, the world interiorization passes on the first line'. (Nicolae Manolescu, 1981: 14).

The novel 'Femeia în fața oglinzii' has the mirror as main symbol, directing the psychosocial material by the main character, Manuela, a illing sensitivity young woman, representing the feminine deep self and her sister, Alina, the pragmatic self as antithesis. Focused on Manuela's meditation, her states, her imagined lived visions, the novel is revealing the citadine, the city becomes a character swallowing up the other characters in the fight for fortune. Hortensia Papadat-Bengescu is writing a citadine literature which states the social and moral conflicts of great cities, where the Bourgeoisie satisfied by the preservation of inherited fortunes and the control of social prestige at modern rendez-vous is found. The new feminism introduced by Hortensia Papadat-Bengescu starts a new true interbelic assault. The modern-synchronic critique of E. Lovinescu is firstly reserved. While the feminine writing is maturizing by seen, it shall recognize the femininity as literary phenomenon. By the so-called 'feminism of difference' [...] Eugen Ionescu is charing and Camil Petrescu is stating the true reality.¹

About Hortensia Papadat-Bengescu, moderated by the gender differences, we may say that she is the difference itself as well as Susan Howe. Theoretically and incidentally, she has a 'feminist' plea exceeded in her literature: 'I am nothing but a humble artisan of the soul by word. The poets and the artists are not fighters by their nature (...) In any fight and not the one that the woman across the world, closer to our soul, the Romanian woman is claiming her right to the social life, they are not militant elements. They may accompany by their fighting spirit of combative sisters as they all shall share the victory. What is the

¹ Eugen Ionescu: 'We have no young writers, But we have girls, girls only, girls schools, interiority, loving, students. Go ahead, girls! Make culture and kitchen! And this is how the kitchen became cultural parlour: Eradstia Peretz, Anișoara Odeanu, Lucia Demetrius Yvonne Rossignon, Sidonia Drăgușanu, Marta Rădulescu, Coca Farago, Elena Eftimiu etc. etc.' (*Generația fetelor*, in *Viața literară*, X, nr. 2, 1935). Camil Petrescu: „That is why they are the literature support in the whole world, in the Anglo-Saxon countries they became glorious by writing arts (...) Sincerely speaking, we have to admit that these women together with Brontë sisters, George Eliot before, Virginia Woolf, Katherine, Masfield, M. Kennedy, Rosamonde Lehman, Pearl Buck, Mary Webb, Anita Loos, this American more recent understand to compete with several men specialized on police novels or sentimental parts, all giving the impression that they have something to say' (*Notă despre romanul feminin*, in *Revista Fundațiilor Regale*, an. IV, nr. 2, 1937, p. 400).

feminism? It is the mystery of a veil. A veil covering the woman for many ages, hiding the light of social realities. Nevertheless, the Bible left the 'first woman' uncovered to the world as well as her 'mate' (Sburătorul, 1920: no. 38) *Exempli gratia*.

A comparison of Colette and Hortensia Papadat-Bengescu is 'possible' regarding the femininity in literature. Mircea Angheliescu suggested this expertise indicating that no kinship or influence is considered but 'some features which a careful comparative lecture (...) might reveal them, reaching to the understanding point of Hortensia Papadat-Bengescu's writing on large perspective and inner structure'. [...] 'Fecioare despletite' opens the Hallips' Cycle, the second Romanian cycle following the Comanesti of Duiliu Zamfirescu. It is an experimental novel based on the theories of Sigmund Freud according to the auditory's allegations. The novel is strongly connected to the other volumes within the cycle, id est: 'Concert din muzica de Bach', 'Drumul ascuns' and 'Rădăcini'. Mini, the reflecting character, is friend of other characters, visiting gradually the house of Hallipas and studying the relations between characters and their changes.

Psychologically, the characters' analysis is deep and the exacerbated greatness of their souls is revealed only to Hortensia Papadat-Bengescu.

Mini's visit to Prundeni domain at Doru Hallipa's family makes her noticing the disputes between the spouses, Doru and Lenora because of the daughter original from another matrimony. Mika-Le, their daughter, represents the double dispute reason. Firstly, she represents Leonora's remorse reason as she cheated on her husband and secondly she is immoral and unscrupulous as she destroyed the engagement of her step-sister and prince Maxentiu. Therefore, the separation of the spouses comes forth, the relation becomes placid and finally she is hospitalized at Walter sanatory. The other daughter, Elena, shall accept the arranged matrimony with George Drăgănescu, a very wealthy man but of modest social origin. Once with all these changes in Hallips' life, the citadine appears. The rural shall be abandoned while life in Bucharest shall come forth. Mini, our reflector, shall underline the study of urban bourgeoisie families. The novels focus on the social environment vision and the family by introducing the most intimate zones of human individuality, the modern techniques are revealed by analysis of life and characters without focusing on narration, the prose evolution from subject to object through the combination of aspects on the human soul surface and the hidden processes of physiological depth, a paradox of objective subjectivity followed by the author in her novels. The writing's maturity of Hortensia Papadat-Bengescu is precise and proved by Hallipa cycle and the novels are objective as compared to the first writings where the subjectivity was the main element and the characters are shaped by her eyes, revealing all good and bad parts of each one of them by soul profound analysis.

The feminism hypostases within the novels are diversified and that is why the discovery of each one of them to the soul is very difficult but pleasant since the mystery and sensuality covering them are waiting to be revealed.

Adriana, the character of 'Romanul Adrianei' prefigures the feminine characters of Hallipa cycle, characters such as Leonora and Elena. As theme of 'Romanul Adrianei', Adriana gets sick of meningitis and is hospitalized, falling in love with her doctor as well as in 'Fecioarele despletite'. The epic line is continued by 'Drumul ascuns'. Another motif would be the art, the music a great passion of Adriana and Elena.

Mini's premonitions become reality when Mika-Le tries to seduce Maxentiu, her sister's fiancé, reason for which the relation shall be destroyed. It causes the depression, being sent to reform school where she loses the sensuality and femininity. She does not take part to her sister Elena's wedding. After deep conscious processes, Leonora reveals the secret of existence to Mika-Le, that she is a child born from an outside marriage relation. Doru and Leonora break up and she is hospitalized to doctor Walter's clinics in Wien. Subsequently, she shall marry him. Mini is the witness and reflector of events, stating the dissolution of the family previously united by the rural life. Now, Hallipas is lost in the great city's obscurity.

In Romanian literature, Hortensia Papadat-Bengescu is seen as the pioneer of extreme feminine typology creation: from lesbian or 'girl-boy' to the woman leading fiercely her own business (own property). As noticed, the writer tries to create a more authentic representation of self-identity by the careful recording of conflicts between different feminine types.

The femininity is seen mainly by means of its relation with the masculinity (conflictual relation expressing the complementarity). The conclusion is that the feminine ideal of submitted woman avoiding the open conflicts is contemporarily inopportune as it reduces drastically the woman's chances to real or symbolic independence in front of the man, family and society. The independent women are much more skilful and they know the efficiency of conflicts resolution where they are part of. The psychological novel is not distinguished in the classic typology by the physiological perfectness myth but by the physiological fervour. For the modern novel's character, the fragment, the detail and the vertebra decide the general physiognomy. The psychological component of each character results from the decomposition operation which shall become a perfectly natural phenomenon in the other novels.

'Concert de muzica de Bach' published in 1927 is considered an architectural myth introducing in time the Romanian novel in the arts modern categories, representing Hortensia's prose masterpiece, having another narrative perspective as compared to 'Fecioare despletite'. The role of the reflecting character is replaced by Nory, Mini's friend. The novel has musical valences, a complex and overwhelming masterpiece of author's writing. Thus, the action takes place in musicale always postponed by various reasons. When it takes place, the concert is led by the reputed musician Victor Marcian which shall get the attention of the entire modern world of the capital city. It follows the conflicts and tragedies of three keen families: Rim, Maxentiu and Draganescu.

The matrimony of Draganescu is destroyed as Elena falls in love with Marcian, leaving together abroad, admiring him for his musical skills. Doctor Rim shall have incestuous relations with Sia, her wife Lina's daughter from an outermatrimony relation with Lica Trubadurul who shall become the riding teacher of Maxentiu's wife, Ada Razu, a wealthy bourgeoisie who inherited her father's fortune. She became Lica's mistress while her husband Maxentiu is dying from deadly lungs disease. He shall be sent abroad where he dies in a sanatory. Sia, suffering from mental problems, shall die because of an unsuccessful abortion and all members shall gather at her funeral not to grieve her, but to verify their prestige in society, as they were afraid not to lose it because of the poor bastard's death, as the girl had a clandestine life.

By this novel, we may see that the accent is put on more omniscient perspective and role changing technique, taken by Carl Gustav Jung and other ideologists of modern psychoanalysis. The creator is using the organisation of an ambitious concert as motif, in a vain society in order to defigure the pretentiousness, dismantling step by step the human structures and discovering the social and psychological authentic structures. It had an apparent reality structure once with the two characters which want to be 'high class ladies' but are only parvenues: Elena of Hallipas got married to Draganescu, an industrial man to get his fortune and the other one, a previous flour maker, got married to Prince Maxentiu only for his title. Elena organises the concert 'Bach concert' in order to bring the modern world to her house and Ada does not get out of home without a husband as her status was null without him. Moreover, the ladies supporting the 'modern' attitude of extraconjugal life: Elena is always looking for Marcian and Ada brings Lica as lover in his own house. Therefore, we can see the feminine structure of desolate environment between the physical and psychological structure.

Hortensia Papadat-Bengescu is using the narration technique and the analysis but also the commentary and the external omniscient description, impersonal perspective. The procedures of Doric roman interfere with those of the Ionic roman, thus the psychological analysis and facts exposure is made by the external opinion of omniscient narrator. Nicolae Manolescu considers that the mixture of old and new practices reflects an insecure conscience but it is also an expressing means of a particular psychological and social mechanism. In this novel, the author has not ignored an old impressionist practice – the music. The concert makes us think to structure.

The novel is by excellency a novel of inner side: 'close circle which you cannot escape from'. It ends by the funerary choir sounds. The parlour, territory of unforeseen revelations, has an immediate complement – the sanatory – where the novel moves finally in 'Drum ascuns'.

'Drum ascuns' knows the 1932 pattern and presents the characters of the previous novel. Leonora breaks up with Doru Hallipa to marry doctor Walter, Ada forces to shape a decent image of Lica in the Capital's world. Doctor Walter and Leonora's daughter, Coca-Aimee become the main characters. A soul's psychology delicately described in the novel's pages is revealed – empty characters for quick fortune and social rise. Walter, exceptional but poor student, accepted to become the lover of an old millionaire Jew, Salema Efraim whose fortune and Borodin Palace he shall inherit, transformed by Water in a luxurious hospital for mental illness of rich.

Accepting this compromise for money, Walter shall be disgusted physically by any woman and he shall evolve to frigidity. Leonora who lives a separate life from her husband, gets ill of cancer and before her death, she convinces Walter to marry her daughter, Coca-Aimee, a rebel, cold and stocking child, raised at an abroad pension. Her dream is to have a wonderful marriage which might bring her the quick wealthy life and entry in the high society. Feeling isolated, she invites her friend Hilda at her home, but she shall leave quickly as Coca-Aimee saw Water falling in love with her, unbore the thought and kicked her out.

She shall marry immediately Water after her mother's death. The bastard Mika-Le, living at Draganescu, annoys her sister since she is the bone of contention, revealing the

relationship of her sister and Marcian to Drăganescu. Consequently, he suffers a heart stroke and is moved to Water's sanatory where he shall die after the stroke. His death forces Elena to return inland for funerals.

The techniques used by the author are: inner voices, introspection lacking power in front of perspectives, becomes objective, the inner experiences are externalized. We may talk about a conjugal trio Leonora-Walter-Coca-Aimee. Leonora and Walter are living in the Sanatory together with Coca-Aimee. Leonora becomes shy, lifeless, practically an imaginary ill person. Similarly, the place where they are living, the sanatory is designed to imaginary ill people. The illness is no longer presented from the ill woman's vision, but by exteriority. Therefore, the Proust motif of the novel consist in shaping the snobbish climate with all its elements: artificiality, perversion, illness. 'Drumul ascuns' is a psychological novel, the novel of discourse by memories.

In 'Rădăcini', Elena returns from abroad, marries Marcian, a couple separating because of misunderstandings. Elena tries to reintegrate herself to the ranch, property abandoned by her which now seems a spiritual oasis. She is accompanied by her child of the first marriage, Ghinghi, a fragile and nervous child, at Prundeni in order to offer his education.

A mental disorder is generated when the child suicide and Elena loses her powerful woman charm, pillar of modern society. On the other hand, Aneta Pascu is analysed, a teenager running to the Capital city for academic studies who was not attending the classes but suffering and submitting to the worst prevations of absurd desire to leave in Bucharest. Her mental condition worsens once with the increase of difficulties. She gets wounded and cared by doctor Caro, a friend of Nory who shall help her return home.

The last novel concluding Hallipa cycle is 'Străina' which got lost before publishing. Its action continues the other previous novels where Hallipa's character such as Coca-Aimee, wife of the step-father, may be vaguely recreated based on a few fragments found in various literary magazines of the age. The destinies of many characters shall end now: doctor Walter suicides by trying a poison whose antidote was not identified, Marcian dies as well while some new characters make entrance, Ina (the stranger), Lucian, etc.

All characters do not excel at types creation, even if there is the objectiveness tendency, they are autonomous: Lenora, Elena Drăgănescu, Mika-Le, Coca-Aimee, Lina, Ada Razu, teacher Rim, doctor Walter, Lica the Troubadour, Doru Hallipa, etc. The author is interested in the inner states, the moral processes, the feelings and the sensations, the nevroses rather than the typology. Each character becomes interesting and complex due to a shameful secrete eating and breaking it inside (the paternity secrete of Mika-Le belonging to Lenora, Sia's birth to Lina). The hidden secretes disturb and destroy the relations between parents and children: both character, Lenora and Lina abandon their daughters 'the past's shameful shadow' in critical moments of their lives, contributing to the moral degradation and death.

The inner 'morbus' is accompanied by disease in case of most characters. They are suffering from illness: Lenora is mentally disordered and her death is preceeded by cervix cancer, Drăgănescu suffers from heart disease and ends in Walter's sanatory, Prince Maxentiu dies after phtisia, Hallipa twins are retarded and Sia is not mentally normal. Ana ends after ulcerus and Aneta Pascu seems schizophreniac. Similarly, our author does not

deal with the disease description or clinical file of each patient, as a doctor might say, but she focuses on the spiritual soul effects generated by them to most characters. Morbidity dominates the characters, causes remorse, guilty complexes.

The action is extremely complicated as the characters' life is unorganised, the individuals have no future plans, not a current thought, are and shall stay in the past's shadow. All their actions, even successful, are covered by nothingness and are destroyed by their thoughts or fear to take the right decision, to face life itself. Thus, our author's characters are led to their existence distress. The heroes' plans shall not materialize, their fighting being useless.

The writing art of our prose is not revealed by action, conflict or intrigue, but by focusing on situations and ordinary states, we may say. By the outside marriage passions described on the novel's pages, by jealousy and soul emptiness of some characters, Hortensia Papadat-Bengescu shapes the evolution depending on the tempers and characters of her heroes.

In all four novels, the characters' actions lead to a 'feeling' study forming the book's nucleus. We are talking about love in all forms, all efforts to find the right social pair, a large variety of couples in 'Concert de muzică de Bach', the freeing feeling of erotically started complexes, harmony achievement and inner balance resulting into social adaptation. We may see this in 'Drumul ascuns'. The jealousy is monographically seen, in 'Rădăcini' the hidden maternity is seen, resulting into shame and guilt of Lenora and Lina within the novel 'Fecioare despletite'. Thus, the novelist focuses each novel on a prevailing feeling, with a sensations series and then follows carefully the actions and reactions generated to different individuals both socially and behaviourally.

Hortensia Papadat-Bengescu has a synchronisation between sensations and wealth, the phase dilatation. The procedure reminds us of the ingenious and complicated analysis of Proust laying on various paragraphs, sometimes of full pages. Tudor Vianu quotes the page expressing Mini's opinion of Rims, an aridity sensation as well as the strange compensatory need and comments it as proof of Bengescian phrasing: 'From one impression, some large developments are revealed, with variation on the same sensations, descending in the subconscious shadow, increasing to the general reflection by continuous musical styling where each phrase returns to initial state, so that the whole does not leave impression of horizontal advance but a depth and potentiation. The successive wheels of spindle return to the same place but lower so that the entire stylistic process resembles to a depth racking'.

Our author is remembered as an opening of new road to new literature and new perception on feminism, typology and psychology of pure soul.

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LA PEAU ET LA DESTINÉE DU PERSONNAGE

Alina BAKO *

Abstract: *Our study focuses on a hybridity of the literary context that justifies the existence in the novel from Virgil Tanase The wild trees are blooming, of the insertions on the physicality and their textual manifestation. It is about pursuing two directions of analysis: the first concerning the functioning of the body, specifically of the skin, in the construction of the characters and the second - skin of the text which is pierced by the dreamy analogies. The method of creation of the dreamy prose follow a repetitive scenario that promises to reveal the secrets of reality, history and human destiny.*

Keywords: *personnage, corporalité, roman*

Notre étude porte sur un contexte littéraire hybride qui justifie l'existence dans le roman de Virgil Tanase *Ils refleurissent, les pommiers sauvages*¹, des insertions concernant la corporalité et leur manifestation textuelle. Il s'agit de poursuivre deux directions d'analyse : la première concernant le fonctionnement de la corporalité, plus spécifiquement de la peau, dans la construction des personnages et la deuxième – la peau du texte qui est percée par les analogies oniriques. La méthode de création du prosateur onirique suit un scénario répétitif qui promet de dévoiler les secrets de la réalité, de l'histoire et de la destinée humaine.

La peau - conceptualisation

Les incertitudes sont alimentées par l'incongruence entre les situations conflictuelles, l'individu devenant tour à tour un miroir de l'espace extérieur, mais aussi du moi. Etre la peau, c'est-à-dire représenter un état de limite, exprimer l'image d'un corps immense, la délimitation entre ce qu'il y a à l'intérieur et ce qui se passe en dehors de l'être. Paul Valéry dans le texte *Idée fixe* identifia la profondeur de l'être humaine par l'existence de la peau : « Ce qu'il y a de plus profond en l'homme, c'est la peau ». La peau devient aussi une formule pour la délimitation du corps envers l'espace externe, une sorte d'interface que le moi affiche dans le monde. Dans une prose de Virgil Tanase il y a un épisode où le personnage, quand on lui enlève une icône en représentant la Vierge il tatoue avec un « couteau en os » une sorte de « grande plage », qui reçoit des dimensions sacrées. C'est ce que Didier Anzieu en *Le Moi-Peau* définit comme « la projection dans le psychisme de la surface de corps, c'est-à-dire le peau, qui constitue ce feuillet, cette interface (...) que c'est le moi. » (Anzieu, 1985: 177) La peau devient un sorte de feuillet qui contient plusieurs niveaux de la corporalité, mais aussi du psychique.

Pour le personnage de Virgil Tanase, le moi se manifeste dans la peau qui est vue comme l'élément essentiel de la relation entre la conscience, inconscient et la matière corporelle. Pour Anzieu « Le Moi, en son état originare, correspond bien chez Freud à ce que j'ai proposé d'appeler le Moi-peau. » (Anzieu, 1985: 82) L'introduction de ce nouveau

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¹ Le roman a été publié en roumain en 2015, chez la Maison d'Édition Muzeul Literaturii Române, le titre *Au înflorit iar vișinii și merii*.

concept renvoie à une définition englobante qui contienne les idées freudiennes du moi, mais aussi un ajout de la matière qui résout le fonctionnement intégré du corps et de l'esprit. Pour figurer le syntagme de « moi-peau », le chercheur considère, en ayant comme preuve les processus cognitifs démontrés scientifiquement, que « tous les processus de pensée ont une origine corporelle. C'est donc la spécificité des expériences corporelles qui va se traduire par la spécificité des processus de pensée et par les angoisses et les inhibitions correspondantes ». (Anzieu, 1985: 87) Ce parallélisme qui fonctionne dès la pensée philosophique ancienne trouve dans la conception d'Anzieu les points d'intersection et les mutations que souffre la pensée humaine sous l'influence de la nature matérielle du corps humain.

Pour les personnages de Virgil Tanase, le corps est un véhicule qui conduit l'être humain vers le corps universel, pour se confondre avec la matière originelle. Marie, le personnage féminin de *Ils ré fleurissent, les pommes sauvages*, a des visions oniriques sur son propre corps :

Il lui semblait avoir un corps de neige qui fondait, se liquéfiait, et donc des milliards de gouttelettes se mêlaient à celle de tous les hommes et de toutes les femmes et de tous les animaux : tous ensemble, les vagues et les vaguelettes d'un unique océan de chair dont on ne pouvait toucher la moindre cellule sans que toutes les autres répercutent le choc et commencent à s'agiter. (Tanase, 1991: 67)

La dimension liquide de l'existence propose une vision dynamique qui efface les marges des objets, des êtres pour les amasser. Le parcours est à l'inverse. Le mouvement conduit vers le point de naissance, le moi originel qui se dissout jusqu'à la dernière cellule. C'est un processus d'atomisation, une régression à la matrice originelle, si on utilise les mots de Mircea Eliade. On observe aussi l'existence de la matière liquide¹, l'eau, source essentielle et habitus de la naissance universelle.

La peau, dans la description de Tanase dévoile l'intérieur du corps. Celui-ci devient une forme d'étude morphologique des organes humaines, encore vivantes.

Une fois encore, je fus ébloui par la transparence de sa peau. Tels ces vases en pâte de verre de début de siècle que les marchands éclairent, parfois, de l'intérieur, pour mieux en faire ressortir le modèle, il y avait en elle je ne sais pas quelle flamme enclose qui donnait à sa chair une phosphorescence rose : on aurait dit l'eau pulpeuse de la mer, traversée, tous feux allumés, par un sous-marin de cristal » (Tanase, 1991: 102)

La phrase est abrupte et insert une image qui suivra le lecteur avec obstination tout au long du texte. La transparence montre un être presque spiritualisé et qui est prêt à passer, tel un ver vers un papillon, à un niveau supérieur d'évolution. L'organisme humain paraît être captif dans un tourbillon des substances liquides, gardé ensemble par la peau, une

¹ Zygmunt Bauman parlait sur l'existence d'une modernité liquide qui détermine une vie sans contenu, en mouvement, une mutation de l'attitude de l'individu envers la société et les valeurs sociales, en *Liquid modernity*, Polity Press, Cambridge, 2000.

enveloppe solide, une écorce-limite. Sur cette hypostase de la peau-enveloppe, Anzieu remarque l'existence de la définition réductionniste, car elle « n'est pas seulement un sac contenant; elle joue un rôle actif de mise en contact du psychisme avec le monde extérieur et de recueil et de transmission de l'information » (Anzieu, 1985: 82). Cette relation que la peau établit avec l'extérieur propose une discussion sur le chiffrement de l'information génétique et son transmission, car la femme est enceinte. Les accents marines de l'image de cette femme transmet l'idée renforcée de la maternité, le corps qui contient un autre corps, coïncé, irrémédiablement dans la matière. Cette obsession de la mer, de la vie marine est parsemée partout dans le texte : « La peau veloutée était chaude, humide, un peu salée. Une odeur d'algues à peine perceptible, brûlante et douce, comme un poivre de menthe, un carillon de vieux velours » (Tanase, 1991: 148) Les images contiennent des synesthésies dans lesquelles les références olfactives dominent. La surface de la mer s'identifie à la surface du corps : la peau. Ce processus d'identification est conduit par la translucidité qui caractérise les deux étendues. L'interstice qui survient entre les deux états de la matière, le corps humain et l'eau couvre la distance entre le moi et l'extérieur.

Le langage-peau

La narration de Virgil Tănase se constitue de plusieurs ramifications, des noyaux discursifs qui abandonnent la cohérence, en faveur du ludique, des images qui s'entremêlent et qui naissent des réverbérations dans la conscience du lecteur. Roland Barthes, dans son livre *Fragments d'un discours amoureux*, identifie un trait essentiel du langage, la surface sensible : « Le langage est une peau : je frotte mon langage contre l'autre. Comme si j'avais des mots en guise de doigts, ou des doigts au bout de mes mots. Mon langage tremble de désir. » (Barthes, 1977: 45) Cette inconsistance du langage renvoie à ce qui le prosateur onirique coupait en images : « cette maigre luminosité que dégageait son corps faisant briller de façon inattendue et presque vivante toutes ces guenilles, tout ces déchet d'un autre âge qui semblaient venir vers elle et l'effleurer » (Tanase, 1991: 16) Le jeu avec les mots détermine un autre hypostase du personnage, les substances du monde se confondent, la chair devient lumière et la lumière – chair.

Le jeu ne se déroule pas seulement avec les mots, mais aussi avec les surfaces, les vides et les pleines, les ouvertures et les fermetures qui pèsent sur l'être humain. Le personnage féminin, Marie, devient un prétexte pour formuler des considérations générales sur la vie et sur les événements terribles du siècle, sur la vie et sur la mort. Le discours est formulé sur deux directions fondamentales, qui correspond à des images antithétiques : la lumière, le soleil, la pureté, la vision lumineuse et, d'autre part, le vide, la mort, les meurtriers, la guerre. « Nous espérons combler la béance avec nos propres corps, mais qui restent toujours tout aussi mous, meurtriers et avides, à croire que les nouveaux venus se noient dans la pourriture de leur propre chair se gangrènent lentement, irrémédiablement » (Tanase, 1991 : 17) écrit le prosateur pour proposer une manière de « combler la béance » de la vie. Le corps, le matériel, ne réussit pas à combler les ouvertures du malheur amené

par la guerre ou par les troubles de l'histoire. « La terreur de l'histoire »¹ arrache l'homme de son paradis pour lui offrir une vision pourrie, gangrénée de l'existence.

Les corps deviennent des réceptacles des malheurs historiques, des hypostases terribles du tourbillon qui amasse les esprits dans la guerre. Les maladies qui les attrapent sont des maladies de l'âme qui déterminent des épidémies, car même les « nouveaux venus » sont obligés à se soumettre.

Si pour Barthes le langage était la source du plaisir, pour Anzieu la peau est en même temps « la source, le lieu, le modèle » du plaisir :

La peau est la source, le lieu et le modèle du plaisir. Le rapport des sexes ne fournit qu'un supplément. Et d'expliquer que pour elle ce qui venait de se passer, ce n'était pas la crue d'un fleuve suivie de son brusque déferlement, ni un coup de cymbales déchirant le tissu sonore d'une symphonie. Elle décrivait des bandelettes de chaleur, de douceur, s'associant en cercles concentriques : ou encore en enveloppe de sourires, de stabilité, de frémissements dans laquelle elle se sentait tenue, agrandie, exaltée ; ou plutôt un morceau de musique où chaque son figurait l'éveil d'un point sensible, et où leur multiplication submergeait les plages de son corps au rythme des vagues. » (Anzieu, 1985: 36)

L'association de la musique et de la peau détermine une vision hybride sur la corporalité. Le même principe s'applique à la vision de Virgil Tanase. Ses personnages parlent sur la création et sur les œuvres d'arts comme une « décomposition de l'homme ». Il s'agit de présenter au monde une image en double, qui contienne « le signe le plus certain de la mort et de la décomposition d'un homme, d'une société, d'une époque, d'une civilisation. » (Tanase, 1991 : 17) La fin d'une civilisation est vue comme une création artificielle, car la guerre est une plage universelle qui détruit non seulement les corps humains, mais aussi les âmes. Pour Cioran le but d'être au monde est de « rien faire » et, pour lui, toute l'histoire est « pourrie ».

L'homme de Cioran, tel le personnage de Virgil Tanase, court vers le futur en proie de la « fièvre inhérente à toute décomposition »² (Cioran, 1977: 72) Pour Marie, un nom avec des échos religieux, l'histoire provoque des dégâts définitifs. L'essai de sauvetage est provoqué par la hybridité du discours onirique. La femme appartient en même temps à la réalité, mais aussi au rêve. Elle est matière et lumière, mer et terre, solidité et liquidité

Ses yeux semblaient deux gros trous dans la coque d'un sous-marin traversant une mer de lumière ; des flots d'une matière inconnue pénétraient irrésistiblement dans les cellules de cet animal marin, soudain protégé dans une autre ère géologique.

¹ Mircea Eliade définit la « terreur de l'histoire » comme une expérience d'un homme qui n'est plus religieux, donc, en suivant l'argumentation du philosophe, qui ne peut pas trouver une explication pour les événements historiques. La renonciation à la signification « transhistorique » amène vers cette terreur et « la réponse » qui peut être offerte au destin c'est « la création » et la religion.

² Emil Cioran parle sur le destin des civilisations dans son *Précis de décomposition*, Paris, Edition Gallimard, 1977.

(...) une neige d'encens dont chaque grain pénétrait par l'œil jusque dans le creux de son ventre » (Tanase, 1991 : 48)

Le portrait du personnage est construit sur des détails physiques, corporels, qui construisent sa destinée. Les yeux renvoient à une image marine, techniciste par l'insertion du « sous- marin », mais qui est adoucie par « la lumière ». La vue narrative décompose la matière organique, jusqu'aux noyaux constitutifs. Le narrateur passe au delà de l'incarnation humaine pour pénétrer dans un univers onirique homogène, vu de point de vue de l'évolution. L'être humain est constitué, comme a observé et théorisé, en suivant les découvertes du darwinisme, Richard Dawkins¹, de toutes les espèces qui ont fait partie de l'évolution de l'homme. La narration de Virgil Tanase connaît cette obsession de la vie marine et de la mer, comme paysage qui renvoie à la vie du commencement du monde, la situation originelle, archétypale.

Les sens sont mélangés dans une certaine synesthésie, les images olfactives inondant le corps et les organes internes, en perçant la peau et les yeux. De ce point de vue, la peau, le plus étendu et sensible organe du corps humain devient un moi corporel, car « Le moi est avant tout un moi corporel, il n'est pas seulement un être de surface, mais il est lui-même la projection d'une surface. » (Anzieu, 1985: 103) Il s'agit d'une sorte de peau psychique qui correspond, dans un sorte de parallélisme entre le biologique et le psychique. Le toucher renvoie à un double mouvement : d'un part la sensation de toucher quelque chose qui est une forme de connaissance, mais aussi c'est la signification d'une prise de conscience de l'autre. La peau du personnage Marie est vue comme « cette enveloppe de chair que des milliers d'éclairs traversaient dans les deux sens, n'avaient été qu'un véhicule, un ballon qui, s'avavançait vers des étages de l'atmosphère de plus en plus raréfiés » (Tanase, 1991 : 48) Cette image d'une peau translucide renvoie à l'idée que l'organe maintient une référence symbolique à la limite, à la couverture simple d'un corps qui contient des essences de la vie humaine. Le mouvement dynamique est en double sens, comme c'est le système circulatoire composé de veines et artères, des insertions évidentes pour mettre en fonction et maintenir la vie. L'enveloppe de « chair » signifie que plus important c'est le contenu, plus que la peau, dans la vision de Tanase, ne couvre pas, mais découvre, laisse à être vu.

Le fondement de cette corporalité interstitielle sont les expressions tactiles qui devient, comme les considèrent D. Anzieu, des

représentations de base sur le fond desquelles des systèmes de correspondances inter sensorielles peuvent s'établir, d'abord à un niveau figuratif qui maintient une référence symbolique au contact et au toucher, puis à un niveau purement abstrait dégagé de cette référence. (Anzieu, 1985: 136)

¹ „There are animals alive today that beautifully illustrate every stage in the continuum. There are frogs that glide with big webs between their toes, tree-snakes with flattened bodies that catch the air, lizards with flaps along their bodies, and several different kinds of mammals that glide with membranes stretched between their limbs, showing us the kind of way bats must have got their start. Contrary to the creationist literature, not only are animals with 'half a wing' common, so are animals with a quarter of a wing, three quarters of a wing, and so on.” accessed le 08.08.2016, à l'heure 19:34.

L'élément essentiel est constitué par les « correspondances inter sensorielles », car la peau est un véhicule exceptionnel des sensations. Le niveau abstrait dont parle D. Anzieu surprend la nécessité d'une observation du changement du plan corporel, vers le plan psychique : « de plus en plus tendue, la pellicule de caoutchouc s'amincit et devient plus transparente pour finalement exploser, libérant l'énorme exubérance » (Tanase, 1991 : 48) La peau est vue comme une pellicule de caoutchouc, donc la seule qualité c'est la flexibilité, l'élasticité. Elle est seulement une interface, avant le moment important de la création.

La transparence de la peau est un prétexte pour dévoiler l'intérieur d'un corps qui contient des milliers des vaisseaux sanguins « là où la peau, transparente, laisse voir le sang glisser dans des veinules extrêmement fines » (Tanase, 1991 : 49), qui a une structure qui, par dissolution, spiritualise l'être humain.

Les êtres qui peuplent l'univers narratif de Tanase font partie d'une galerie des images oniriques qui amassent des détails de la réalité. Tel ces personnages, le concept de moi-peau, théorisé par Anzieu, renvoie au même univers fantastique :

Le Moi-peau est une réalité fantasmatique : à la fois figuré dans les fantasmes, les rêves, le langage courant, les attitudes des corporelles, les troubles de la pensée ; et fournisseur de l'espace imaginaire constituant du fantasme, du rêve, de la réflexion, de chaque organisation psychopathologique" (Anzieu, 1985: 4)

Ce moi introduit la vision d'une analyse pathologique de la femme, en proie de la guerre. Il s'agit de créer, de répéter l'acte de la création, car les cellules s'en chevauchent pour former un corps. La destinée du personnage est de mourir, de se décomposer, soumis à la pression accablante de l'histoire.

Mais ce n'est que grâce à ces pages-ci, noircies en cachette au fond d'une barque louée à l'heure, que je peux me rendre compte si je n'ai pas fini en mourir, si je ne suis pas en train de me décomposer, soumis dorénavant aux lois chimiques et non à cette insigne folie qui fait d'un amalgame de cellules un homme ! (Tanase, 1991 : 223)

Le corps devient une structure qui dénonce la réalité métamorphosée et les insertions oniriques. Le discours narratif parle sur un « coma profond », à la suite des événements qui ont affecté le corps physique et morale du personnage-narrateur. Un espoir qui est renversé dans le désir d'activité cérébrale dénote une instance corollaire pour alerter l'accalmie de la conscience. « C'est justement parce que je veux acquérir la certitude qu'en dépit de sa totale inertie et de l'inconscience morale de mon corps plongé dans un coma profond, le tracé sur l'électro-encéphalogramme n'est pas totalement plat. » (Tanase, 1991 : 224) Les personnages sont elles aussi des objets soumis à une évolution qui due beaucoup à « l'énergie » et à « la lumière », idée qui renvoie, d'une certaine manière à l'évolutionnisme.

Les individus se succédant ici-bas, de génération en génération, seraient-ils les différentes coagulations d'une même chair, d'un seul être, d'un unique noyau de

matière, d'énergie, de lumière? une même substance tréfilée traversant nos vies suspendues à cette corde, telles des perles de sang? (Tanase, 1991: 313)

Le processus de création propose une action continue, dans laquelle on retrouve la distance entre les espaces, mais aussi un point de départ commun, dans la peau marine de l'océan. La matière qui constitue la corporalité est une « substance », mais une qui se confond avec la vie, avec le souffle vital qui met en fonctionnement l'être humain. La mort est vue comme une maladie, une inaction qui détermine la dissolution de la vie : « (...) je suis le malade, je suis le point de putréfaction, je suis la brèche par laquelle s'insinue le poison : je souffre des Souillures que la mort impose à quiconque la traverse » (Tanase, 1991 : 317) Au centre de la narration se trouve le moi narratif, qui correspond au moi-peau, une sorte de correspondance entre le corps physique et celui psychique. Le personnage est malade de mort, donc il est condamné à se dissoudre, à renoncer à la vie pour faire partie du grand cycle universel.

Une des conclusions de Virgil Tanase est liée à la corporalité du mot et sa descendance : la littérature comme amalgame des images, comme caléidoscope. La peau et la chair du personnage correspond à la chair du texte qui constitue la littérature. « Le mieux, c'est de représenter cela par une image, ce qui est, je pense, le rôle de la littérature : mettre les idées à l'épreuve des images qui sont la chair de ce monde, la substance vivante de notre univers ! » (Tanase, 1991: 321)

L'image est la peau du texte, la chair de la littérature, elle devenant la formule de création de l'auteur onirique. Le ludique se transforme dans un élément fondamental de la prose du roman choisi comme étude de cas. Il faut souligner la coagulation des formules artistiques de la corporalité, afin de construire un discours sur le moi-peau. Ces transmission et inter échange entre le corps et l'esprit deviennent des fluxes continus de l'information, pour expliquer la construction narrative du personnage et de son intimité.

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EARLY FORMS OF ROMANIAN SCIENCE FICTION LITERATURE: "OCEANIA PACIFIC" BY ALEXANDRU MACEDONSKI

Lavinia BĂNICĂ *

Abstract: *The Macedonskian spirit, relentlessly seeking new experiences and ways to learn ever more about this world, to go beyond it and at the same time portray some of its acute problems, ventures into a different kind of fiction, one fathered by Jules Verne and H.G.Wells, namely science fiction. Although there are major differences to be noted between pure fiction and science fiction, the latter does essentially belong to the broader genre of fiction. Oceania-Pacific-Dreadnought turns out to be a veritable gold mine for its numerous shareholders, as an estimated fourteen million people wished to witness the launching of this world-class wonder of technology.*

Keywords: *fiction, imagination, novel*

"Oceania-Pacific-Dreadnought" might seem like the least lyrical one, but it builds on description, which Macedonski excels at and which is the most frequent repository of his overpouring lyricism. Lyricism is comparatively more toned down in this particular piece, which stands alone among Macedonski's writings due to its scientific fiction, a field which Romanian writers almost ignored at the time. However, the science fiction story has directly ontological connotations, an underlying irony aimed at society in general, at the world.

It is undeniable that without Al. Macedonski's symbolist prose there would have been no prose writers, such as Arghezi, Vineanu or Mateiu Caragiale and the fact that his legacy is carried forward proves both the historical and the aesthetic value of prose. It would be impossible to understand Macedonski himself without it, a false image would emerge in its absence, as prose plays a compensating role by offering psychoanalytic insights that bring the Macedonskian spirit to light.

One of his last pieces of short prose combines elements of fiction with irony, thus underscoring the irony of science fiction utopias (Oceania – Pacific – Dreadnought)

The Macedonskian spirit, relentlessly seeking new experiences and ways to learn ever more about this world, to go beyond it and at the same time portray some of its acute problems, ventures into a different kind of fiction, one fathered by Jules Verne and H.G.Wells, namely science fiction.

As far as intention is concerned, "Oceania-Pacific-Dreadnought" preserves Macedonski's usual ironic tone, but the means used to attain such a level of irony are out of the ordinary for Macedonski's prose and even for his time. The list of noteworthy writers in those days who used the science fiction genre as a vehicle for certain themes and intentions is quite short. Macedonski's story moves away from romantic fiction, in which the protagonist touches the Moon in his dreams, as he does in *Wretched Dionis*. In it the gravity, the seriousness of the issue or topic does not have to do with transcendence, but with the

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new conquests of science. The novelty which Macedonski brings, mainly through his writings, consists in this scientific elusion which lies at the foundation of imagining the building of the giant ship, which from the inside has the appearance of an actual city.

The first instance of anticipation is featured at the very beginning of the story: "It was the eve of 1952". The writer, deceased in 1920, places himself in an unidentified future time, from which he tells about a past that is certain, by using the past tense ("it was") and mentioning the year 1952. We are dealing with a past in the future, a time often employed in science fiction. Three great powers, England, France and America, join forces to build this "dreadnaught", a cruiser "of peace", as the author points out.

Because of its size, the ship takes twenty years to build. The construction of this colossus required the contribution of all the inhabitants of the planet. Macedonski's story then continues with a hyperbolic description of the ship, in the style of Jules Verne: "In essence, this project materialised not in a ship, but in a mobile bridge, with a deck that looked down on the waves from high above, as it stood 50 metres over them, while spanning a surface equal to that of the whole of Paris. Supported by a forest of steel piers, every pair connected by wheels 20 metres in diameter, placed at deliberate distances, only halfway submerged, as their portly biconvexity contained compressed air, the commanding barge appeared like an apocalyptic beast floating over the waves."

The description goes on in the same vein, giving details as to the structure of the machine and its performance, the number of people it can carry, its bowels "as vast as its surface", all for the noble purpose of "restoring the dwindling spiritual currents that bind peoples".

These meticulous technical details are additional proof that the story pertains to a specific genre within fiction, namely science fiction. Although there are major differences to be noted between pure fiction and science fiction, the latter does essentially belong to the broader genre of fiction. Oceania-Pacific-Drednought turns out to be a veritable gold mine for its numerous shareholders, as an estimated fourteen million people wished to witness the launching of this world-class wonder of technology. Aside from everything happening on shore – crowds, investments and huge benefits – the ship itself "carried joy and welfare – all spiritual and material satisfactions – from one continent to another".

But such an invention, of such magnitude, will only lead to chaos, to disorder in the end. The peace of the world, such as it was, is suddenly troubled by the introduction of the element of technology and thus the people in Macedonski's short story, bewitched by the luxury and thriving on board of this Drednought of peace, refuse to work any more and chaos, disorder become the new attributes of the world. No more trade, industry, art, working the land. Everything vanishes. Even sweepers and lamplighters are not to be seen any more and that is because investing in the Drednought brought everyone prosperity and made them all rich".

Where were they supposed to find any more fools to cook food, fools to serve it to patrons and "even greater fools to go on stage and shout, cry and scream or make faces at the audience? They were all rich".

Macedonski's irony contributes to building a utopia in which there are no more class differences. Levelling people's status would only lead to the disappearance of the spirit of this world, to its values being flattened out. Macedonski's short story is not the only one

of its kind in universal literature. It is somehow placed at the beginning of the road of utopical writings. Later on, on the same European stage, Karel Čapek will have a novel published that deals more extensively with the same issue tackled by Macedonski. The fiction of “Oceania-Pacific- Dreadnought”, like the one of *The Absolute at Large* (1922), is a mere pretext or, more exactly, the metaphorical expression of the debate on man, life and its values. The science fiction of Macedonski’s story contributes to approaching the issue of man in a way that is simplistic, but not without substance. Nevertheless, in both cases invention is presented as capable of causing a decisive turn in the destiny of the contemporary world.

An exaltation of the technicity of the modern era gives rise to the deliberately moralising and metaphorical pamphlet-short story “Oceania - Pacific Dreadnought”, which Romanian sci-fi theorists have received with enthusiasm, seeing Al. Macedonski as a potential precursor of the genre in our country. And they may well be right, given the anticipatory vernian imagination that the prose writer sets into motion. Written around 1910-1911(3), the story’s action is set in 1952, a year distant enough for the partisans of stupendous technological progress to allow themselves to entertain the most extravagant utopical fancies. And so it comes to pass that “the High Franco-Anglo-American Financial Authority”, having subsidised the project of a “mobile bridge” to bind continents across the ocean for two decades, is now in the happy position of inaugurating this “frightful barge” that rises over the waves like “an apocalyptic beast”.

The writer gives meticulous technical details about the construction, which is not as shocking through its originality as it is through its proportions (“In the so-called belly of the barge many plants were installed for producing the power of the 10,000 engines put together”; “30 metres high stood another – inferior – platform, its edges enclosed up to the height of 5 metres” etc), thus actually proposing a different existential territory for mankind, called “the *Dreadnought* of peace” – a replica of the continental ambient suspended between sea and sky. “All over the platform, which stretched into the horizon from shore to shore, home construction companies had started building long one-row palaces, made of a kind of light stone called sea foam or of aluminium. Streets had started to unfold on the platform, leading in all four cardinal directions and boulevards interrupted by large stones, gardens and parks set up on land brought in especially for that purpose, through which clear water streamlets ran, while others burst out of pools and powdered the grass and flowers with prismatic dust” etc), where no one wants to hurt anyone, because no one has to do anything, for everything is ready-made, mechanically processed etc, a *platform* which “will bind man to man in the same confederation: that of an incessant march toward progress”.

Considering that as much as 12 voyages “that the *Oceania-Dreadnought* would make a year from one continent to another, carrying one million passengers every time” were scheduled, the ship appears as a grandiose replica of the *Titanic*, which shared a similarly violent end, except for the fact that this gigantic construction, “this *Dreadnought* of peace and happiness”, which “carried joy and welfare – all spiritual and material satisfactions – from one continent to another”, eventually proved to be *immoral*, as “no one wanted to work any more. And since no one wanted to move a finger any more, it soon became impossible to get hold of the slightest piece of bread – for all the money you could

have paid – unless you kneaded and baked it yourself”. Idleness resulted in “every people slowly sinking into barbarity” and so “a syndicate of bankers”, seeking profit, of course, “transported an immense quantity of dynamite to various parts of the ship’s bowels and set it ablaze one night, blowing it up”. The result? People resumed their prior activities: “bakers, shopkeepers, innkeepers, policemen and even apaches appeared once more”, as the world “was going to be rich and poor, happy and miserable, just like before”.

The technicistic imagination, the anticipatory fiction come together in this story, as one may easily observe, to form a *fable* with an educational, moralising agenda of a polemic vision that Al. Macedonski for that matter excels at.

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ILOCUTORY TENSION AND POETICAL UTTERANCE

Violeta BERCARU ONEAȚĂ *

Abstract: *Encapsulating the perception of the universal contemplation into the frame of language is to semiotize the sensible world through an imaginary process, it is to capture some dimensions of the illocutory tension which becomes utterance. It is to imagine the harmony of the nature into a semiotic frame as this imaginary doesn't let itself captured in its hidden status but darting from its intimate structure through certain linguistic strategies and generating a unity – that of the linguistic imaginary. This idea is also presented by Tzvetan Todorov in the Decameron Grammar, who configures the concept of the universal grammar, a modular system sub-divided into *modus essendi*, *modus intelligendi* and *modus significandi*. A system corresponding to three sides of the creation : the universe, the human perception and thinking and the language. Thus we consider their interaction is generating another unity which, on its turn, draws both the descriptive and the orphic explanation of the world.*

Keywords: *capture, impression, expression*

To follow an impression in its coherence building poetical meanings on a free semantic chain configured in an endless combination of signs, means to try and to notice the universal contemplation in its deepness, is to take over archetypes of the nature harmony, its ceremony, by means of the imaginary. But this one on its turn doesn't let himself captured – in its splendour or on the contrary in its unsightliness – through a latent estate of the contemplation. The imaginary springs out from its intimate structure through the language strategies, the semantic articulators capable to create a thread between the impression and the expression, a unity as embodiment of a sensation in the poetical utterance. These ideas are to be found in a book of Tzvetan Todorov *Poetica The Grammar of the Decameron*, the concept of the universal grammar, a grammar divided into a modular system *modus essendi*, *modus intelligendi* and *modus significandi*. (Tzvetan Todorov, 1969) corresponding to the universal exploration, to the human thinking this one being intimately connected to the language. Therefore, in terms of the poetry, an inter-action between the three configures both the descriptive and the orphic explanation of the world. As a semiotic actant the metaphor achieves out a connection between the poetical aspiration and the great ancestral whole of the origins, a link with the universe in its ancestral purity. The metaphor encapsulates a dream or a sensation, creating at the same time the unity with the poetical function of the language. Whereas the dream or the sensation could remain into the field of the contemplation the metaphor achieves out the performance of the dream into the language. Tudor Vianu speaks in *Opere. Studii de stilistică Problemele metaforei* about the psychological function of the metaphor as a consciousness of a similarity between two terms in accordance with a consciousness of a distinction of the two. A consciousness of a distinction into a similarity (T. Vianu, 1975). However how can we measure the distance between the dream and the metaphor? Tudor Vianu gives the answer through the above

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mentioned psychological function of this figure as a language strategy. In a dream it does function a total similarity between the terms overwhelming the reality, while the metaphor covers a distinction in a similarity, the author drawing the conclusion that the *raving symbol is a total synthesis* while the *metaphoric symbol is a lacunose synthesis* (T. Vianu, 1975). A point that opens a receptacle meant to create an infinity of meanings, thus the language strategy, namely the metaphor, operating the link between contemplation and the poetical display, a beauty in its spellbound estate lapsing, without the frame of its utterance. Like a journey having the departure in the impression with an arrival into the knowledge yet rising from mystery. This mystery placed on the lacunose synthesis recalls the concept of Lucian Blaga's metaphorism, that of the cohesion moment with the transcendent, namely the status of the man generating the substance of the metaphor in the proximity of the mystery carrying out into the light a truth, then delivered to the reality. And quite very similar to Coleridge's definition of the metaphor that of a *symbol established in the truth of things* (Coleridge, *apud* P. Ricoeur, *Metafora vie*, 1984 :383) and of what Paul Ricoeur himself configures as a *vivid metaphor* (P. Ricoeur, 1975). In Ricoeur's vision a fall of the prime reference brings about a suspended reference and this one on its turn has as a result a new one, displayed, metaphorical, and highlighting the poetical speech as a whole, in fact an exploration of the mysterious image of an impression through the language strategy that, in this case, is the vivid metaphor. The common key of these three theories being a metaphysical symbol as a lacunose synthesis in accordance with a suspended reference generating a new one, the difference being an anthropologist vision versus a semantic one.

In Roland Barthes vision, *La Leçon*, Stendhal develops a semantic travel having as a point of departure the vivid fragment springing out of the deepness of the reflexion then articulated upon the sign in order to build the significance. He places under the name of Album the pleasure of the discovery, the feeling of the beauty in an endless flow of overwhelming sensations, a pre-image rising in Stendhal's soul discovering Italy. Whereas under the name of Book on the other hand, Barthes configures the steadfastness of the phrase, its measure as a second step, the former not allowing to harmonize the fulfillment generated by the happiness of this discovery during the writer's journey throughout Italy. Music, love, architecture and women create an inner espace under a spell beyond the rigid espace of the language boundaries. In this soul area it does exist the endless sensation bearing the charge of a transition only, of an irradiation yet not constructed into the so-called communication. As in this oppositive field vivid fragment = Album and frame of a construction = Book is to be found the expression of a synthesis or what Barthes understands by the so-called *writing*, the language mythology which entails the non-standard language of the literature. It is to create a shape, a transfer of the vivid fragment into a frame, a sign rooted in a sensation becoming on its turn, a new vivid fragment. The beauty of Italy is no longer a beauty as a raw material, Barthes speaks in terms of a display oriented towards the ceremony of the beauty through a semantic chain rooted in an endless combinations of signs, an alchemy of the raw material touching the point of its fabric, a way that unifies the *signifié* to its *signification*. And it is also about a transition of the author's sensible ego into the ego's ceremony similar to the above mentioned transition from Stendhal's Album into the writer's novel *La Chartreuse de Parme*.

Barthes asks himself about the construction of the *writing* finding an answer in the idea of the conquest, the triumph of the arbitrary linguistic sign upon the flow of sensations waiting in front of the difficulties of the language, up to its entrance into this frame – a mysterious harmony generating the symbol.

Kate Hamburger, one of the most outstanding theorist of the new-aristotelic poetics makes also the difference between the *poiein* and *legein* (Kate Hamburger, 1957) speaking about the border between the fictional narration and the common utterance system, a border that encumber literature to interfere with both scientific language and the common one. This border is the fabric, a shape modeled by the sign, the result of a perception processed by means of the materials of the language, as tools similar to the colours processed by the painter or to the stone processed by the carver. Fiction, considers Gerard Genette, is marked by an aesthetic judgement while common language is neutral and doesn't bear any charge of symbols. Exploring fiction means to get out of the common field of the language exercise which focus on truth, persuasion and rules. He underlines, speaking also in terms of Frege, that fiction is neither true nor false but as Aristot would have said fiction would be *possible*, and the paradoxical contract of a mutual lack of responsibility between author and reader is to be found and considered the famous art for art's sake. Genette drawing the conclusion that if there is a way for the language to become art or to define itself as capable to build a literarity, in terms of Jakobson, this way is without doubt fictional. (Gerard Genette, 1990).

Roman Jakobson even in 1919 makes the link between language and its poetical function underlining that poetry becoming in a way intransitive mostly reduces the function of communication, specific for both common and emotional utterance, *Poetry is language in its aesthetical function* Jakobson said in his essay of 1919. The common language being mostly reduced, the poetical one takes shape through a twisting movement of the message in its inner estate. Encapsulating the perception of the universal contemplation into the frame of the poetical language is therefore to semiotize the sensible world through a *cosa mentale* process, is to capture as a matter of fact, some dimensions of the illocutory tension which becomes poetical utterance, in terms of literarity. But in the second half of the twentieth century, the fall of the cartesian systems into the brackets of the relativity, the desolemnization of metaphysics as well as the ironical dialogue with the past, brought about an erosion of the *poiein*, on a literary background that claims its rights to disestablish the literarity. Therefore the more the language strategy encapsulating the Album into the Book decreases and the metaphor as ontological index disappears, the more a re-construction of a lapsing image into a frame takes place through a replacement of the literary intransitivity by a double intention of the transitivity in its indirect and direct dimension.

The Romanian theorist Gheorghe Crăciun considering a decrease of the reflexivity in poetry, as belonging to the ancestral oracular language and not in accordance with the modern sensibility, points out the idea of an external reflexion primarily transitive (Gh. Crăciun, 2002). We have forwarded the thesis considering modern utterance in poetry doesn't function in a pure transitive estate, being delivered in a binary system which forms a field of the modern poetical tension: on one hand an indirect transitivity the support of which being a metaphor included into the sequence and on the other hand a direct transitivity based upon a closed metaphorical system and upon the disestablishment of the symbol. For the first side of this imbricated transitivity – the indirect one with the support of

the metaphor included into the sequence we have found also Catherine Kerbrat Orecchioni's concept of both the implicitative trope and of the encyclopedic trope,(C. K. Orecchioni, 1986) acting in modern poetry as expression frame for an impression. For example in a poem of Nichita Stănescu *Lecția despre cub* – *The Cube Lesson* a direct transitivity of the message is melt into a lapse of symbols building however a modern literarity of indirect transitivity through the fictional trope *broken corner* of the cube which is our civilisation placed in front of *Homer's eye* – an encyclopedic trope – designating the rhetorical greatness of the illustrious forerunner's vision.

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SYMBOLISME DE LA LUMIÈRE DANS LA POÉSIE LAÏQUE D'IOAN ALEXANDRU

Marin FLORICEL*

Abstract: *In his secular poems, Ioan Alexandru uses the light as a multivalent symbol that establishes a corollary of meanings with the other terms.*

Keywords: *Alexandru, symbol, light.*

Faisant partie de la génération des années 60, le poète Ioan Alexandru nous a laissé une œuvre vaste, qui regroupe des poèmes laïques, aussi bien que des hymnes chrétiens, le symbolisme de la lumière étant largement utilisé dans les deux.

Victor Felea considère que cet élément est chez Ioan Alexandru

une révélation de l'inconnu, le mystère de la vie, la candeur et la pureté, l'amour des gens, la compassion, la paix de l'âme et des éléments de la nature. C'est un principe primordial et l'image de l'éternité, le sentiment de tout ce qui est beau et spirituel. On pourrait dire que c'est l'aloès – pour utiliser un mot cher au poète – dans lequel baigne chacun de ses poèmes, son entier amour de vie (Felea, 1977 : 66).

Dans « Œdipes » du volume *Infernul discutabil [L'enfer discutable]*, la lumière du monde est liée à la lumière des yeux qu'elle traverse pour regarder à l'intérieur du personnage, le monde et la conscience étant séparés par le seuil de la vision, à laquelle Œdipes ne voudrait pas renoncer : « Renoncer à la lumière des yeux ?/ mais elle ne m'appartient pas – la lumière du monde/c'est par elle qu'elle regarde à l'intérieur de moi d'un air résigné ». Les deux hypostases de la lumière se suivent dans l'ensemble du texte, du monde vers le soi intérieur et vice-versa, la lumière du monde regardant d'un air « résigné », puisqu'elle connaît que c'était ainsi la destinée d'Œdipes et aussi n'y avait-il rien à faire. Par ces vers le poète souligne la prédestination à laquelle le monde ne peut qu'assister, étant incapable d'intervenir. Une fois la lumière des yeux perdue, il arrive la rupture d'Œdipes du monde et de ses idéaux qu'il ne peut plus compatir.

Ion Pop considère que dans ce poème

vécue la tragédie s'auto-transforme dans une victoire de l'existence, par le fait même de ne pas avoir été éludée. Ainsi, il n'est pas nécessairement obligatoire de recourir à la source camusienne d'une telle vision pour y trouver une explication, même si les dimensions tragiques du mythe de Sisyphe mises en évidence par les réflexions de l'écrivain français constitueront une des obsessions majeures de la poésie d'Ioan Alexandru (Pop, 1973 : 192).

D'ailleurs, dans ce volume d'Ioan Alexandru

le processus de la vie humaine se présente comme un inexplicable mélange de réussies et d'échecs, malgré toute constance des efforts de perfectionnement. [...] Pour le poète, la condition de l'être est dilemmatique, non parce que l'homme se voit menacé par le

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néant, mais parce qu'il est condamné à mener sa vie et à naître des monstres...
(Petroveanu, 1974 : 330).

La lumière est présente aussi dans la poésie « Mânzul » [*Le poulain*] du volume *Cum să vă spun...* [*Comment vous dire...*], dans laquelle le petit nouveau-né est traversé par tous les éléments de la nature avec lesquels ses prédécesseurs ont entré en contact : « L'atmosphère était noire car le poulain était un fœtus, /Mais pressentait la lumière en train de l'envahir ». Tout comme Œdipe, le poulain est lui aussi en relation avec la lumière du monde, mais il s'agit ici d'une force envahissante qui s'empare de son être au lieu d'une force liée au soi intérieur.

En *Vămile pustiei* [*L'itinéraire du désert*], dans le poème « Ascensiunea » [*L'ascension*], la lumière symbolise le culte qui était célébré, au début du Christianisme, dans les catacombes : « Le navire, ce navire si différent de ce qu'on s'imagine/ C'est ici que j'ai ramassé tout mon avoir par de mystérieuses catacombes / En célébrant la lumière qui s'élève par-dessus, vers les voûtes de la pesteuse terre ». Le véhicule qui transporte le poète vers la lumière du petit matin (tel qu'on peut voir à la fin de ce poème) transporte aussi le bagage contenant les actes religieux accomplis¹ dans les catacombes d'où s'élève la lumière des prières et du rite vers les « voûtes de la pesteuse terre » dans ses efforts de les purifier, en s'agissant d'un rituel de nettoyage, voire d'exorcisation.

La lumière agit sur l'eau dans le poème « Cântec » [*Chanson*] du volume *Cum să vă spun...* dans lequel la source gelée tisse, comme dans une élégie, « un flux de lumières pleurant » : « Maintenant, elle est gelée./ Au-dessus des eaux/ Elle a tissé un flux de lumières pleurant ». C'est une lumière arachnoïde aux valences psychopompes et aux tonalités élégiaques, la source étant couverte d'un voile luminescent. La luminescence de la toile d'araignée est évidente chez Delmira Agustini dans le poème « Nocturne » où les âmes des deux amoureux s'unissent dans un tout nocturne : « Dans la nuit, le lac de ton âme semble/ Une toile calme de cristal tardif que/ Les araignées de mon insomnie tissent » (Baconsky, 1972 : 35).

Alors que dans le poème « Cântec » la lumière couvre l'eau, le poème « Reveniri » [*Retours*], qui fait partie du même volume, suggère l'opposé de cette action ; ici la gelée fige la lumière en contact avec la fenêtre qui agit comme un miroir magique endurcissant tout ce qui la touche : « Le blizzard siffle parmi les arbres/ Et dehors, sur les fenêtres, les lumières ont gelé. ». Dans le poème « Dor » [*Nostalgie*] (*Viața deocamdată* [*La vie pour le moment*]) aussi, la lumière se trouve en conflit avec les autres éléments de la nature, de sorte que le poète doit faire « ce soir, avec sa tempe un creux dans l'atmosphère/ Pour que la lumière de la première étoile puisse surgir ». L'humain devient un élément conciliateur entre le plan terrestre et celui cosmique, la tempe représentant l'intelligence par laquelle l'homme peut accéder au plan céleste.

Dans le poème « Pe câmp » [*Sur le champ*], du volume *Infernul discutabil*, la lumière est annulée par le choix des trois personnes d'adhérer aux éléments négatifs :

¹ Le texte est dans cette interprétation en concordance avec le fragment de *l'Évangile selon saint Matthieu*, chapitre 6, versets 19 et 20 : « Ne vous amassez pas des trésors sur la terre, où la teigne et la rouille détruisent, et où les voleurs percent et dérobent ; /mais amassez-vous des trésors dans le ciel, où la teigne et la rouille ne détruisent point, et où les voleurs ne percent ni ne dérobent ».

« Chacun d'entre nous s'est adonné à la haine,/ À la reine dépravation/ et à l'extinction des plus naturelles lumières ». Ces « lumières naturelles » symbolisent les activités habituelles des gens, sans abus, « l'extinction » touchant les sentiments humains positifs en faveur d'une vénalité assumée¹.

La lumière peut être aussi inversée : « Tant d'automne tombe sur nous/ Une lune si lumineusement grande/ La lumière s'est inversée. Il semble que dorénavant/ On verra la lune aussi dans le soleil levant » (« Invers » [*Inverse*]), le ton élégiaque étant amplifié par un automne identifié à la pluie tombant. La lune, qui remplace le soleil, est un motif de l'androgynie dont la valence féminine prévaut sur la masculinité, en représentant aussi une incitation aux expériences dionysiaques et à l'abandon de la lucidité apollinique².

Le symbole de la lumière est évoqué aussi en relation avec celui de l'ombre qui, dans la poésie « Cum să vă spun » joue le rôle d'un élément séparateur entre les deux amoureux : « Par-devant toi, des hautes sphères/ Une question m'est arrivée ;/ C'est l'ombre celle qui nous sépare/ Et nous transforme en toi et moi ? » L'amour unit les deux à tel point que le poète trouve que le seul élément qui les différencie c'est l'ombre. Alors que l'amour symbolise la lumière, l'ombre représente les émotions intérieures que les deux éprouvent au-delà de l'amour qu'ils ressentent l'un pour l'autre et peut constituer une menace possible contre le rapprochement entre les deux. Alors que chez Ioan Alexandru l'ombre est un résidu sentimental négatif, selon Nichita Stănescu l'ombre est un élément protecteur, un paravent devant le sentiment de panique et de tristesse déclenchées par une séparation virtuelle, tel qu'il s'ensuit des vers du connu poème *Emoție de toamnă* [*Émotion d'automne*] : « L'automne est venu, couvre-moi le cœur de n'importe quoi, de l'ombre d'un arbre ou, mieux encore, de ton ombre à toi ».

Ioan Alexandru crée dans le même texte une métaphore oxymoronique par laquelle l'ombre acquiert des valences de la lumière : « Éclairés par l'ombre, foudroyés par le soleil ». L'ombre qui les éclaire est celle du cadre romantique dans lequel se trouvent les deux amoureux, tel qu'illustré par Eminescu dans son univers lyrique à travers des poésies comme « Dorința » [*Le désir*] ou « Floare-albastră » [*Fleur bleue*]. L'utilisation de l'ombre en tant qu'élément positif est assez rare, juste en raison du fait qu'elle est plus proche des ténèbres, le symbole de la mort.

Il faut souligner qu'Ioan Alexandru « a eu une contribution majeure au renouvellement de la poésie roumaine d'après-guerre, dans une période où le climat culturel était soumis à des contraintes idéologiques accablantes. Les résonances graves de son lyrisme sont dues notamment à la revitalisation de la tradition, au sens de l'assimilation, d'une part, des expériences poétiques d'Eminescu et de Blaga, et, de l'autre part, de la valorisation du folklore et de l'histoire nationale » (Simion, 2004 : 101).

¹ L'allusion au texte biblique est de nouveau évidente : « Pour peu de temps encore, la lumière est parmi vous ; marchez, tant que vous avez la lumière, afin que les ténèbres ne vous arrêtent pas. », *l'Évangile selon saint Jean*, 12: 35, *Bible*.

² « Après l'euphorie, quand même décente, de l'âge édénique, les premières doutes, les premières questions surgissent. Le poète commence à goûter de l'arbre de la connaissance, perd graduellement son innocence et sa sérénité. Au-delà des apparences qui visaient plutôt sa sensualité native, il invente maintenant des correspondances extérieures aux sens qui le hantent de plus en plus » (Nițescu, M., 1978 : 142).

Nous finissons en remarquant que dans l'œuvre d'Ioan Alexandru la lumière est un symbole important par son existence même, mais aussi par les connotations qu'elle établit secondairement à l'ensemble de la constellation d'images poétiques.

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MEMOIRE ET REMEMORATION DANS LE ROMAN « TOATE BUFNIȚELE » DE FILIP FLORIAN

Lavinia-Ileana GEAMBEI *

Abstract: *The modern man's condition is characterized by his struggling with memory; the modern man wages a war against memory to resume it from the beginning, and herein lies his greatness. In the absence of memory, suffering would be useless and arbitrariness would increase. But the desire to keep or regain memory calls forth recollection and narration, whereas narration claims its many functions: aesthetic, cathartic and therapeutic. All these features are claimed by the act of recollection / narration in the novel "Toate bufnițele" by Filip Florian, issued in Iasi, 2012 and reissued in 2015. The novel was accepted enthusiastically both by the public and literary critics, receiving, among others, the prize for "the best book of the year", at Gala Bun de Tipar, Literature section. The reading of the novel which reveals the main theme of **memory and recollection** is suggested by the writer himself in choosing as motto of the novel, the Czech writer, Bohumil Hrabal's statement in "Cireșele din Praga": "Remember what I say, Milton, man's best feature in his memory, you see?" Starting from these premises, the paper aims at the way in which the theme of memory and recollection is built in Filip Florian's novel, analyzing its functions, narrative technique, osmosis of time plans and individual-history relationship developed by the narrative thread.*

Keywords: *memory, recollection, personal history.*

La condition de l'homme moderne est caractérisée par la lutte contre la mémoire ; l'homme moderne fait la guerre à la mémoire pour tout recommencer à zéro, et c'est là, précisément, que réside sa grandeur. En l'absence de la mémoire, la souffrance perdrait sa nécessité et l'arbitraire augmenterait. Garder ou retrouver sa mémoire fait apparaître le processus de la remémoration, le processus de la narration, et la narration revendique plusieurs fonctions dont la fonction esthétique, la fonction cathartique, la fonction thérapeutique. Toutes ces fonctions sont remémorées par l'acte de la remémoration/narration dans le roman de Filip Florian, *Toate bufnițele* (*Tous les hiboux*), aussi, paru en 2012 et réédité en 2015, accueilli avec enthousiasme et par le public et par la critique littéraire, recevant, parmi d'autres prix, le prix pour « Le meilleur livre de l'année », au Gala Achievé d'imprimer, section « Belles-lettres ».

Ces fonctions de la narration sont soutenues aussi par le témoignage de Filip Florian, présent sur la quatrième de couverture du roman *Toate bufnițele* (*Tous les hiboux*), première édition (2012)¹ :

Dacă oamenii, toți oamenii, s-ar sătura într-o bună zi de povești, cred că sufletele s-ar usca, s-ar topi și lumea ar arăta ca un pustiu. O asemenea nenorocire n-o să se întâmple însă prea curînd, nici săptămîna viitoare, nici la toamnă, nici peste o mie de ani. [...] Iar faptele, întotdeauna, vor fi urmate de povești, de-o mare de povești, fiindcă fiecare faptă se vede cu ochi diferiți, în fel și chip. Sînt poveștile noastre, ale tuturor, fără de care am muri de sete, ne-

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¹ Nous mentionnons que toutes les citations du roman insérées dans notre travail sont extraites de la première édition, 2012, notée dans la Bibliographie.

am prăpădi. La sfârșitul sfârșitului, zic eu, o să existe un singur mare regret, că nu-l vom mai putea povesti. (Si les gens, tous les gens, en avaient marre un beau jour des histoires, je crois que leurs âmes sécheraient, fondraient et tout le monde apparaîtraient tel un désert. Mais un tel malheur n'arrivera pas bientôt, pas la semaine prochaine, pas l'automne prochain, même pas dans mille ans. [...]) Et les faits seront toujours suivis d'histoires, d'une mer d'histoires, parce que chaque fait est vu par des yeux différents, sous différents aspects. Ce sont nos histoires, les histoires de nous tous, sans lesquelles nous serions mort de soif, nous disparaîtrions. A la fin de la fin, dis-je, il y aura un seul grand regret, celui de ne plus pouvoir la raconter.) (notre traduction, L.I.G.).

Cette grille de lecture du roman, où nous découvrons comme thème principal le thème **de la mémoire et de la remémoration**, est suggérée par l'écrivain même, par le choix en tant que motto du roman de l'affirmation de l'écrivain tchèque Bohumil Hrabal, de *Les cerises de Prague* : « Souviens-toi ce que je te dis, Milton, la plus belle caractéristique de l'homme est sa mémoire. Tu comprends ? ».

Partant de ces prémisses, le présent travail se propose d'analyser la manière dont se construit le thème de la mémoire et de la remémoration dans le roman de Filip Florian, analysant ses fonctions, la technique narrative, l'interpénétration des plans temporels, la relation de l'individu avec l'histoire développée dans la trame narrative.

La technique narrative que choisit Filip Florian est celle de la « poupée russe », parce qu'il y a dans le roman trois plans narratifs, qui représentent trois plans temporels différents, organisés en conformité avec la technique de l'insertion. Un premier plan est celui du « présent » de la narration, dont le narrateur est Lucian, le météorologue de 24 ans, comme nous l'apprenons à peine à la fin du roman. Au niveau textuel, cette distinction entre les plans temporels est bien réalisé, dès le début, par l'utilisation des déictiques : « Iar acum, după atîția ani, am șansa să înșir toată povestea... (Et maintenant, après tant d'années, j'ai la chance d'écrire toute l'histoire...) » (notre traduction, L.I.G.) (p. 27). Le deuxième plan narratif est celui de l'enfance de Lucian, caractérisé par la double perspective temporelle. Dans la trame de ce plan on retrouve Lucian, le jeune, et Luci, l'enfant, et c'est pourquoi il y a une alternance des attitudes et un mélange de joie, d'humour, la compréhension, mais aussi l'ironie et l'auto-ironie. Sinon, le thème de l'enfance est un thème de prédilection de Filip Florian, qui déclare : « Copilăria e o vârstă vrăjită, care contează enorm. Din emoțiile și trăirile de atunci ți se face sufletul. (L'enfance est un âge enchanté, qui a une importance énorme. Les émotions et les vécus de cette période de la vie construisent ton âme) (notre traduction, L.I.G.). » (Filip Florian, <http://www.formula-as.ro/2009/879/lumea-romaneasca-24/filip-florian-nu-cred-ca-scrisul-trebuie-pus-inaintea-vietii-11418>). Enfin, le troisième plan narratif, plus éloigné dans le temps, dans le passé, qui a un autre narrateur, Emil Stratin, est celui de la remémoration de la vie de celui-ci, à partir du bombardement américain d'avril 1944. Ce plan narratif est écrit dans « le cahier jaune, épais, enveloppé en toile » (devenu le leitmotiv du roman).

Le roman *Toate bufnițele* (*Tous les hiboux*), caractérisé par l'autoréférentialité, dévoile, de manière postmoderniste, à la fin, toute sa structure, et surtout la façon dont il a

pris naissance, faisant appel à un artifice narratif, à une stratégie plus ancienne, celle du manuscrit trouvé. Ainsi, nous apprenons que le roman *Toate bufnițele* (*Tous les hiboux*) naît surtout d'un devoir ou d'une invitation à écrire adressée à Lucian par Emil Stratin d'une manière particulière. Il y a « plus » d'un an, Emil rend la dernière visite à Lucian à l'occasion de son anniversaire (23 ans) et il lui offre un cadeau, en lui demandant de l'ouvrir plus tard. Après minuit, lorsqu'il l'ouvre, Lucian y trouve deux cahiers jaunes identiques, enveloppés en toile. L'un était celui que Lucian avait découvert, dans son enfance, sur le bureau de la chambre louée d'Emil, « rempli sur des centaines de pages d'une écriture fine, ordonnée, à l'encre noire, l'autre était vierge. Il s'agit de ce cahier où, depuis plus d'un an, j'ai écrit pêle-mêle des mots et où j'ai mélangé des histoires, où je n'ai dit que ce que j'ai imaginé et où j'ai copié de l'autre cahier seulement ce que j'ai voulu. Sur sa couverture, celle de mon cahier, j'écris en ce moment, précisément en ce moment, avec des caractères d'imprimerie, *Tous les hiboux* » (p. 275).

Donc, le roman comprend l'histoire de l'enfance de Lucian, dit Luci, mais aussi l'histoire d'Emil, le sexagénaire, devenu l'ami de ce dernier, par l'intermédiaire de la seconde histoire s'illustrant **le thème littéraire de l'individu face à l'histoire**. Par les deux histoires, deux périodes de l'histoire des Roumains se rencontrent, de manière extraordinaire, l'ample période communiste et celle post-décembriste. Les âges de la remémoration sont aussi des âges stylistiques et des époques culturelles. La narration de Lucian est alerte et celle d'Emil est méditative et réflexive, les deux témoignages alternant contrepoinctuellement. D'ailleurs, la rencontre de Lucian avec Emil est symbolique, il s'agit en fait de la rencontre du Roumain qui n'appartient guère à la période communiste (car, en faisant les calculs nécessaires, Lucian était né en 1988) avec l'histoire récente, découverte non pas dans les leçons d'histoire, mais dans une « histoire vivante », une histoire orale, vécue et racontée, la vie de son ami Emil. Comme le montre Marius Chivu, « la rencontre entre l'ornithologue amateur et le futur météorologue devient ainsi symbolique par la manière dont l'histoire/le passé/la mémoire sont plutôt des questions de retraite, d'observation et d'approximation de ce que l'on ne voit pas et on ne comprend pas facilement, mais qui fascine ou qui hante. (Marius Chivu, <http://dilemaveche.ro/sectiune/carte/articol/trecutul-o-bufnita>).

Le discours grave d'Emil sur l'histoire alterne avec le discours sur « les souvenirs d'enfance » du narrateur Lucian de sorte que « Filip Florian amène ensemble le paradis de l'enfance et l'enfer communiste, dans l'histoire de plusieurs histoires qui se retrouvent et qui, ensemble, annihilent toute la tristesse pour ouvrir les portes de la joie ». (Ion Valentin Ceaușescu, <http://semnebune.ro/2012/filip-florian-toate-bufnitele>). Le quatrième roman de Filip Florian est reçu de la même manière dans l'espace littéraire allemand aussi, là où en juin, cette année, il a été introduit parmi les meilleurs livres du mois :

Apparition sur la scène mondiale : on peut découvrir en Filip Florian un grand narrateur. Son roman *Tous les hiboux* est un livre accablant. Il parle de la consolation et du désespoir pendant le totalitarisme roumain. (...) La consolation des livres tristes de Filip Florian est : qu'il y a des transformations de la réalité qui la rendent supportable. Qu'il est possible, au moins dans la fiction, qu'à l'autre bout du tunnel gelé il y ait un visage souriant. » (notre traduction, L.I.G.) (Paul Jandl, *Die Welt*,

<http://www.observatorcultural.ro/stire/toate-bufnitele-de-filip-florian-printre-cele-mai-bune-carti-ale-lunii-iunie-pe-www-perlentaucher-de/>).

Le personnage pittoresque Luci, qui vit dans une petite ville de montagne, entourée d'endroits sauvages et merveilleux, l'enfant privé de l'affection paternelle, rencontre Emil, un homme plus âgé de quelques cinquante ans que lui (cinq décennies, la durée du communisme !), résultat du hasard, comme tous les événements de l'histoire. Emil, le retraité qui avait subi deux opérations à cœur ouvert, installé dans la petite ville de montagne, louant une chambre chez madame Rugea, chez qui la mère de Luci faisait le ménage et cuisinait, sauve l'espiègle Lucian d'entre les mains de Ene Tirlici, le mécanicien du téléphérique, celui qui voulait le punir pour la façon dont Luci et sa bande avaient gagné de l'argent, profitant de l'abattage d'un sapin à la suite d'une importante chute de neige et le déblocage du chemin. Pour que les gens puissent traverser la cour de Lucian sans être attaqués par les chiens, les enfants avaient mis « une taxe de passage de 2000 lei par personne ».

Par la relation étroite qui s'établira entre les deux personnages, Luci et Emil, le roman illustrera un autre thème vieux comme le monde, **le thème de l'amitié**. On peut parler du couple que représentent les deux comme du couple formé par **le mentor et son disciple**. Mais, comme on l'observera à peine vers la fin du roman, il n'y a pas qu'Emil qui est le « sauveur » de Lucian, mais l'inverse est valable aussi. Une fois, parce qu'Emil, qui avait été pour sa fille « un père du dimanche », est privé de l'amour filial, qu'il reçoit de Luci, ensuite parce que toute l'enfance de Luci, en antithèse avec l'enfance d'Emil, vient apporter à ce dernier la joie de vivre. Emil avait essayé d'imaginer plusieurs fois comment sa vie aurait été si l'histoire avait été différente. Luci, avec tous ses jeux de l'enfance, est, probablement, sa propre possibilité qui ne s'est pas réalisée. « O apuc întruna pe un drum interzis, cad în propria mea capcană și tot încerc să ghicesc cum ar fi arătat lucrurile, viața, dacă unele întâmplări, măcar unele, n-ar fi avut loc. Și nu ghicesc. Am o mulțime de idei, de presupuneri, mă amănesc din senin... (J'emprunte toujours un chemin interdit, je tombe dans mon propre piège et je n'arrête pas d'essayer de deviner comment les choses auraient été, ma vie, si certains événements, au moins certains d'entre eux, ne s'étaient pas passés. Et je ne le devine pas. J'ai un tas d'idées, de suppositions, je me leurre sans raison...) (notre traduction, L.I.G.) » (p. 60).

L'amitié d'Emil avec l'enfant Luci signifie, de ce point de vue, l'exploration des possibilités existentielles d'Emil. Mais c'est surtout Lucian qui sauve de l'oubli et de la destruction le manuscrit d'Emil. C'est lui qui fera perdurer l'histoire d'Emil. L'acte de remémoration de la vie d'Emil devient un acte artistique. D'ailleurs, Emil raconte à Luci qu'après avoir commencé à écrire dans « le cahier jaune, épais, qu'il avait acheté dans un kiosque à journaux du centre ville », après cette « folie », il était arrivé à commettre l'autre folie, vendre son appartement de Bucarest et s'installer dans la petite ville de montagne. Donc l'écriture signifie réflexivité, retour réflexif, désir d'auto-compréhension.

De manière symbolique, ayant en vue la métaphore du titre aussi, Emil est le messenger de l'histoire qui apprend à Lucian à distinguer la vérité dans « les ténèbres de l'histoire ». D'ailleurs, la première allusion à la métaphore du titre apparaît quelque part à la page 50, lorsque Lucian, se demandant pourquoi Emil préférait « gober des mouches avec lui, l'alphabétisant », au lieu de passer son temps avec les quelques gens plus

« valeureux » de la ville, trouve quelques réponses possibles. La première serait en rapport avec sa curiosité, son désir de connaître, de pénétrer l'essence des choses, exprimée métaphoriquement, mais ironiquement aussi : « Poate a contat că îmi doream să văd ca bufnițele, în beznă, dincolo de forme și contururi, îmi doream din suflet, or o asemenea dorință nu se duce pe apa Sîmbetei ca mofturile sau ca poftele. (Ce qui a eu peut-être de l'importance était le fait que je voulais voir comme les hiboux, dans l'obscurité, au-delà des formes et des contours, je le voulais de tout mon cœur, or un tel désir ne s'évanouit pas comme les simagrées ou les envies) (notre traduction, L.I.G.) » (p. 50). Aussi, la métaphore du hibou peut être interprétée différemment, de la perspective d'Emil. Il sent à un moment donné être une victime du passé-hibou, de cet oiseau de proie auquel il ne peut pas échapper. Finalement, il découvre que sa seule chance de se sauver est d'assumer le passé et cela se réalise à son tour par l'appel à la mémoire, par la remémoration, mettant ainsi en évidence les fonctions cathartique et thérapeutique de la narration : « Nici eu nu știu cum e mai bine: să uit sau să țin minte? Să las rănile în pace sau să le zgândăresc? Să fug de stafii sau să mă împac cu ele? Să iert sau să nu iert? (Je ne sais pas, moi non plus, ce qui serait mieux : oublier ou mémoriser ? Laisser les blessures se cicatriser ou les raviver ? Fuir les fantômes ou me réconcilier avec elles ? Pardonnez ou ne pas pardonner ?) (notre traduction, L.I.G.) » (p. 212).

Emil, qui assume le rôle de mentor de Luci, un vrai « pédagogue » moderne, qui sait que le passé peut être une leçon pour soi et aussi bien pour l'autre, transforme cette amitié avec l'enfant Lucian dans un vrai rituel initiatique, une histoire de la maturation. Il sait comprendre et décoder le passé sous tous ses aspects, comme il sait aussi bien communiquer avec les hiboux. Il définit son propre passé, avec ses étapes, de manière métaphorique :

Trecutul e ca un nor schimbător, are o mulțime de nuanțe și contururi, acum seamănă cu un cal alb, în galop, pe urmă ia forma unui bivol cenușiu, după o vreme alege griurile deschise și pare o cetate năruită, curând devine negricios și apropiat de o locomotivă cu aburi, mai târziu se întoarce la culoarea laptelui și imită profilul unei regine. (Le passé est tel un nuage changeant, il a une multitude de nuances et de contours, tantôt il ressemble à un cheval blanc, au galop, ensuite il prend la forme d'un buffle gris, après un certain temps il choisit les gris clairs et il ressemble à une forteresse en ruine, bientôt il devient noirâtre et proche d'une locomotive à vapeur, plus tard il revient à la couleur du lait et il imite le profil d'une reine) (notre traduction, L.I.G.) (p. 40).

Emil a été « un enfant de l'histoire », comme il se définit lui-même, vivant, lorsqu'il n'avait que quelques ans, le bombardement de 1944. Les horreurs du communisme, il les ressent de plein fouet depuis son bas âge, car son père, professeur d'histoire dans un lycée de la Capitale, est obligé, à l'installation du communisme, de devenir maître d'école dans un village de montagne, ensuite il est arrêté et il passe par les prisons communistes pour les détenus politiques, et, après sa libération, il devient peintre en bâtiment. Son grand-père est lui aussi victime du communisme ; ancien bijoutier, il passe aussi par les prisons communistes, presque en même temps que son fils, et il tombe gravement malade. Malgré

cela, à la différence du père d'Emil qui se taisait quand il s'agissait de cette période-là de sa vie, refusant de « nommer les prisons par où il était passé, comme si leurs noms, ceux de certaines villes, des villages et des lieux désertiques avaient été empestés et, en les prononçant, il avait rappelé l'épidémie à la vie » (p. 114), le grand-père ne redoutait pas les souvenirs de la prison, « il ne maudissait pas les temps malsains qui l'avait ruiné, il ne se lamentait guère » (p. 118), bien qu'il souffrît. Après être passé par les prisons de Gherla, de Râmnicu Sărat, de Jilava, le grand-père avait été libéré pour créer des bijoux sur mesure pour les gens « grossiers » du nouveau régime. Il vivait donc dans une relative liberté. La nomenclature communiste est décrite de la perspective du grand-père, dans un vrai spectacle linguistique, en style indirect libre, par le recours à l'allégorie et à l'ironie mordante :

Și, pentru că Scaraoțchi avea sfetnicii lui, pe Încornoratul, Bată-l Toaca, Împielitutul, Cel Rău, Ducă-se pe Pustii și Spurcatul, strânși în comitetul central diavolesc, iar ei aveau zeci și zeci de slugi credincioase, s-a cam schimbat calimera. Dracii ăștia nenumărați erau însurați ori încurcați cu ibovnice, unii din ei țineau ditamai familiile, cu fete măritate, logodite sau înfierbântate, cu nurori, nepoate, verișoare și cumnate, deci trebuia să hrănească multe guri și, mai ales, să satisfacă o groază de dorințe, ca să fie pace în case și cearșafurile calde. Dintre drăcoaiice, de când se învățaseră la butoiul cu miere, unele săltau nasul în vînt și se umflau în pene, nu le mai ajungea că dorm în iatacuri boierești, acum beau cerneală pe ascuns, ca să li se albăstrească single, și sperau să-și agațe la gît, ca prințesa, fel și fel de podoabe. (Et, parce que Scaraoțchi avait ses propres conseillers, Încornoratul, Bată-l Toaca, Împielitutul, Cel Rău, Ducă-se pe Pustii et Spurcatul, rassemblés dans le comité central diabolique, qui avaient des centaines de serviteurs fidèles, la situation avait changé. Ces diables innombrables étaient mariés ou avaient des maîtresses, certains d'entre eux entretenaient des familles très nombreuses, avec des filles mariées, fiancées ou chaudes, avec des belles-filles, des petites-filles, des cousines et des belles-sœurs, donc ils avaient beaucoup de bouches à nourrir et surtout à satisfaire énormément de désirs, pour qu'il y ait de la paix à la maison et les draps chauds. Parmi les diablesses, depuis qu'elles s'étaient habituées au luxe, il y en avait qui portaient leur nez au vent et se pavanaient, qui ne se contentaient plus de dormir dans des alcôves riches, qui, maintenant, buvaient de l'encre en cachette, pour que leurs sang devienne bleu et espéraient porter, telle une princesse, toute sorte de colliers) (notre traduction, L.I.G.) (p. 128).

Aussi, l'histoire continue de jouer des mauvais tours à Emil l'adulte. Devenu ingénieur en bâtiment, il est obligé d'aller sur les chantiers communistes, déménageant d'un endroit à l'autre et ne pouvant pas se dédier à sa famille. Devenant veuf encore jeune et père d'une petite fille âgée de quelques ans, Irina, qu'élèveront les grands-parents maternels, Emil vit le sentiment de la solitude, un sentiment parfois aigu. Et ce conflit intérieur, qu'Emil vit avec son propre passé et avec sa solitude, ne trouvera sa résolution que dans l'écriture et dans la présence de Lucian.

En conclusion, par le recours à la mémoire, par l'acceptation du passé et sa transformation en une leçon, Emil Stratin n'est pas seulement un messenger, un envoyé, mais il devient aussi un scripteur d'une période d'enfer, se sauvant ainsi.

Les deux narrateurs du roman de Filip Florian font appel à la mémoire et à la remémoration, et l'interpénétration harmonieuse des deux plans réalisée par le narrateur Lucian devient un acte artistique assumé, mettant en évidence la fonction artistique du souvenir.

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FANTASTIC AND NATURALISTIC ELEMENTS IN SOME OF CARAGIALE'S SHORT STORIES

Marius-Valeriu GRECU *

Abstract: Fiction is a frequent motif, met not only in the old literary times, but also in classic and modern period. Ion Luca Caragiale approached this motif in sketches and in his short stories, too. The interference of the dream with the contemporary reality, repetitive and obsessive thoughts, creates the strangest situations leading to madness, magic, witchcraft are some of the motifs the great dramatist used in his writings. This author succeeds with great mastery and talent to create fantastic frames and situations in such a way that his short stories *La Hanul lui Mânjoală*, *În vreme de război*, *O făclie de Paște*, *Calul dracului* prove his vocation of a deep, real writer that Caragiale was.

Key words: *fantastic, weird, dream, reality, superstitions.*

In literature **fiction** is a concept that rose the interest of many known exegets and literary critics. Teorezing fiction was very difficult for writers and for readers, too because it is attractive and sensitive in the same time.

Roger Caillois and Tzvetan Todorov are amongst the writers that succeeded to establish the best characteristics for fiction, as a literary genre. In Romanian literature G. Călinescu, Eugen Simion, Adrian Marino, Matei Călinescu, Ovidiu Ghidirmic were the ones that analysed and explained the presence of the fantastic elements and of the fantastic itself in the works of the most important Romanian writers from the old times till modern literature: Dimitrie Cantemir, Ion Budai-Deleanu, Mihai Eminescu, Ion Creangă, Ion Luca Caragiale, Mircea Eliade, Vasile Voiculescu.

Fiction is very present in the European literature and in Romanian literature also, having different forms and symbols and it was considered (through its origin-*lat. phantasticus, gr. fantastikos*) to be "something that existed in the imagination, not real, an idea of fantasy (*phantasia*)...extraordinary, bizarre, weird, grotesque, new, absurd, irrational, hallucinating..." (*Antologia nuvelei fantastice*, cu o prefată de Matei Călinescu și un studiu de Roger Caillois, 1970, p. 5.). While the foreign literature saw the concept of **fantastic** more evolved- science fiction, the Romanian literature had simpler fantastic elements like myths, legends, fairies, bad guys and princesses and reached the dream and its components, combining real and surreals realms, symbolic images, magic and witchcraft. During the Classic Period, the fantastic was in Eminescu's, Creangă's and Caragiale's works. The great dramatist, Caragiale, included fantasy in his works not with a special purpose, but for making fun, for satirizing the greatest human faults as: greed, insanity, nonsense, superstitions and popular beliefs.

According to Eugen Simion, Caragiale must be seen not as realist writer, but much more, because "his style overcame the limits of fun...was a deep and witty observer of ridiculousness and a remarkable creator of fantastic atmosphere." (Eugen Simion *.L.Caragiale, Opere, Proză literară*, 2000, pp. 12-13.)

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Although he was not fond of real fantastic works, Caragiale succeeded in creating some short stories and stories full of fantastic elements, proving that he could also be a very gifted writer, even of this literary genre.

Some of his writings, published in *Momente (Moments)*-1901 and *Schite noua (New Short Stories)*-1910 were classified as fantastic works as their contents showed.

Florin Manolescu considers that there are two types of 'fantastic' in Caragiale's works: a paroxal type of fantastic, science fiction and a true fantastic, "concentrated in *Schite noua (New Short Stories)*- but also in the old short stories, like, *La hanul lui Mânjoală-Manjoala's Inn* (1898/1899) and *La Conac -At the Manor*(1900/1901), published in the volume *Momente(Moments)*. (Manolescu, Fl., 1983: 177)

A smooth observer of the depths of the soul, as well as a fine psychologist, Caragiale introduced in his works some specific elements due to superstitions, beliefs, paroxistic states in ambiguous frames- combined with elements of dream, delirium and fear. Anxiety and the fear for losing money or life were gradually presented and analysed having as background the natural frame. "Situated at the limit of the abyss where the human being contemplated his own alienation and tragedy, Caragiale's tragic universe revealed, beyond the contingency, some models embodied forever into myth." (Căpusan Vodă, M., 1982: 208)

All in all, starting from the elements of the myth, beliefs and popular superstitions, Caragiale inserted fantastic elements in his works, even created a fantastic atmosphere in *La hanul lui Mânjoală-Manjoala's Inn* or *Calul dracului - Devil's Horse*.

In *La hanul lui Mânjoală-Manjoala's Inn*, the main character, Fănică, narrator but also a witness of the stories, was the one that moved from the real to the fantastic realm. The place where the action took place was a remote inn, considered to be a place for relaxation of the travelers.

At the beginning of the story, the action developed normally, without regressions and useless details. Fănică was looking for the owner of the inn, Madame Marghioala, in order to serve him some food. He was very well received by the woman in the kitchen of the inn and he was served with special food in a "clean room", painted in white: "...such a bed! Such a curtain! Such walls! Such ceiling! All were as white as milk. The lamp and the others were hand made...it was as comfortable as in mother's hands...and a fine fragrance of apples and quinces." (Caragiale, I., L., 2000: 202).

Although he was a passer by Manjoala's Inn, in his way to his future father-in-law Iordache, he thought he would stay only one half an hour, but he took part at some strange facts. Being kindly welcomed by Marghioala, the inn's widowed owner, whom he knew from a very long time, Fănică got involved into a love story with her, although he was going to be married.

Instead of a half an hour, he stayed there two hours and a half and the moment he left in the middle of the night, he took part in the strangest stories. The weather was agitated and dangerous: "the blizzard grew in intensity, moving him from the saddle...the cold was strong, he felt his thighs and arms freezing. Riding with his head down, he started to feel pain in his neck, to hear weird noises in his ears."(Ibidem, p. 205). He did not succeed to proceed and he encountered a "black deer", that proved to be a lamb which prevented him to move on, frightening his horse and making him to go back. He returned to Mânjoala's Inn

and he was received by the same Madame Marghioala whom he couldn't separate. His father-in-law had to take him by force, to get him to the monastery for prayers and rosaries for a period of forty days, in order to recover him from that strange love story.

The fantastic atmosphere started when he left the inn, leaving the sad woman, Madame Marghioala who was considered a strange person by her neighbors because she succeeded by her own after her husband's death. She was a mysterious, strange person being suspected of witchcraft by her peers. There are a lot of fantastic elements that give the short story a mysterious tendency: the fact that she did not have any icons on the walls, she had a strong sight, the lamb that scared Fănică in the woods, the story of the thieves that tried to rob the inn, the fever the man had after leaving the weird location.

The lamb appearing on the doorstep of Marghioala's house was an irrational thing, because he had taken it in his bags, but he had lost it along the way, but the strangest situation for Fănică was when he found a cornfield after wondering through the bizarre forest. He solved the situation that looked like a maze, by encountering the guardian Gheorghe Nătruț, who thought the lamb was the Devil himself. Even the final discussion with his father-in-law, Iordache, raised a mysterious fact, because the man confirmed the suspicion that the lamb or the cat were the same, the Devil himself. "The glamour of this story was given not by the magic element, but by the deep sensitivity of life and called him back to the warm room of Margioala's inn." (Iosifescu, S., *Caragiale*: 191-192).

Manjoala's Inn is one of the most profound literary work, full of fantastic elements, although at the beginning did not seem too complicated, some popular beliefs were combined with elements of *miraculous fantastic*.

O făclie de Paște (A Torch at Easter's time) and *În vreme de război* (During the War) are two of the literary productions of Caragiale, in which the author presented the way the greed and the fear of death and anxiety could produce the most intense states of alienation, next to madness. The unreasonable fear of death, after his former apprentice threatened him, as well as the terrible nightmares of Leiba Zibal, are some of the elements that provide one of the strangest actions of the man. Regarding the fact that he was very ill, having severe shakes Leiba Zibal was afraid of death and the fact he was living in a remote area, at Podeni Inn, made him imagine strange stories that led him to madness. "Leiba Zibal's sleep and life were a permanent nightmare. There was no bond between night and day, they were connected by fear...during the dream or awake, the way he treated people was humiliating, violently, restless and loneliness." (Elvin, B., 1967: 158-159) In that situation he did not make the distinction between night and day any more, because he had been threatened with revenge in Resurrection's night. "The epic row of this short story followed step by step the destruction the self-consciousness situated next to a threat. Counting the signs of the threat, the sick reactions of Leiba Zibal produced a psychological narrative story, which imagined what one can do when he approached death." (Fanache, V., 1984: 150).

The fact that he succeeded in the end of the story to defeat Gheorghe, catching and burning his arm, did not represent a victory for Leiba because human and moral degradation had already reached madness."The final image of Leiba, becoming a Christian after night, wandering slowly to the hill, signified a tragicomic insanity." (Ibidem:153)

In *În vreme de război* (During the War), the main character, the innkeeper Stavache had the same feelings as Leiba Zibal, but much more complex. There was a strong fight between the *family feeling*, regarding his brother and *greed*, the fear of loosing the fortune he had inherited. Although he was conscious that his brother, the priest Iancu Georgescu had become rich through theft-being the leader of a band- Stavache couldn't accept the idea of loosing the fortune. The dreams and hallucinations he had about the possible return of his brother, gone to war and probably dead (he thought) made him become anxious, nervous and thoughtful all the time.

The words that kept coming to his mind and started his madness were "Did you think I was dead?", words he had heard before in a nightmare. Even if he was the legal heir of his brother, a heritage he was announced by a lawyer, Stavache could not endure the thought of loosing it, if his brother had returned and asked for his fortune back. Inner struggles and irrational thoughts changed totally his behavior and the lust for money controlled him entirely, pushing him to the border of insanity at the end of short story. The innkeeper ended cheerfully; his smile, laughter, scream and the religious song came from beyond his mind, suggesting the idea that destiny could not be changed: *Did you think I was dead?* The character's state of mind came from the fact that his brother had returned and provoked the insanity of this hero of Caragiale.

According to Silvian Iosifescu, *Calul dracului – Devil's Horse* is a short story where the fantastic 'came quickly, intensively', being related to the popular fantasy that inspired the fairy tales. The subject is apparently quite simple, but complex deep down: an old lady beggar met the devil, Prichindel, and carried him an entire night on her back, after she had transformed herself into a beautiful princess. She felt happy about that trip and about the fact she had fooled the devil himself liberating herself from the curse that had changed her.

The metamorphose of the old woman into the beautiful princess, the fabulous journey of the former witch all through the night carrying Prichindel, all these elements conferred fantasy to the story.

The most interesting fact is that, our great dramatist transformed those popular motifs into his stories, blended with popular beliefs and superstitions and succeeded to create a fantastic atmosphere with ironical touch, using allusive expressions and simple words.

Besides the popular motifs, elements of the fantastic and miraculous, Maria Vodă Căpușan remarked even some mythical elements in the short story *O făclie de Paște* (A Torch at Easter's time). "the most amazing exploitation of the myth in Caragiale's works was in *O făclie de Paște* (A Torch at Easter's time), a paradoxical and tragic approach of the myth in the act of creation...and Leiba Zibal was seen as a modern Jesus, while the myth of his death and resurrection was celebrated in the ritual night." (Căpușan Vodă, M., *op. cit.*, : 208).

Caragiale tried to develop and combine elements of the fantastic with naturalistic touch; even if he started from simple subjects he created one of the most important works of literature.

According to Florin Manolescu, „Caragiale's fantastic was, most of the times miraculous and beautiful of his stories, all of these being written in the spirit of balkanic

mythology, where encountering devils, saints and God was something usual and where *the profane* combined with *sacred* for making justice and not for changing one's faith." (Manolescu, Fl., op. cit.: 181).

There are some fantastic elements in the writings of the great author, I.L. Caragiale, elements that prove, once more, his originality and artistic gift for this literary genre.

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E.A. POE'S HISTORICAL RECEPTION IN ROMANIA

Ancuța GURBAN-DINU *

Motto: « Savez-vous pourquoi j'ai si patiemment traduit Poe? *Parce qu'il me ressemblait*. La première fois que j'ai ouvert un livre de lui, j'ai vu avec épouvante et ravissement, non seulement des sujets rêvés par moi, mais des PHRASES, pensées par moi, et écrites le par lui, vingt ans auparavant ».

(Charles Baudelaire, « Lettre à Théophile Thoré », 20 Juin 1864)

Abstract: *In this article our aim is, starting from the American author's influence on Charles Baudelaire, to follow the diptych Titu Maiorescu-E.A. Poe in "O cercetare critică asupra poeziei române de la 1867" (A Critical Survey of Romanian Poetry from 1867), "The Philosophy of Composition" and "The Poetic Principle", which will lead us, on the one hand, to the process of identification of E.A. Poe's translators and translations and, on the other, to the system of Romanian literature as a receptacle of E.A. Poe's work.*

Keywords: Baudelaire, Maiorescu, Poe.

E.A. Poe, American romantic author, poet, short story writer, novelist, literary critic and founder of the modern fantastic, had a significant influence on Romanian literature, starting from the 19th century. As French was known and spoken by a large majority of the Romanian intellectuals, E.A. Poe is discovered, read and translated through French versions signed by Émile Dourand-Forgues, Isabelle Meunier, Alphonse Borghers, Léon de Wailly, William Hughes, Charles Baudelaire and Stéphane Mallarmé.

E.A. Poe's influence on Charles Baudelaire

After 1845, when the American Publishing House Wiley & Putnam issues in New York E.A. Poe's suggestively entitled volume *Tales*, the first translations of his work start appearing in France. In the same year, *The Revue Britannique* published *Le Scarabée d'or*, while *La Démocratie pacifique : journal des intérêts des gouvernements et des peuples* published Isabelle Meunier's translations through which Charles Baudelaire discovered E.A. Poe. Thus, the Baudelaire's confession made to Armand Fraisse is interesting:

En 1846 ou 1847, j'eus connaissance de quelques fragments d'Edgar Poe : j'éprouvai une commotion singulière. [...] Et alors je trouvai, croyez-moi si vous voulez, des poèmes et des nouvelles dont j'avais eu la pensée, mais vague et confuse, mal ordonnée, et que Poe avait su combiner et mener à la perfection... (Baudelaire, 1906: 176).

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The American literary critic Edmund Wilson considered Charles Baudelaire's discovery of E.A. Poe's work to be the critical moment of the symbolist movement:

[...] a more important prophet of Symbolism was Edgar Allan Poe. It was in general true that, by the middle of the century, the Romantic writers in the United States – Poe, Hawthorne, Melville, Whitman and even Emerson – were, for reasons which it would be interesting to determine developing in the direction of Symbolism ; and one of the events of prime importance in the early history of Symbolist Movement was the discovery of Poe by Baudelaire (Wilson, 1931: 12).

Eugène Crépet wrote about M. Troubat's discussion with Poulet-Malassis in a letter from January 21st 1867 about his memorable encounter with Charles Baudelaire: « Il m'a montré tout ce qu'il aimait, lorsque j'ai été le voir : les poésies de Sainte-Beuve, les œuvres d'Edgar Poe en anglais ; un petit livre sur Goya [...] Voilà l'ombre du Baudelaire d'autrefois, mais elle est toujours ressemblante » (Crépet, 1906: 204).

Charles Baudelaire established E.A. Poe's notoriety within the cultural milieu of Paris by publishing his work in French in five volumes at Michel Lévy Frères Publishing House. The volumes are: *Histoires extraordinaires* (1856), *Nouvelles histoires extraordinaires* (1857), *Aventures d'Arthur Gordon Pym* (1858), *Eureka* (1863) and *Histoires grotesques et sérieuses* (1865).

It does not remain without an echo and, thus, E.A. Poe pervades, thanks to the poems and prose translated by Charles Baudelaire and Stéphane Mallarmé, into Western and Eastern Europe and, implicitly, into Romania, where, within a short time span, his work becomes much more respected and well-known than in the United States, where not even in the 20th century “[...] but Poe is not, as he is with the French and as he ought to be with us, a vital part of our intellectual equipment” (Wilson, 1955: 84). Charles Baudelaire's aim – « *Il faut, c'est à dire je désire qu'Edgar Poe, qui n'est pas grand'chose en Amérique, devienne un grand homme pour la France* » (Baudelaire, 1947: 380) – was reached as E.A. Poe became the only well-known American writer within the French literary circles.

One hundred years from Charles Baudelaire's statement, Julien Green reinforces the same idea in the pages of his diary, *Mon Amérique*: “For us, he was our big brother, the famous nocturnal companion, and he belonged to us much more than to the rest of the world” (our translation) (Green, 2012: 24).

Charles Baudelaire translated from E.A. Poe for seventeen years, starting from 1848, when he published *Révélation magnétique*, up to 1865, when, two years before his death, he published *Histoires grotesques et sérieuses*. Besides leaving us a unique translation, Baudelaire decoded the labyrinths of Poe's universe in two critical essays: « Edgar Poe, sa vie et ses œuvres » and « Notes nouvelles sur Edgar Poe », published as forewords for the volumes *Histoires extraordinaires* (1856) and, respectively, *Nouvelles histoires extraordinaires* (1857).

The merits and efforts of Charles Baudelaire have made many critics to state that his whole system of beliefs and creation had been influenced by E.A. Poe. Eugène Crépet

believed that Charles Baudelaire had turned E.A. Poe into a big brother, a disciple, an alibi, with whom he identified and whom he worshipped. One of the most beautiful remarks is by Charles Asselineau, Charles Baudelaire's friend, who highlights that the case of his friend's admiration for Poe was:

[...] une véritable « possession ». Il ne pouvait plus penser qu'à Poe, parler que de Poe ; la gloire du conteur américain le souciait plus que la sienne propre. Il vouait à Willis et à Maria Clemm, à l'apologiste et à « l'ange gardien » de son double d'outre-océan, une reconnaissance passionnée. À tout venant, où qu'il se trouvât, il s'enquêrait si on avait lu son auteur, et parfois il entraînait dans une véritable colère si on l'ignorait (Crépet, 1906: 93).

Georges Walter interpreted « la « fusion alchimique et passionnelle [des] deux artistes (n.n. Baudelaire and Poe) [...] comme un pacte de sang » ». (Brix, 2003: 56).

While Charles Baudelaire was seduced by E.A. Poe's prose as he translated it so thoroughly that it became better than the original, Stéphane Mallarmé fell in love with Poe's poetry, which he would transpose in an exceptional manner into prose, illustrated by the famous Édouard Manet. The fact that Stéphane Mallarmé knew very well the poetic system from *La Genèse d'un poème* – included by Charles Baudelaire in *Histoires grotesques et sérieuses* –, is no longer a surprise to anyone. Mallarmé's confession to his friend, Henri Cazalis, is interesting as it shows his preoccupation for the production of the effects required by E.A. Poe:

J'ai enfin commencé mon *Hérodias*. Avec terreur, car j'invente une langue qui doit nécessairement jaillir d'une poétique très nouvelle, que je pourrais définir en ces deux mots : *Peindre, non la chose, mais l'effet qu'elle produit*. Le vers ne doit donc pas, là, se composer de mots ; mais d'intentions, et toutes les paroles s'effacent devant la sensation (Mallarmé, 1995: 206).

How much Stéphane Mallarmé valued E.A. Poe is visible in the poem *Le Tombeau d'Edgar Poe**, written in 1875, after the erection in Baltimore of a monument dedicated to the honor of the great American writer.

* Tel qu'en Lui-même enfin l'éternité le change, / Le Poète suscite avec un glaive nu / Son siècle épouvanté de n'avoir pas connu / Que la mort triomphait dans cette voix étrange ! // Eux, comme un vil sursaut d'hydre oyant jadis l'ange / Donner un sens plus pur aux mots de la tribu, / Proclamèrent très haut le sortilège bu / Dans le flot sans honneur de quelque noir mélange. // Du sol et de la nue hostiles, ô grief ! / Si notre idée avec ne sculpte un bas-relief / Dont la tombe de Poe éblouissante s'orne, // Calme bloc ici-bas chu d'un désastre obscur / Que ce granit du moins montre à jamais sa borne // Aux noirs vols du Blasphème épars dans le futur (Mallarmé, 1988 : 148).

Marginal comments on *O cercetare critică asupra poeziei române de la 1867* (A Critical Survey of the Romanian Poetry of 1867)

Firstly, E.A. Poe gets to be discovered and well-known in Romania as a poet and theoretician of the modern concept of “poetry” thanks to *The Philosophy of Composition*, *The Poetic Principle* and *The Rationale of Verse*, and later, as a short story writer. Our first reference aims at Titu Maiorescu, visibly influenced by the poetic principles of the Boston born American author.

In 1863, Titu Maiorescu, Iacob Negruzzi, Petre P. Carp, Vasile Pogor and Theodor Rosetti established, in Iassy, The “Junimea” Cultural Society and published, after only four years, the magazine *Convorbiri literare* (*Literary Conversations*). Also, in 1867, Titu Maiorescu published the article *O cercetare critică asupra poeziei române de la 1867* (A Critical Survey of the Romanian Poetry of 1867) based, on the one hand, the renowned dichotomy between form and content and, on the other, the material and the ideal condition of poetry. In this study we can discover countless similarities with E.A. Poe’s poetic principles, most likely a result of a common set of readings: Plato, Aristotle, Longinus, I. Kant, J.G. Fichte, G.H.F. Hegel, A.W. and K.W. Schlegel, F.W.J. Schelling, J.W. Goethe, J.C.F. Schiller, P.B. Shelley etc.

While in “Condițiunea materială a poeziei” (“The Material Condition of Poetry”), Titu Maiorescu points out a distinction between poetry, as a domain of art (which makes use of images to create beauty), and science (which makes use of ideas in order to reveal the truth), in “Condițiunea ideală a poeziei” (“The Ideal Condition of Poetry”), the Romanian literary critic visibly draws near E.A. Poe’s esthetic, thus becoming the first Romanian to quote the American author in a note that tackles the ineffable: “Compare with Edgar Poe, the analysis of his poem *The Raven*, published in French in *Histoires grotesques et extraordinaires*” (our translation) (Maiorescu, 2005: 48).

As we know, Charles Baudelaire never published a volume with that exact title, but only *Histoires grotesques et sérieuses*. In this case, we can consider Titu Maiorescu’s error to be a lapse in memory. He could not have read E.A. Poe’s *The Poetic Principle* – based on conferences held between 1848-1849, and published posthumously (August 31st 1850), in *Home Journal* –, because in 1867, Charles Baudelaire had not yet been translated.

Titu Maiorescu discovered E.A. Poe through a French Baudelairian channel through *La Genèse d’un poème*, published in 1865, in the volume *Histoires grotesques et sérieuses*. His encounter with E.A. Poe was recorded by the Romanian literary critic in his diary, where in the summer of 1866 he mentioned his favourite writers: E.A. Poe and Arthur Schopenhauer: “Spielhagen – short novels. Always full of spirit, I read him with delight and gladly trace the influence of my favourites, Poe and Schopenhauer, on his writing” (our translation) (Maiorescu, 1984: 27). His interest for the American author is also evident from his shopping habits in Paris, where, among other things, he also buys the book „Poë (*Nouvelles*)” (*Ibidem*: 225). The separation from Poe’s work becomes an ordeal, as he requests Petre Carp at 18/30 Sept. 1866 to return before long “[...] the fantastic short stories of E. Poe, a book which you borrowed one year ago” (our translation) (*Ibidem*: 345).

Consequently, we infer that both Titu Maiorescu and E.A. Poe were in the 19th century the main promoters and theoreticians of the modern concept of poetry and had a key role in the reformation of the poetic system.

Translators and translations of E.A. Poe

As we have previously seen, E.A. Poe was discovered by the members of The “Junimea” Cultural Society thanks to Titu Maiorescu, through which I.L. Caragiale, Mihai Eminescu and Alexandru Macedonski came into contact with the american author’s work. They will first read E.A. Poe through Baudelaire’s translations and later bravely realized their own translations.

However, before they begin their work, the magazine *Independința română* (*The Romanian Independence*, 4th year, no. 17-21, Oct. 19, pp. 53-54; no. 18, pp. 57-58; no. 19, pp. 61-62; no. 20-21, pp. 65-66) published in the second half of the 19th century, more precisely, in 1861, the first Romanian translation of E.A. Poe, *Puțul și pendula* (*The Pit and the Pendulum*), an anonymous version.

Six years later, in 1867, the short story *Ochelarii* (*The Spectacles*) is translated anonymously and published in *Gazeta de Iassi* (*The Jassy Gazette*, 1st year, no. 28, pp. 1-2; no. 29, pp. 1-3; no. 31, pp. 1-2; no. 32, pp. 1-2, no. 33, p. 1; no. 35, pp. 1-3; no. 36, pp. 1-3). In 1875, Dimitrie A. Teodoru signed with the pseudonym Const. Ramură the translation of the short story *Inima destăinuitoare* (*The Tell-Tale Heart*), in *Telegraphulu de București* (*The Bucharest Telegraph*, 5th year, no. 853, pp. 2-3).

Nine years after Titu Maiorescu published the article *O cercetare critică asupra poeziei române de la 1867* (*A Critical Survey of the Romanian Poetry of 1867*), I.L. Caragiale published on January 30th 1876 – the day he turned twenty-four –, in the brochure *Timpul* (*The Time*, 1st year, no. 64, Jan. 30, p. 1; no. 65, July 1, p. 2; no. 66, July 2, p. 1), the translation *Dracul în clopotniță* (*The Devil in the Belfry*). In the same year, on October 8th, Mihai Eminescu translated, with Veronica Micle, the short story *Morella* (*Morella*), which was published in *Curierul de Iassi* (*The Jassy Currier*, 9th year, no. 111, Oct. 8, pp. 1-2). Although the text was published anonymously, the translation most likely belongs to Veronica Micle, but Mihai Eminescu stylized it. The translation was reissued in October 1907, in *Arhiva Societății științifice și literare* (*The Scientific and Literary Association's Archive*, 28th year, no. 10, pp. 428-433), and, two years later, in 1909, in *Evenimentul* (*The Event*, 27th year, no. 17, pp. 1-2; no. 18, pp. 1-2).

In 1878, I.L. Caragiale translated *O întâmplare la Ierusalim* (*A Tale of Jerusalem*), which was published on May 31st, in the brochure *Timpul* (*The Time*) (33rd year, no. 118, pp. 2-3). In the same year, between the 1st and 4th of July, he published *Sistema doctorului Catran și a profesorului Pană* (*The System of dr. Tarr and prof. Fetcher*). The translations however do not stop here. On April 15th 1896, I.L. Caragiale translated *Masca* (*The Mask/Masque of the Red Death*), which he published in *Epoca literară* (*The Literary Epoch*, 1st year, no. 1, pp. 2-3) reissued successively in 1898 (*Calendarul Dacia/The Dacia Calendar*, pp. 95-99), in 1903 (*Curierul Olteniei/The Oltenian Currier*, 13th year, no. 536, pp. 1-3) and in 1909 (*Calendarul literar și artistic/The Literary and Artistic Calendar*, no. 21-24, pp. 55-56.). On 3rd June 1896, I.L. Caragiale published in *Epoca literară* (*The Literary Epoch*, 1st year, no. 8, pp. 2-3) *O balercă de Amontillado* (*The Cask of Amontillado*), which was

republished in 1898, in *Calendarul Dacia* (*The Dacia Calendar*, pp. 89-94). It must be specified that all the translations by I.L. Caragiale from E.A. Poe are noted to be „after Poe”, so they are adaptations, which are very close to the American author’s model.

It is interesting to notice that E.A. Poe did not influence only “Junimea” Society members, but also started to pervade into the opponents circle – the symbolists. Amongst these, Alexandru Macedonski is the first one who, in November 1887, translated in *Revista independentă* (*The Independent Magazine*, 9th year, pp. 50-54), the short story *Metzengernstein* (*Metzengernstein*). The short stories title also contains the comment: “This tale is half imitated, half translated from Edgar Poe (n. A. M.)” (our translation).

Considering that fact we have analyzed the problem of translation and not that of imitation, the next normal step is to establish what the translation of E.A. Poe’s work in Romanian implies. The clearest explanation comes from Ștefan Augustin Doinaș:

Translating Poe does not necessarily mean imitating [...], but realizing – in the language in which you translate – the same difference in expression, the same individualization effort which Poe realized when we compare it to his native language.

The tendency towards form, the aspiration towards a unique content of what a valuable translation is, not its external, geometrical identity between the original and the translation (our translation) (Doinaș, 1974: 259).

Conclusion

In Romania, from the second half of the 19th century up to the present, E.A. Poe’s name is mentioned in dictionaries, anthologies, encyclopedias, as well as historical and critical studies in books and cultural magazines. This only proves, once again, the essential role the American author had in the historical and critical conscience of the Romanian culture and society, starting with Titu Maiorescu, continuing with the translations of Mihai Eminescu, I.L. Caragiale, Alexandru Macedonski. They had the decisive role in Romania, a role which in France belonged to Charles Baudelaire, Paul Valéry and Stéphane Mallarmé.

We conclude the present article by highlighting Vincent Buranelli’s ideas which concentrate our aforementioned concepts:

[...] Poe has the right to claim the title of the greatest American poet, short novelist and literary critic. [...]. Poe’s activity was diverse: poet, story teller, critic, artist of humor and terror, of beauty and fantasy, genius of the gothic and the satire, a romantic, realist, symbolist, surrealist [...]. Poe should be judged foremost not as a poet, prose writer or critic, but as all of them at once. Only in such a manner could his amazing mastery in literature becomes evident (our translation) (Buranelli, 1966: 182 pass.).

We can rephrase Charles Baudelaire’s wish – « *Il faut, c’est à dire je désire qu’Edgar Poe, qui n’est pas grand’chose en Amérique, devienne un grand homme pour la France* » (Baudelaire, 1947: 380) –, with our critical discernment: he must, we’d want it, Edgar Poe, who is not very renowned in America, to become a great author in Romania.

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THE EMOTIONAL TOPOS IN MAX BLECHER'S PROSE

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Abstract: *The present work aims at capturing the image of the utopian fiction universe of Max Blecher's prose, which is placed at the boundary between the reality and unreality. From the perspective of Jung's abysmal psychology, the descriptive sequence from the novel The lit burrow will be analysed, namely the one of the dream garden, as a projection of the inner parts of the hypersensitive human being who regains the primordial balance through reflexive capacity. The mythology of the paradisiac space paints an archetypal mundus, a symbolic representation of the Self, in the sense of Jung's psychoanalysis, which is possible only through the oneiric experience of the vigil Ego which lowers in the abyss of the collective unconscious. Therefore, Blecher's space proves to be an emotional topos which draws the Ego-Self axis, defining the individualization process of personality through the act of writing.*

Key words: *emotional topos, Self, the vigil Ego, abysmal psychology, individualization process.*

While for psychoanalyst C.G. Jung the experiment with the self which confronts the unconscious entails a search for that *imago Dei* in the human being, attempting to provide an answer to the obsessive question "Am I dreaming or am I awake?" (Jung, 2012: 271), novelist Max Blecher, a visionary of oneiric aesthetics obvious at the level of his writings, explores this "terra incognita creator of symbols" (Jung, 2014b: 308) by turning fear into certainty: "Therefore dreaming and living is the same thing" (Blecher, 2014: 262).

Any existential dissociation is annulled in Blecher's text because "life overlaps the dream" (Manolescu, 1983: 58), thereby, the duality attempted by the protagonist in many instances is doomed to failure, as it is a temporary sequencing when psycho-ization takes place only in moments of crisis or self-imposed reverie, while the return to the daily present contaminates the being with the nostalgic feeling of lost identity. The stereoscopic view often used by the novelist to reveal the hidden miracle of the reality, the world within the world, the unreality acquired through "fantastic thinking" (Jung, 2012: 197) does not present itself as a distinct representation. Therefore, "abstract character and the real me" (Blecher, *op. cit.*: 19) are overlapped to total demystification. Translating the identity and literary conceptualisation into psychological terms, the two defragmentations noted in Blecher's novels are, in fact, the Self and the Ego, or the spirit of the depth and the spirit of these times (Jung, 2012: 238), as Jung names them in *The Red Book*.

The proponent of abysmal psychology identifies three layers of the *psyche*, consciousness, who contents are related to the Ego, the personal unconscious, which consists in acquisitions of the subliminal personal living, and the collective unconscious, which acts at the oneiric level, rendering "the mythological connections" (Fordham, 1998: 14) of the humankind, as a house of archetypes. What is the most relevant is the archetype of the archetypes, the Self, "ordering and unifying centre of the entire psyche (conscious and

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unconscious) [...] [which] subjects the Ego” (Edinger, 2014: 28). The relationship between the vigil Ego and the Self is a problematic one, in the sense that either do identities merge in a single image which describes “the inflation state” (Edinger, *op. cit.*: 32), or a visible demarcation is produced, determining “the alienation process” (*ibidem*, 38). However, the functioning of the human psyche allows a third state, that of individualisation, when the axis Ego-Self is created to allow “the blending of the unconscious into the conscious” (Jung, 2014a: 50). This individualisation process represents the definition of the psychological man, the personality completion, as the human being enters the relationship with world history, religion and mythology, with that *mundus archetipalis* which is the Self archetype.

The symbolic topos that Jung terms “*unus mundus*” (Franz, 2015:192) is the unlimitedness of objective identity, reminiscent of Leibniz’s monadology, according to which monads have no windows and describe a perpetual ebb-tide movement. Permissivity is allowed at the level of the human psyche because “the Ego is windowless, while the Self is a window towards other worlds of being” (Edinger, *op. cit.*: 233). The Utopia where the Self dwells may be seen in one of the sequences of the Blecherian novel *Vizuina luminată*, namely that of the representation of the dream garden, an extremely poetic and picturesque fragment in which the topos functions “as a metaphysical *état d’âme*” (Băicuș, 2005: 149). Therefore, the analysis of this descriptive sequence will allow placing Blecher’s writing in the context of an unreality capable of unveiling the interiority of the hypersensitive being, described by an entire array of symbols suggesting the Self archetype. The episode represents the fantastic journey of the Self into the sub-layer of the collective unconscious in order to acknowledge the authentic Self. Once the identity has been found again in the abyss of the unconscious, the Self’s taking over marks the beginning of the individualisation process, which, of course, takes place at the level of the creative act.

The character narrator of the posthumous novel is a pilgrim to archetypal spaces, in which the dichotomy *cursed-blessed* spaces is annulled, for what really matters in this existential adventure is that the breakout is not in the world, but in the interiority of the dreaming being, termed *the lit burrow* by Blecher: “the same intimate and well-known cavern, the same lukewarm burrow lit by spots and unclear images, which is the inside of my body, the content of my being from beyond the skin” (Blecher, *op. cit.*: 231)

The burrow metaphor occurs in all the spaces the Blecherian protagonist goes along the three novels (*Întâmplări în irealitatea imediată*¹, *Inimi cicatrizate*², *Vizuina luminată*³), reiterating the cave symbol, reminiscence of the abysmal emptiness which denotes “the terrifying aspect of the unconscious” (Rocheterie, 2006b: 121), in which consciousness is at the risk of getting lost. The dream garden is preceded by other similar cave-spaces, “invisible traps” (Blecher, *op. cit.*: 20): the glade in the city park, the river bank nearing the oil factory, secret chambers, Walter’s cellar, Clara’s shop, the Berck, Leysin and Techirghiol sanatoria, the maritime cities, the cinema hall, the panopticon, the fair, Weber’s house, the prompter’s cage at the music hall, the cattle fair field, the reed shack, Elseneur Villa, the vegetable market of Berck, the peripheral wall, the dichromatic square in the front of the Post Office, etc.

¹ Adventures in Immediate Unreality

² Scarred Hearts

³ The Lit Burrow

The protagonist suspects reality of consistence due to the interferences between the real and the oneiric planes, ending up being certain of the “somnambulist aspects” (*ibidem*, 249) of the day-by-day actions. Dumitru Micu mentions the *de-realization*, the transformation of reality in unreality, which also entails a fictionalisation of the empiric ego, the Blecherian wanderer being “the messenger who transports reality into dream and immerses the dream into reality” (Micu, 2000: 301).

The descriptive sequence sets out with an affective tone triggered by the mnemonic exercise by which Blecher’s protagonist invokes the dream experience as a hallmark of palpable reality. Although the imaginative undertaking seems to be in reverse, from dream to reality, the oneiric memory is placed somewhere between the possible worlds created by this dreaming soul: “I remember that I have dreamt for a long time the inside of a garden ...” (Blecher, *op. cit.*: 249).

The image of the dream garden obsessively occurs in the protagonist’s mind, its recurrence outlining, on the one hand, the being’s predisposition to venturing in the unconscious world, where the functionality of the psyche is visible, and, on the other hand, invoking the prospective status of the actions capable of re-establishing the inner order. By having at stake this general function of the dream of eliminating the inherent disorders at the level of the psychic activity, Jung does not adopt the Freudian method of cataloguing the individual’s complexes and frustrations, but becomes interested in the way in which the unconscious works over the conscious, as it provides “complementary and compensatory contents” (Jung, 2014b: 244). The symbolism of the garden has paradisiac connotations, being the appropriate space for establishing an extra-sensorial communion between man and universe, a connection which facilitates the energy transfer that reinvigorates and rejuvenates the being. The garden is the space of promise, spiritualisation and becoming, a trace left on Earth by divinity, a small paradise of the terrestrial universe, while psychologically speaking it marks the place where conflicts are reconciled. This insular space essentially expresses “the serenity of psychism which conciliates the plant with the gardener, the feminine with the masculine, the Eros with the Logos” (Rocheterie, *op. cit.*: 120). The protagonist who discovers the garden in the reality sphere does nothing but visualizes his own thoughts and reveries, building the image of the Self as totality at the conscious level. This extraversion of the Self and introversion of the Ego is sine qua non to the individualization process, as “the world is our image. [...] The world’s image is a projection of the world through the Self, inasmuch as the latter is an introspection of the world” (Jung, 2014b: 81).

As the garden is a subtle allusion to the completeness of the universe, the traveller briefly renders a few aspects of the topos, sketching at first the bigger picture of the luxuriant overview. The lawns, the greenery and the leaves are metonymies of the forest, whereas the statues point to the titanic image of the stone gods dwelling in the mountains. The cave symbol is also there, rendered through those carvings in the grass, mystically denoting “an opening towards the maternal bosom of the collective unconscious” (Rocheterie, *op. cit.*: 121).

The planes gradually overlap, « the boundary between reality and the illusive unreality is blurred” (Morar, 2006: 82), the protagonist being a simultaneous presence in dream and in reality, a revealing moment for the one who lives more than ever the Baroque

experience of life as a dream. By adopting Jung's Latin dictum "vita somnium breve" (Jung, 2014b: 275), one may admit that the existential journey of the protagonist is overseen by Morpheus. In this respect, Nicolae Manolescu assesses that Blecher's narrator is a descendent from an unreality that "can be oneiric, surrealist, spectral or mythical" (Manolescu, 2008: 749). This escape into the fantasms' world represents the Blecherian protagonist's desire to sense his alterity, which has also been attempted in other circumstances. In his study, *În căutarea identității pierdute [In Search of Lost Identity]*, Radu G. Țeposu outlines the defining experiences lived by the Blecherian character, betraying the desperate gestures of the one subject to ipseity: "Having tested the sensorial virtues of the organic matter in *Adventures* and the ontological resources of the erotic act in *Scarred Hearts*, Blecher's character throws a last bait into the void" (Țeposu, 1999: 29). The exegete eventually refers to the dream experience which, in his view, produces, at long last, the same illusion of the communication with the absolute. The dream is a reality converter which can destroy all the hallmarks of contingency and institute another world under the impulse of the spectacular.

Starting from this premise of the dream which distorts the reality and reinvent it according to the oneiric laws, the garden is discovered in the maritime city of Berck, near the sanatorium where the character narrator had been admitted, being ill of bone tuberculosis. The sanatorium, a space of damnation and mortification, where the patient lives in plaster corsets and humbly accepts his role as a living corpse, is presented by contrast with the scenery at the outskirts of the city, a topos of a wild beauty which gives the traveller the illusion of supreme freedom. The road is taken in a special carriage, adapted for the immobilized in petrified bodies, "an ambulant coffin or a bier" (Blecher, *op. cit.*: 118) which allows only a horizontal view. It is pulled by Blanchette, "a Normand animal" (*ibidem*, 160) which empathises with the master and accompanies him in his pilgrimages, ending up being more than a companion, a guide and a witness of the mysteries revealed within and without the world. The symbolism of an initiating path is set up, where the carriage pulled by the horse is an equivalent to Charon's boat. The journey in the inferno is not pejoratively construed, but as an intrusion into the world beyond the living, into the Blecherian unreality, when existence is suspended and the being is annihilated. In Jungian psychoanalysis, the descent into depths is always followed by the flight, in the direction of a spiritual evolution, so that the descent is necessary "as a requisite of ascension" (Jung, 2014a: 28). Moreover, the horse also reveals an entire array of symbols: it is a sign of the wind, fire and light, a benchmark of time, and a psychopomp (Rocheterie, *op. cit.*: 56), but also suggests the maternal dimension by being "the vehicle of the evolution process" (*ibidem*, 60). It represents the instinctual nature of the human being, the non-human and, in a wider sense, expresses the potential of the unconscious psychism. There are also other details which contribute to a large extent to the protagonist's placement in a new experience of unreality. The adventure is reserved for the initiated, which is why the garden seems to be a great mystery which puts people's trust to a test: "they didn't really believe that the garden I was talking about actually existed" (Blecher, *op. cit.*: 250). But the image of the traveller returned to the sanatorium "with a carriage full of flowers" (*ibidem*) is a sign of revelation, of the miracle which keeps existing in the middle of the real. The symbol of the flower is a determiner of affectivity, which suggests that each visit of the protagonist in the dream

garden has a powerful impact on his psyche. The flower is, otherwise, “an archetypal figure of the soul” (Chevalier, Greerbrant, 1993b: 58), invoking a spiritual, and not a material journey. The place which illuminates the being is hidden from the eyes of the neophyte, who must first look into his own reality and then see the entrance to unreality, should he be ready to hear the utopian call: “Many times had I roamed around there and nothing had made suspect the splendour beyond the walls ...” (Blecher, *op. cit.*: 250-251)

The protagonist is informed by the presence of the miracle about to happen, but he seems to lack courage and, under the guise of ignorance, postpones for a while the journey to the Self. One of the villagers often speaks to him about a castle, but the character is still a prisoner of reality and refuses to see and perceive things beyond their natural limits. As the Blecherian character is a chosen one of the destiny, with a latent soul *in potentia*, he is given the chance to evolve, to accomplish himself spiritually, and to attain fulfilment as an individual totality.

The garden is a topos whose spatial hallmarks are undefined, no one knows exactly where it is because the traveller’s view is obstructed by the trees and by the thick, tall walls. The allusion made to the veil of nature marks a transposition of the being in the upper plane, describing “the transcending from the former state (the old man) to a new one (the new man) (Chevalier, Gheerbrant, *op. cit.*, c: 66). The veil has the intrinsic power of revealing the sacred, but also that of enciphering it, as it is “what is revealed by hiding, what hides by being revealed” (*ibidem*, 432). The walls surround a privileged, securing, mystical space, the garden being “that grand treasure concealed in the cave of the unconscious” (Jung, 2014a: 163). The two visual barriers, the row of trees and the walls, represent the hard to cross boundary to the utopian world, because not everyone has the revelation of this topos which acquires consistency if and only if the traveller believes in its existence. Therefore, the anticipating symbols of the frame (the dream, the garden, the cave, the horse, the flowers, the veil and the walls) confirm the transgression of the vigil Ego to the plane of the collective unconscious.

Entering the garden firstly allows a prefiguration of the space with the help of the physical eye which greets the eye of interiority. As in “a vision of magical lunette” (Blecher, *op. cit.*: 251), the sight is narrowed by “a completely exceptional opening” (*ibidem*) which half reveals the mystery beyond the walls. The utopian space seems more charming and wider as the observation point gradually widens its spectral horizon and focuses on the spatial benchmarks. A corner of the garden is presented, one coming to life when the sight moves further into the paradisiac perimeter, and each revealed image gives birth to another one, more spectacular, following a suite of visual flashes.

The topos is labyrinthine, each frame presenting itself as a conglomerate of elements which reveals their infirm oasis of beauty and naturalness: a water basin in front of a terrace full of flowers and a monumental door. The interrelated details provide the harmony of the scenery. In the basin there is an artesian well “in iridescent and continual spout” (*ibidem*), a symbol of the living water, purification and rebirth, for it comes from the earth and ascends to the ethereal skies. As a primordial matter, water reminisces of “the origin of life, spirit and truth, of the Self manifesting itself into the depths of the maternal unconscious creator of conscious” (Rocheterie, *op.cit.*, b: 132). Water has symbolic connotations in the sphere of the human, it is the blood that flows through the body of the

mortal, the vital force which makes the soul vibrate. In relation to “the sacred and sacralizing value” (Chevalier and Gheerbrant, *op. cit.*, a: 112) of the aquatic element, one can affirm that it holds “a soteriological power” (*ibidem*, 111), which, once having been triggered, allows the being to jump into another stage of their becoming. The other elements are also evolution indicators which complete the integrating image of the being which tries to adapt to this topos. Behind the well, there is “a terrace covered in climbing flowers” (Blecher, *op. cit.*: 251), a sojourn of the exhausted soul, overwhelmed with beauty. The symbol of flower had also been seen in the plane of the conscious, as a sample of the unreality explored by the Blecherian character, an answer of the inner interrogations: “who am I, exactly?” (Blecher, *op. cit.*: 19). Also, the labyrinth is a space of the doors, multiplied, locked and majestic. One of the thresholds to unreality is “a monumental, ornamented iron door” (*ibidem*, 251), marking the passage between worlds. The door has a “psychological, dynamic value” (Chevalier, *op. cit.* c: 113), as it represents an invitation to somewhere else, where man becomes an initiated traveller. The passage is one-way only: from profane to sacred, from real to unreal, from the Ego to the Self, being, at the same time, “the path to revelation” (*ibidem*, 115) in the sense of the Jewish and Christian traditions – which may also be suggestive of Max Blecher’s dual belonging to the Jewish and the Romanian spirit. These three benchmark glimpsed upon through the niche share a symbolism of ascension: the water rises in a chromatic rain, the flowers are climbing and the door is grandiose.

Although this “nice, quiet and stylised” (Blecher, *op. cit.*: 251) scenery seems to be dominated by an absconded silence which entails freezing in the patterns of a landscape picture, the dynamics of the topos is rendered either by the vibration of nature – “the artesian well was spouting curves of graceful water in the air” (*ibidem*) or by the presence of some animals with particular symbolism: a few chickens grubbing in the dirt and a dog which smells the trace of the estranged. The presence of these beings, suggesting archetypal echoes, is further proof that the topos exclusively belongs to the individual inner self. The hen grubbing in the dirt evokes the gesture of the mother who feeds her broods, therefore, by sketching the maternal reflex, one reaches the embryonic, uncreated, unconscious state of the being. A more profound symbolism is offered by the dog, “the image of the devouring mother” (Rochetier, *op. cit.* b: 67-68), entailing, from a psychoanalytical perspective, a reversion to the primary state, to the maternal utero. The dog’s smelling suggests the psychic function of the human intuition that senses a change: “consciousness racing towards the unconscious” (Jung, 2014a: 437). Together with the horse that accompanies the traveller, the hens and the dog are mythological representations of the psychopomp animals which offer the underworld initiation, ad infernos, in the oneiric sea of the unconscious, which is followed by revelation, illumination and individuation.

If, up to this moment, the Blecherian protagonist resorts to the contemplating look, the integration proper into the scenery makes him see the unseen. To look is the admiring attitude of the being to the revealed beauty, but to see represents much more than that, it is an affective and reflective involvement. The physical eye is interiorized, poeticized, and unreal. The glance notices the paradise, while the sight feels the inferno. The glance belongs to the vigil Ego, whereas the sight is governed by the Self.

The coming into the topos is made official by two human presences, the doorman and the gardener, who, in the context of this paradisiac-infernal topos, complete the

architecture of symbols. The portraits of the two may be framed in a certain archetypal typology, according to the Jungian concept, which justifies the presence of the collective unconscious. The doorman has a dark, distorted, precarious face: “a little man, fat and red-faced as if asphyxiated” (Blecher, *op. cit.*: 251). He may be the embodiment of the Shadow archetype, that “moral problem which represents a challenge to wholeness” (Jung, 2005: 16). He is a sinister oneiric apparition who expresses a powerful hostility. The Shadow displays a pluralism of negative traits which the individual tries to conceal as “an inferior, primitive and worthless side” (Samuels, Shorter *et alii*, 2014: 257).

The hybridized dimension of the doorman represents a caricature of the Shadow, all the defining elements – small, fat, asphyxiated – suggesting the distorted image of personality, an overestimation of the psychic content which needs be corrected. In the consciousness plane, the Ego appears as the centre of the psyche, alterity being impossible, which contaminates the being with a painful identity amnesia. The individual has to accept his shadow and become aware of the inflationist side of the self in order to free himself from the tyranny of this projection at the level of the unconscious. By contrast, the gardener seems to be a nice old man who borrows from the physiognomy of the plants, which proves their numinous side: “He was a tall, jaunty and wrinkled man, with a lot of white hair, as a distaff of wool, with white moustache and thick brows and a red tip of the nose, as a small, innocent bud waiting to bloom...” (Blecher, *op. cit.*: 252). This is the archetype of the Great Old Man, a *mana* personality, “an ideal and incorruptible image” (Samuels, Shorter *et alii*, *op. cit.*: 162), relevant in the process of the initiation of the being which walks the path of individuation. The portraying attributes which point to old age have the role of rendering the nature god’s prototype, whilst the hair, the moustache and the brows are metonymies of the vegetal, herbs, plants, suggesting, from a psychoanalytical point of view, life in “its simplest, strictest authenticity, not deformed by the ego” (Rocheterie, *op. cit.*b: 252). The red and white dichromatism is an obvious dissociation of the existential breath that exists in each and every type of representation: reality/ dream, life/ death, conscious/ unconscious, individual/ collective, light/ darkness, Eros/ Logos, Ego/ Self. This archetypal figure opens the path towards the unconscious, the Blecherian protagonist being thus granted access to the dream garden.

Now the traveller is ready to confront the Self that he will discover inside of this affective topos. The gates are wide open, and the scenery reveals its panoramic beauty: a higher terrace, a staircase of ornamental stone with “offshoots of plants with bizarre yellow and reddish leaves” (Blecher, *op. cit.*: 253), four stone pillars supporting enormous bowls covered in blue cobalt and decorated with yellow leaves, the garden, the white roses alley, the arcades, the statues surrounded by “chambers of greenery” (*ibidem*), the artesian well and the small waterfalls drowning the piles of flowers, the castle and the iron gate “with small, round, colourful windows” (*ibidem*)

All the defining elements of the garden are representations of the Self: the circularity of the topos given by the three-dimensional sight, the leitmotif of the circle, the abstract symbol of the white rose, an equivalent of the alchemic golden flower, the symbol of the stone, which suggests the state of permanence, “that thing which is not dying within us” (Rocheterie, *op. cit.*, b: 191), the dualist chromatics: yellow/ red, yellow/ blue, green/ white. Also particularly interesting is the coloristic lucidity of the scenery, which can be

translated into psychoanalytical language: the red is “blood and affectivity, the physiologic reaction which binds the body with the soul” (Jung, 2014a: 357), the yellow represents the numinous, the blue is “the mental process” (ibid), whereas the white with its translucent variant of the water is a non-colour “of revelation, of the state of grace, of the astonishing transfiguration” (Chevalier, Gheerbrant, *op. cit.*, a: 80). This chromatic tetrad can be rendered through the consciousness-orientation design, in which at least one represents the unconscious: blue – thought, red – feeling, yellow – intuition and green – sensation. Although the last colour is not explicitly mentioned in the text, it actually dominates the entire scenery through the frequent allusions to the vegetal world: the plants, the grass, the leaves, the flowers, and the trees. Green is the matrix colour of the topos, it is the background against whom the garden is projected, and the unconscious function that the reality lacks. Being associated with sensitivity, it enters a complicated relationship with reality, which is taken for unreality. However, the inferior function is visible at the level of the collective unconscious and may establish a communication path with the conscious psyche.

The topos may also be deciphered with the help of numerology, numbers three and four prevailing: three zoomorphic apparitions (the horse, the hen and the dog), three human hypostases (the traveller, the doorman and the gardener), four pillars and four colours. Three is suggestive of masculinity, whilst four is a representation of femininity, this numeric conjunction defining the image of the Self: “an androgyny, consisting of a male and a female principle” (Jung, 2014a: 419). The outlined opposition, triad versus tetrad, is known in alchemy as “Mary’s axiom” (*ibidem*, 263), a representation of the opus, an analogy of the world genesis, of the Jungian Self.

The end of this initiating journey leaves behind the nostalgic sensation of exploring the utopian universe, the world of the unconscious, dominated by the archetype of totality: “In everything I was watching, I was retracing that dream nostalgia which, upon awakening, leaves the sadness of having walked through beautiful, deserted places, the melancholic wasteland of the extraordinary gardens” (Blecher, *op. cit.*: 253).

The space that reveals itself to the traveller is not a certainty of the reality, neither is the unconscious able to provide but the memory of a temporary alterity extant only in the oneiric sphere. At last, the Blecherian protagonist experience this in a suspended chronology, reinvented according to his own interiority, in which the Ego-Self axis is just a flashing apparition, and in which individualization is acquired only in the temporal interval of the reverie: “But who could understand that I had only visited a garden glanced while dreaming [...]?” (*ibidem*, 254).

To conclude, the unconscious becomes a privileged space in the Blecherian writing, “the depositary of all chimeras” (Țeposu, *op. cit.*: 12) which can be symbolically represented through elements of a secondary reality, allowing the simultaneous visualisation of exteriority and interiority, the author being a refined “observant of the world within and without” (Norman, 2004: 276).

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PLATO'S MYTH OF THE CAVE REFLECTED IN WILDE'S PICTURE OF DORIAN GRAY

Ancuța IONESCU *

Abstract: *Wilde's delight in provocation, and his exploration of alternative moral perspectives, mark his most important work of fiction, "The Picture of Dorian Gray". The novel's Preface presents a series of attitudinizing aphorisms about art and literature which end with the bald statement: "All art is quite useless." The narrative that follows is a melodramatic, Faustian demonstration of the notion that art and morality are quite divorced. It is, nevertheless, a text riven by internal contradictions and qualifications. Aestheticism is both damned and dangerously upheld: hedonism both indulged and disdained. Dorian Gray is a tragedy of sorts with the subtext of a morality play; it is self destructive, darkly sinning central character is at once a desperate suicide and a martyr.*

Keywords: *myth, picture, cave*

The novel "The Portrait of Dorian Gray" is Wilde's most important work as a prose writer; in spite of its international contradictions, the novel is a masterpiece of the time. **The Preface** is focused on the artist and the work of art, on reality seen through art, on the reality on the work of art. Each sentence is an essence and put together they are shocking like Wilde's later plays. "the artist is the creator of beautiful things" states Wilde and the reader should totally "beautiful things" from "useful things" since the only excuse for making a useless thing is that one admires it intensely. All art is useless." Referring to the relation between morality and art he states that "there is no such thing as a moral or an immoral book. Books are well written, or badly written."

Oscar Wilde's **The Picture of Dorian Gray** is set during the late nineteenth century England, a period marked with the exceeding importance of social stature and personal image. The protagonist, Dorian Gray, rises as the archetype of male pulchritude and youth. **The Picture of Dorian Gray** is a novel portraying evil. The theme is very much reflected by the book's setting, plot structure and characterization. It shows how individuals can slowly deteriorate because of the evil lying within themselves. The evil of this book is the evil created by one's self and trusted upon one's self. The power of greed and selfishness take over Dorian Gray and create an ugly evil side to him. The mid eighteenth century was a very influential era, especially in England. This period judged much upon appearance and status. Dorian was a very wealthy, intelligent man with a very high status. He knew the very influential and rich people in his town as well. His beauty charmed the world. Basil was inspired to draw his portrait in order to preserve his beauty and youth. Dorian recognized that as long as he remained young he would be handsome. He dreaded the day that he would age slightly and started to form wrinkles and such ugly (in Dorian's opinion) ugly things. He believed that that day would deprive him of triumphs that would result in him being miserable.

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The degree of evil within Dorian increases as the plot develops. By trading his soul for his youth, Dorian rids of the good inside of himself. The plot proves to us that evil does actually lie within an individual. From the moment that he becomes forever young he begins to deteriorate. Even once he reached his epiphany and saw his evil through the portrait he simply denied seeing it and continued his malicious deeds. To him it was more than a painting, it was as if he created another life. He put himself into it. He did not know that he was creating his own murder when he made the painting. He wanted to be different, to be superior to others, to have something that the whole world would be envious of. He believed that to live a simple life was merely to live at all. His pride of individualism was half of his fascination of evil.

Morality is the very foundation of goodness and the pillar of righteousness. Immorality, however, is the threshold towards conspicuous malevolence. These two extremes are often but a step between which we are baffled and bemused. Morals undeniably establish the confinements of one's behaviour in any given society. Should these principles crumble, ethical boundaries would give way to anarchical freedom. He is conscious of his wrongdoing and feels profoundly culpable. However, Lord Henry encourages him to discard the incident and to revel in his present freedom. Dorian is torn apart as his egoism weighs heavily over his conscience. By overlooking the death he caused and indulging in pleasure, Dorian incarnates Lord Henry's philosophy. With the knowledge of his physical imperviousness to the aftermath of any consequence, he adopts hedonistic values. Dorian often gazes at the painting with horror, but is unable to divert from this lifestyle, aroused by its wickedness. He is undoubtedly aware of his ethical dissipation and, despite the beautiful items in which he surrounds himself, is appalled by the ugliness of his soul. When breaking apart from the moral confines that establish order, Dorian is thrust into a chaotic freedom. Without the ubiquitous prison that symbolises morality, anarchy and evilness reign, destroying the goodness in one's nature. When he strikes the diabolical picture, beleaguered by remorse and maddened by regret, he wishes to purge his soul and reacquire the proper values that once governed his life. Therefore, by destroying the wantonness that marred his spirit and the guilt that plagued his conscience, he kills himself.

The preface is a collection of free-standing statements that form a manifesto about the purpose of art, the role of the artist, and the value of beauty. Signed by Oscar Wilde, the preface serves as a primer for how Wilde intends the novel to be read. He defines the artist as "the creator of beautiful things," and the critic as "he who can translate into another manner or new material his impression of beautiful things." He condemns anyone who finds ugliness where there is beauty as "corrupt." He states that a book can be neither moral nor immoral, and that morality itself serves only as "part of the subject matter" of art. Since art exists solely to communicate beauty, Wilde warns against reading too much into any work of art: "Those who go beneath the surface do so at their peril." The preface ends with the whimsical statement that "All art is quite useless"; earlier, however, we are told that the "only excuse for making a useless thing is that one admires it intensely. In the garden, Henry tells the boy that "Nothing can cure the soul but the senses, just as nothing can cure the senses but the soul," and that he has "the most marvellous youth, and youth is the one thing worth having." (Wilde, Oscar. *The picture of Dorian Gray*, 1999, p.23) The conversation then turns towards beauty, and Henry asserts that it has "the divine right of

sovereignty," that beauty gives power to those who have it, and that nothing in the world is greater. He warns Dorian that his beauty will someday fade, a prospect that horrifies the impressionable young man. In a fit of passion, he thinks, "If only it were the other way! If only it were I who was to be always young, and the picture was to grow old! For that...I would give my soul for that!"

The title of the book is *The Picture of Dorian Gray*, suggesting that the novel is about the image of the man, rather than about the man himself. In this manner, Wilde begins to blur the distinction between man and image (a practice that begins in earnest when the picture comes to reflect the true nature of Dorian's soul), raising questions as to the true location of one's identity, and the value of superficiality. Dorian himself makes his first appearance, describes the beginning of Dorian's corruption at the hands of Lord Henry. It also introduces Dorian's inadvertently Faustian bargain, as the boy pleads for the picture to age in his place. Worth noting is the fact that Lord Henry invites Dorian into Basil's garden as he delivers his lecture on youth, beauty, and the value of immorality. This Eden-like setting emphasizes the fact that Dorian's response to Henry's words represents the boy's fall from grace; it is Dorian's original sin. Henry fancies himself an artist, a sculptor or painter of personalities; he uses his charm, wit, and scandalous views as his paintbrush or chisel. Nevertheless, as curious as he is to see Dorian's character evolve into its own fascinating shape, Henry's deepest motivation is unabashedly selfish and vain. He wants to "be to Dorian Gray what, without knowing it, the lad was to the painter." He wants to be adored, and to turn Dorian into a more physically attractive version of himself. This echoes the belief expressed in the preface that "the only excuse for making a useless thing is that one admires it intensely." However, although he certainly admires it, Henry's "art" is fundamentally flawed according to the first line of the preface: "To reveal art and conceal the artist is art's aim." Henry wants his "art" (Dorian) to reveal the "artist" (himself)(Wilde,op.cit.:28) This suggests another major theme that explores the value of superficiality and the discrepancy between one's interior self and how one is perceived by others. Henry is not jealous of Dorian's fascination with another person, but pays careful attention to Dorian's impression of his own emotional state. Recognizing his influence at work on the boy brings "a gleam of pleasure into his brown agate eyes"; he is like an artist proudly admiring his work. Henry's views are elucidated by the statement that "a complex personality...was indeed, in its way, a real work of art." Henry's beliefs are delivered in the voice of the narrator; this technique, called "free indirect discourse", is one that Wilde frequently used. His resulting cruelty towards her is the first undeniable mark of the corruption of Dorian's character, and therefore causes the first visible change in his portrait. He considers the aesthetic pain caused by her poor acting to be on par with Sybil's emotional devastation at his rejection.

This belief is rooted in the sentiment expressed by Lord Henry before the trio leaves for the play, when he says "I love acting. It is so much more real than life." This statement is a clear indication of Henry's continuing influence on Dorian. He transforms from a devoted lover, to a bitter art critic, to a cruel betrayer, and seemingly back to a devoted lover. This final change is, however, superficial. He decides to do the honorable thing and marry Sybil, but only when faced with the possibility of watching the beautiful image in the portrait succumb to degradation. The corruption of Dorian's soul has begun in

earnest, as reflected by the first visible change in the portrait. Dorian's comment that Sybil's death seems "to be like simply a wonderful ending to a wonderful play" continues the theme of life imitating art. It also recalls Dorian's obsession with the characters that Sybil portrayed. He became disappointed in her when she tried to be her own person, and rejected the falseness of playing a role. Now, her death has given Dorian the ability to once again view Sybil as a character in a play. When Lord Henry encourages this interpretation of the tragedy, he ensures that Dorian passes the point of no return on his descent into immorality. In Basil's confession to Dorian, he echoes several sentiments from the preface, saying that "what art should be [is] unconscious, ideal, and remote...Art is always more abstract than we fancy. Form and colour tell us of form and colour...art conceals the artist far more completely than it ever reveals him. (Burdescu, Felicia. *20th Century British Literature*, 2000, p.124) These sentiments, although they are presented by Wilde as truths in the preface, are disheartening revelations for the painter. The attic where Dorian hides the painting was "a playroom when he was a child" and "a study when he grew somewhat older." The room is already a vault hiding his past, and it will now hide the degradation of his conscience, as well. This room becomes a symbol of the purity of youth and concern for morality that Dorian consciously rejects. Instead of skeletons in his closet, Dorian has a painting in his attic. For Dorian, life and art are interchangeable. Like Lord Henry, he considers pleasure and aesthetic value more important than anything else. To him, any new and pleasurable experience is worth having, even if that experience is hurtful to others. The chapter closes with the statement that "There were moments when he looked on evil simply as a mode through which he could realize his conception of the beautiful." In those moments, Dorian was the most degraded, and his soul suffered the most disfiguration. The struggle to deny the nagging guilt he feels when faced with the portrait lies beneath all of Dorian's actions, which brings the nature of his fervent passion for his capricious endeavors into question.

"To cure the soul by means of the senses, and the senses by means of the soul." He feels as if his soul is quite sick, and takes comfort in the idea of curing it. He dismounts from the cab and walks several blocks, nervously checking behind him, until he finds a small, dilapidated house hidden in an alley between two factories. Like an addict, Dorian cannot refrain from seeking out and indulging himself in new guilty pleasures. And, like an addict, Dorian cannot help but return to the attic and bask in the horror of his disfigured soul. The emotional pain Dorian feels after learning that a man is dead is the consequence of his own self-pity: he considers the event a "bad omen," not a tragedy in its own right. Dorian displays his true insensitivity when his immediate reaction to the news is to reach for his checkbook. Henry's earlier comment that a man ought to "treat life artistically," one of the major themes of the book, is best considered in conjunction with the closing remark of the preface, that "All art is quite useless." Considering that this is the opinion of the author, it is clear that trying to make a work of art out of one's life will not be very rewarding in *Dorian Gray*. Dorian resolves to undo his past, to block it from his thoughts, and to focus on ensuring a positive future. He crushes the mirror given to him by Lord Henry, a symbolic rejection of his own vanity and the corrupting influence of Henry's friendship. He desperately clings to his treatment of Hetty as an indicator that it is possible to cleanse his soul, but it is too little, too late. Even this seemingly conscientious gesture was committed

out of the hedonistic desire to experience an unfamiliar sensation, and the vain wish to improve the appearance of his soul, as depicted in the portrait. Vanity, not morality, drove his action, proving once again that Dorian is a condemned soul. When Dorian kills himself by trying to destroy the painting, the picture and the man once again trade appearances. The man in the portrait becomes young and beautiful, while the real Dorian becomes old and disfigured by guilt. Dorian has unwittingly realized the fear he had upon first seeing the painting: that he would wither and die, while the painting would remain young and beautiful forever. Furthermore, since the painting has been restored to its original appearance, the masterpiece of Basil Hallward is returned to the world. Dorian, seeing the knife, thinks that "As it had killed the painter, so it would kill the painter's work", but the work and the painter are instead granted the immortality of artistic greatness, while Dorian himself is destroyed.

According to Sanders "the narrative that follows the novel is a melodramatic, Faustian demonstration of the notion that art and morality are quite divorced". Seeing the picture, Dorian Gray said: "How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June. If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that – for that- I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!" With Sanders "Dorian Gray is a tragedy of sorts with the subtext of a morality play: its self-destructive, darkly sinning central character is at once a desperate suicide and a martyr (Sanders, Andrew. *The Short Oxford History of English Literature*, 1994, p.1980)

Oscar Wilde was a one man band, his art a public show in which he played all the instruments and more often than not was one of the spectators, too. His versatility depended in part upon shameless plagiarism; but we should view him now as we do a period anthology, remembering that its form and content have been shaped as much by the preferences of the compiler as by the age that it tries to represent. "I've put my genius into my life; I've put my talent into my works", runs Wilde's famous remark to Andre Gide. Even today opinion polls frequently make him the guest that most people would like to encounter at a dinner party. (Winwar, Frances. *Oscar Wilde and the Yellow 'Nineties*. 1940, p.78)

In *The Republic* by Plato, we find the Allegory of the Cave, a symbolic story, told by Socrates, which asserts that all humanity starts out in ignorance and is eventually pushed to seek further knowledge. Socrates believed that those who through their inclination to learn the truth leave the Cave, are dutifully to return and help others find the world that existed on the surface. In the allegory, Socrates describes a dark cave deep in the Earth. In the back of the cave there is a fire, the only light and the only way to see in the cave. In front of the fire is a roadway with people walking across with objects to cast shadows with the fire. These objects are cutouts, consisting of the shapes of animals and plants. Plato is describing the Cave as the world as we are taught children. The cutouts represent our religious morals and the morals taught by our parents. (Allen, R.E. *The Dialogues of Plato*, Volume II, 1991, p.94)

The Cave Allegory, written by Plato, is an interpretation of a conversation between Socrates, Plato's mentor and Glaucon, one of Plato's fellow students. Philosophy, in any

aspect, can be interpreted in so many ways. This particular story is well known for it is thought provoking content and various explanations. The argument made by this philosopher has been interpreted thousands of times across the world. My own interpretation of this allegory is simple enough as Plato expresses his thoughts as separate stages. The stages, very much like life, are represented by growing realizations and newfound "pains." Therefore, each stage in "The Allegory of the Cave" reveals the relation between the growth of the mind and age. The first stage of the excerpt, which is characterized by chained and confined people, is a metaphor representing the infant and child ages of humans. Like the confined people, children are not allowed to wander freely outside of their home and must stay close to their parent's watchful eye. Those living in the underground den have their heads positioned in a way that they cannot view a fire blazing behind them. The heads of the people only see the shadows cast by the fire and objects passing by behind them.

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PLURIPERSPECTIVISM AND THE PERCEPTION VALENCE IN THE HALLIPA SERIES

Simona LIUTIEV *

Abstract: *Wishing to modernize the Romanian novel, Hortensia Papadat Bengescu created a writing marked by narrative inconstancy which emphasizes a multitude of stylistic formulae. Over the aesthetic background of balzacianism, naturalism, proustianism, expressionism, decadent-existentialism, alternating fresco with details, she uses a combination of impressionist techniques, mythical projections, archetypes and symbols that converge around a heteroclitic stylistic level, so that reading of her novels plays a soteriological role. The reader is engaged in a hermeneutical labyrinth that will point out profound significance. Bengescu often justifies the stylistically changes with the reflector-character's mood shifts or psychic faculties: intuition, reflection, emotion. After the first novel of the series, the author cannot risk an introspective prose and chooses not to directly show "the house of senses"; instead, the omniscient narrator provides the necessary elements so that the reader will be able to understand the situation. Starting with the third novel, the main function is given to the account whilst the reflector-characters disappear, the consciousness conditions are thoroughly analyzed, and the lack of plot is grammatically suggested by using the past perfect tense, the tense of suspending action. Except for the first novel, where the reflector-character doesn't contest her perceptions, in the next novels these perceptions are constantly replaced or subdued by a neutral narrator. But, above all, one can identify a narrator who chaffs, debates, borrows and lends others' vocabulary. Liviu Rebreanu was the first to notice the narrative innovation of the reflector-character, the author's spokesperson, with the role of interiorizing the plot. The importance of chronological evocation is diminished due to the time-consciousness, linked with Bergson's concepts of time and duration, the uninterrupted stream, those moments of expansion or contraction accordingly with the individual meaning. Yet, the watchword for Bengescu's narrative is flashback. The characters give themselves up to recalling different events, so the present tense is put in the second place and makes the impression of alert pace exactly because most of the daily actions are less important than the past ones. The ellipse has an important function: months and seasons between actions are suspended. This "narrative delay" (Umberto Eco), that makes the past more current than the present, has led to the similarity between Bengescu's and Proust's writing, this auctorial free movement on the hour plate, a time outside time. The Janus-faced time is recurrent at the characters' and narrator's speech level and brings the author's style closer to Thomas Mann's. The idea of time expansion or contraction, the subjective perception of time is most pointed in the reflector-character Mini. It is also noticeable the idea of human dissolution in time joint to the decadent vision of waving or undulating time.*

Keywords: reflector, consciousness, narrative suspension

Modern Novelistic Architecture

Hortensia Papadat Bengescu has produced, through the Hallipa series, a composition with a complicated orchestration, a specific symbolism, where motif and leitmotif lead. Carmen Georgeta Ardelean distinguishes in the weaving of the novels an obvious identity between the Wagnerian musical architecture and the literary one:

selecting and exposing a theme, developing variations after transitions, polyphony, they all seem to schematize the same structure, since the literary theme creates the

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character profile, sketches the environment, pins it in a convenient historical and social situation, introduces secondary actions that amplify or discolour the theme (Ardelean, C. G., 2013: 98).

These are narrative formulae closer to anarchy rather than to escape traditional corseting. The reflector-characters have not been designed to mark the obsessive themes, but to help creating a “novel geometrization” that favoured pluriperspectivism. It may seem “a deficit of existence” (Constantinescu, P., 1977: 70-71) this centrifugal meaning of characters’ obsessive return to the past in order to extract biographical acts, giving the impression of a possible new prose grafting onto the novel stock. It’s not only the typical character in typical situations, it’s not only the naturalists’ disease, but it’s the epicentre of snobism, the decadence at all levels, and this completely justifies some characters’ occurrence throughout many novels.

Nicolae Manolescu notices too that the novels do not fall within the family chronicles typology, either as pattern or as narration, due to that “systematically refusal of motion” (Ardelean, C. G., *op. cit.*: 104), yet the sickly motifs are polyphonically introduced. In Bengescu’s works, **polyphony** means *counterpoint* (registers that are independent in rhythm and sound but interdependent in harmony), *imitative polyphony* (the identical rerun of a musical phrase) and *dividing polyphony* (in simultaneous variations) of a single voice. The author considered that each character is allowed to come to the fore in an attempt to catch the multiple sides of life, and the continuity of the novels is given by this precise environmental unity. *The counterpoint* is used in depicting couples that evolve in different rhythms but keep, from various reasons, interdependence, joined to the imitative polyphony made by a third person in the conjugal triangle. “Families are counter pointed groups obsessed with independence but declaring an unwanted interdependence” (*ibidem*: 105). *The imitative polyphony* can be found in the obsessive introduction of themes, motifs, and leitmotifs endlessly proliferated in the novels, and it becomes a major theme itself. *The one voice dividing in a series of variations polyphony* can be traced in the narrative perspective.

Lexis and Writing. Modern Stylistics

Tudor Arghezi contradicted Buffon’s 1753 statement that “the style is the man himself”, and introduced the concept of indirect style, in which

a disgusting subject is draped in verbal texture, and it its length does not become equal with immortality and academic eternity, it can survive even as an embalmed corpse... When the subject stinks, you spray perfume over it, and the pen can give so much perfume, and make the opacity become transparent. In the surgery the indirect style is called anaesthesia (Arghezi, T., *The Indirect Style*, in *Informația zilei*, III, no. 541, July the 10th 1943, *apud* Ivașcu, G., Tănăsescu, A., 1977: 358)

Bengescu’s novels have initiated the modernisation of Romanian novel both in typology and style, “a style that massively grasps the Romanian essay and the motion psychology analyse” (Simion, E., 2012: VII). Rodica Zafiu arrogates the tendency towards “macabre themes, obscure symbols and intense neologistic vocabulary” (Zafiu, R., 1996: 17) to the purpose of the mimetically writing. On the other hand, Tudor Teodorescu Braniște declared himself horrified by “the haemorrhaged sense”: “Hortensia Papadat Bengescu’s writing is a menace for Romanian language and a monstrous attack on literary

common sense” (*apud* Simion E., 2012: VI). As for Eugen Ionescu, he considers her a merely copycat of French literature: “The writer does nothing more than repeating a formula, presenting the shabby and dimly mended masks of French literature on Romanian faces” (Ionescu, E., 1934, reedited 1991: 118). The neological abundance playing a main function in characters’ depiction differentiates the author from writers such as Camil Petrescu or G. Călinescu.

Perpessicius is the one who defends the writer from style scarcity and “misfortuned work” allegations:

It is less important how many people do not read it, how much do some people read it, how thrilled some people are by reading it, how trained some people consider themselves by this kind of literature, how many people are captivated or swept away. Not how many people you can count, but how many they are and what their name is (*non numerantur, sed ponderantur*) (Perpessicius, 1989: 264-265)

The style does not consist only in vocabulary (counting the mistakes), it’s a sign of mature writing. The author’s style is excellent, and so is the substance it expresses. She wanted to synchronise with the “aesthetic experiences of the time” but she also organically repudiated any association with Proust, whose writing she didn’t appreciate, acidly considering that it represented “the chance or mischance of being fashionable. The lack of snobbery limits the investigation... A pictorial canvas of the age and a miniatural mosaic of great art” (Papatanasiu, N., 1976: 122-123). Ion Negoitescu admits the pure aesthetic value of her works, yet he doubts the credibility of the fictional universe which is “plausible but incredible” (Negoitescu, I., 2002: 299) whilst Eugen Lovinescu notices the originality and the force in the psycho-physiological analysis.

Her narrative inconstancy also emphasizes the multiple stylistic formulae of the time she portrays. Over the aesthetic background of balzacianism, naturalism, proustianism, expressionism, decadent-existentialism, alternating fresco with details, she uses a combination of impressionist techniques, mythical projections, archetypes and symbols that converge around a heteroclitic stylistic level, so that the reading of her novels “plays an initiation anthropological role” (Durand, G., 2003: 161), and ultimately implies a soteriological function. The reader engages him/herself in the adventure of the sense, a hermeneutical labyrinth that will point out profound significance using the art of detail. Bengescu is keen to often justify the stylistically changes with the reflector-character’s mood shifts or psychic faculties: intuition, reflection, emotion. Doina Modola marks especially in the first novel of the series the expressionist manner in

the tensed and synthetic style, the nervous transcending of the detail, of the particular towards general and absoluteness, the ability of symbolically irradiating, all these giving away their expressionist style and defining the striking vision of the artwork (Modola, D., 1986: 305)

The meanings assert themselves both realistically and symbolically, the inner world of the book becomes the synthetic and dynamic metaphor of time, through simultaneity techniques, summaries, deformed suggestion, so that the author creates a synthetic novel that has a wide opening of meanings at all levels. Yet unfamiliar with the style and due to the fact that the numerous characters and casuistry impose their own organization, Bengescu cannot risk, in

the second novel of the series, an introspective prose in which “the inner stream of consciousness to be reproduced in all its disorder” (Manolescu, N., 2008: 321), that has made the first novel difficult to understand, and chooses to be more cautious, not to fully reveal “the house of senses”, instead the omniscient narrator provides the necessary elements so that the reader will be able to understand the situation. Starting with the third novel of the series, the main function is given to the account whilst the reflector-characters disappear completely at the same time with “the drowning of this lively, indistinct inner soul into the cold as ice water of caste convention” (*ibidem*: 340), the consciousness conditions are thoroughly analyzed, and the lack of plot is grammatically suggested by using the past perfect tense, the tense of suspending action. One can notice the stirring style Tudor Vianu has talked about: “every new phrase sort of comes back to the initial point, so that the wholeness doesn’t look like an advancing move but like a recession and intensification... the entire stylistic process seems a depth stirring” (Vianu, T., 2002: 270).

The Dishevelled Maidens contains all the stylistic forms that were fashionable at the time: stylization and ornament (*jungenstil*), abundance of myths, archetypes and symbols, accounts of the decadent *morbidezza*, search for symbolists’ correspondences, elevation of the physiological naturalism related to the social and psychological side, subtle touch of expressionism in the erotic demonism almost perverted by the instinctual forces caught up in a constant fight against individuality.

Her novels have suffered a strange destiny of various “makeovers” at the stylistic level, orthographic and phrasing level, giving here and there the impression of two different authors, so it’s very difficult to posthumously certify the already edited texts. That is way Gabriela Omăt, coordinator of the most recent edition of *Fundamental Works* drawn up by the National Foundation for Science and Arts in the “G. Călinescu” Literary History and Theory Institute, pleads for revising the Eugenia Tudor Anton edition, carried out by Minerva publishing house between 1972 and 1988, and she tries to assemble the last novel through an “experimental reconstruction” (Omăt, G., 2012: CLVII) of the existing 900 manuscript pages. Bengescu has mostly undertaken the “corrections” of the editions published during her life, especially those concerning the obsolete lexical forms, but the recent edition of her works makes a giant leap by keeping the alternations, marking the method of writing the new words with asterisk in the footnotes; a major leap has been made yet at the typographical corrections undetected for decades. There have been different reading chapters printed in periodicals and not included in the first edition, so they are now reproduced in addenda after the novels they belonged to. Even the chronology of the novels publication has been respected, though it is known that before *Roots* (1938) the author produced *The Fiancée* (1935). On this occasion a rectification has been made concerning the year when the first novel of the series appeared, mistakenly recorded as 1926 instead of 1925. Additionally, the latest edition recovers the novel *The Stranger*, with its own organizational form in restitution that required a huge amount of work in articulated assembling due to stylistic gaps and adjoining texts, so that it has become a rewriting work, a creative dossier twice the volume of the novel itself, successfully keeping the logic of the narrative structure. In the absence of a basic text, the starting point was, paradoxically, “multiple basic texts that enlighten about the most special Bengescu’s writing techniques” (*ibidem*: CLXV) but it hasn’t lead to an appropriate publishing of the novel. This bric-a-brac

has been the subject of the montage method, here and there of the transferable auctorial method in order to get narrative plausibility and allow the reader to develop his/her own reading version starting from this “restoration hypothesis” (*ibidem*: CLXVI), getting over the disharmonies between tone and narrative tenses, anything but to miss the chance of coming into contact with the work. In spite of this unusual recomposing process, the interpretation of Bengescu’s work will be recovered and the present project will be successful. This “book building yard” (*ibidem*: CLXVII) offers the most substantial information about the writer’s creative personality hidden for too long, and some shocking revelations about the relation she has assiduously disputed between novel figments and her biography.

Excessive use of neologisms might be considered a feature of the decadent style, in accordance with the urban civilisation it depicts, making it more intense psychologically and reducing the public reader. The modernity of the writing is obviously sustained by the specialised new lexis strewn within the ornamental texture. It’s not the mere use of the neologisms, but their abundance that incorporates the style into decadent aesthetics, and Ion Minulescu has even counted such words.

The Polyhedral Aspect. Fiction in the Mirror Spectrum

In Papadat Bengescu’s works can be traced not only an alteration of the observational angle, as Liviu Rebreanu has remarked, but also a diversification of narrative perspectives, so there is no exact account since there are many consciousnesses that perceive, assimilate, interpret, reproduce, summarise, charge, reflecting a more or less credible reality. Except for the first novel, where the reflector-character does not contest her perceptions, in the next novels these perceptions are constantly replaced or subdued by a neutral narrator. But, above all, one can identify a narrator that chaffs, debates, borrows and lends others’ vocabulary. Rebreanu was the first to notice the narrative innovation of the reflector-character, the author’s spokesperson.

Unlike all the other writers, she is the only one in our literature, for now, to represent a new school, with new ways of perception and representation. In her work, world and life stay still while the storyteller is constantly changing his or her observational angle, hoping to catch life on the go, in its simultaneous course. Maybe Mrs. Papadat is closer to the real facet of life, or maybe she isn’t; let the future decide (*apud* Manolescu, N., *op. cit.*: 311)

Ion Bogdan Lefter has pointed out the difference between the narrative perspective in the technical sense and the auctorial attitude as two separate things, so adopting the third person story telling doesn’t necessary mean objectivity, but disguise with a false detachment. “Similar or opposed human types, the characters take the inner substance of the work, and the author can freely cast on them her confession vocation and introspective passion” (Lefter, I. B., 2007: 85). She sees her characters first from within, then corporally, and almost always in perfect contradiction. This inverted type is against the usual psychological perspective; her psychological observations are in accordance with the character typology, not ethical standards, and this “disguising technique” (*ibidem*: 86), not the objectivity, has ensured the value of her work.

In *The Dishevelled Maidens* the classical narrator is doubled by Mini at third person, but the voices do not overlap: Mini is nostalgically sensitive, while the other narrator is

rational, pragmatic, and even admonishes her divagations. The interior monologue is exposed through the free indirect speech and produces a double focalisation that “overcrowds the phrase, forcing it to express more thinking levels simultaneously” (Rădulescu, C. L., 1996: 107). The reader has the impression that the characters’ thoughts are permanently reproduced and distorted by someone else, so the credibility is diminished. In *A Concert of Bach’s Music*, the presence of multiple narrators, probably Lovinescu’s idea, hasn’t been liked because it lacks the depth of the previous sole narrator. In *The Hidden Road* the characters are not allowed to be narrators, perhaps because they don’t have an authentic life and in the novel there’s a “serious disagreement between the concrete author and the inner self detesting her own female condition” (*ibidem*: 121-122). *Roots* partially comes back to the double perspective, and the reflector-characters Mini and Nory reappear, bearing comparison to noesis and noema, Husserl’s philosophical paradigms. Mini is noesis, the knowledge and synthesis, Nory is noema, searching for the roots and essence. There’s a new voice, the absent character Mado’s, representing conscience, a superior instance in the shadow, Nory’s obsession. In *The Stranger* one can notice the existence files technique, Elena’s double filtered diary, reproduced by Lucian and commented by the impersonal narrator’s voice. Gabriela Omăt’s work hypothesis ends up with the protagonists’ symbolical and resigned return to Gârla, with the *raisonneur* character’s sceptical and melancholic reflection on time. In accordance with the counter point technique, an outside observer comes into scene, Coca Aimée, left without her greatness and making infantile remarks about the Ina-Marcian relationship, with no analysing spirit when she plays the narrator. Instead, leaving the present, Ina finds in the remembrances a fertile land for her compositions, her maestro wondering if the final work will be a nocturne or a prelude. The fragment *It seemed that midst the clouds*, in which Ina is displeased by the maestro’s constraints, though she herself feels corseted in the musical creative process, somehow reminds of Mini’s impressionist meditation in the first novel. Marcian has meditative moods missing Switzerland, Elena aching for the lost son. The reader feels superior sometimes, for instance in the pages about Ina’s escape to Gârlele estate, finding biographical details about Nory, Grecu and Dia. The characters keep notes: Sphinx Marcian’s diary, Elena’s notes, Ina’s notebook spending during her vagrancy, all of them being talked about posthumously to connect disparate events. Characters’ complexity requires a conscious duality of their temper, often therapeutically. Lucian knows to temperate his harsh appearance by practicing music, “he’ll stay around music for the need of splitting himself, for not being a single character, but another one that keeps in balance his rival” (Papadat Bengescu H., 2012: 450), to have “thoughts with no etiquette” (*ibidem*: 482) towards Elena, even after her death, to split himself during his marriage (at the railway station in Viena, at Elena’s death), in the same way his wife does. But for Nory the mirror has always been an enemy, as for many females, revealing also her moral asymmetry: “The mirror was an old enemy of hers, concerning the face, and now the soul” (*ibidem*: 41). Walter has been living in an immortal future; Ina’s mother has been constantly taking shelter in an unknown place and time to bear the marriage with a mediocre man; Elena has detached herself remembering things about her son and then about her husband. The only one who chooses to experience duality close to imponderability is Ina, “I’ve never felt so lively my existence” (*ibidem*: 238), who will

eventually loose contact with reality. The characters are seen both in other characters' mirror, and in the mirror of their conscience, by the narrator or by their own. Some have talked about a halving of the logic and absurd in the episode describing Ina's depression, when she goes to the places so dear to her adoptive parents, "an island of light through the storm and darkness within her" (*ibidem*: 540). The reflector-character is considered an unwanted remain of lyricism by Lovinescu, but indispensable by Pompiliu Constantinescu, Anton Holban, N. Manolescu. It can be a mark of subjectivity but in the same time a new character made up by the author to hide her thoughts, and also a necessary novelistic technique. Virginia Woolf considered the reflector as part of the author-narrator-character-reader paradigm, and one can identify the author-reader perspective or the character's freedom as a narrator, an advantage for both, so that the reader recognizes himself/herself in the discourse, and the author lets the character breathe.

Inner Time and Outer Time

In the novels of the Hallipa series, the importance of chronological evocation is diminished due to the time-consciousness, and "most of the time runs in the characters' consciousness" (Ardelean, C. G., *op. cit.*: 155). There is a clear link with Bergson's concepts of time and duration, the uninterrupted stream, the continuous evolution, those moments of expansion or contraction accordingly with the individual meaning, the subjective time. This idea is analyzed in the first novel, when Mini looks at the old pendulum showing the minutes passing "slowly, unbound in lower rhythms" (Papadat Bengescu H., 1979: 10). Though the narrative perspective prefers the past and often creates the impression of suspended time, there are specific time references to the daily schedule. Even the temporal breakings abound in time references. Yet, the watchword for Bengescu's narrative is *flashback*. From Mini, who periodically reaches the past, most of the characters take the function of recalling different events, thus the present tense is put in the second place and makes the impression of alert pace exactly because most of the actions in the daily life are less important than the past ones. That way, even when recalling, the story pace is not slowed down. Some constancies are the *bourgeois hour* 4 p.m., Thursday parties, the precise moments when the characters intensely experience time (the concert, Sia's funeral). A main function is also given to the *ellipse*: months and seasons between actions, most of them during traveling, are suspended.

This "narrative delay", as Umberto Eco names it (Eco, U., 1997: 90), making the past more current than the present, has lead to the well known similarity between Bengescu's and Proust's writing, this auctorial free movement on the hour plate, a time outside time, a simultaneous time. In Bengescu's texts, most of the "plot" lies within the characters' consciousness, hence the discrepancy between inner and outer time. The energetic and involved Nory has often times of remembrance, inferior characters such as Aneta Pascu and Costel Petrescu also make introspections, permanent comparisons or references to a sublimated past. These small or big digressions "are attempts to explore the essential, profound, even more real reality" (Auerbach, E., 2000: 492).

The Janus-faced time is recurrent at the characters' and narrator's speech level and brings the author's style closer to Thomas Mann's in *The Magic Mountain* or *Doctor Faustus*. The idea of time expansion or contraction, the subjective perception of time is

most pointed in the reflector-character Mini: "Time and space seemed to her, on the contrary, longer because people and situations hadn't distracted her from that rough thought of people and places" (Papadat Bengescu, H., 1979: 38). It is also noticeable the idea of human dissolution in time: "Mini was looking at the big pendulum and at her watch. She was captivated by hours. Mika-Lé and the others were dissolved in time. They were all thousandths of seconds of the pulse beating the hours unfolded above the city" (*ibidem*: 73). Some characters are solar, their rhythm is connected to the daylight, and others are caught in the bio-physiological clock rolling down; Nory is philosophical about the male superiority and puts the blame on the ancestral time: "I probably bear within me the conscience of the time when they began dominating life, because this sense of slavery dwells in me, the liberated one!... they fill the time and space of bigger life... as well as the time and space of our smaller life" (*ibidem*: 72). The more precise is the present, the more indistinct is the past, a complementarity deriving from nostalgia for those "antediluvian times" (*ibidem*: 75). Though this time regression in which present is simultaneous with remembrance, the characters allow themselves some sort of vagrancy. The end of *The Roots* has many philosophical thoughts about time, with Madona living her final days on New Year's Eve: "How to live your last days? Ever since she knew Caro, he's been always looking for the next day... Mado alone has been living in the incommensurable time. But what is time? Declaims Nory *in peto*... Time had been divided by people's will into halves, quarters, slices... If so, she, Nory, could be younger. She'll be 36 the day after tomorrow in the arbitrary divided, revised time. She's been besieged by time, under its law, and also fighting it. She and those included in the space of a destiny that has blend them together in its complicated weaving" (*ibidem*: 543-544). These thoughts take the form of an essay in the last novel, *The Stranger*: "Our time is a moment of recollection, the one to come is a moment of doubt, and then?" (*ibidem*: 619). The series end up with a (less profound than Mann's heroes') meditation on time during the surviving characters' symbolical return to their origins.

Another important aspect has been revealed from the angle of the decadent vision on time, the abandon of the plot in the favour of stylistic preoccupations that "block, diminish or cancel the chronological progressive plot of realistic novel" (Wier, D., 1995: 17). Accordingly to Giambattista Vico's waving or undulating time theory, history follows two alternative moves, *corsi et ricorsi*, ascending and descending; this has allowed a biological interpretation. Temporal travelling overlaps or eludes the spatial travelling. The character that prefers, even causes herself slips into the past, is 25 years old Ina, called "loafer, a dirtier word than tramp" (Papadat Bengescu, H., 1979: 511). Back from Gârlele, Ina and Lucian feel immortal, experiment resignation in front of destiny and act like the last survivors of a transition time, "a bridge between two centuries, a rest that is yet showing many signs of ending" (*ibidem*: 619). In *The Stranger* there are many temporal inconsistencies concerning the Ina's, Lucian's and especially his parents' real age: a version that Lucian's mother died when he was seven and later on his father died, another version that his old and widowed mother retired in Ardeal; some rejuvenating ecstatic experiences: Ina feels she's 15 again after meeting The Leopard, Walter desperately tries to reach immortality but only Marcian and at some level Elena succeed. The women are frightened by time and by freedom, they want to escape the present in a pathological manner. The

actions with emotional impact are deleted from their memory, so Ina doesn't know when exactly her mother fell ill and died, or where her parents are buried, she only knows she was 14-15. She remembers older events, not the near past, she's aware that "time passing grinds and also preserves" (*ibidem*: 528), she ultimately loses contact with reality and the recovering process is slow, turning into resignation in front of fate, and Godless Ina ends up feeling immortal.

The sole survivors of the Hallipas are aware they belong to a transitory generation, make suppositions about the future, and are at peace with the new generation, but they draw themselves in resignation, "shutting the door after they've passed near shadows of other destinies, all those you couldn't conceive otherwise than living beings, and that placed you in an absurd fight with death, all those who turned themselves into icons painted by memory" (*ibidem*: 624). The only one that doesn't change is disease, and time passing proves itself to favour all the characters.

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THE EXPERIENCE OF THE MANIFESTATION OF THE SELF IN HORTENSIA PAPADAT-BENGESCU'S CORRESPONDENCE AND SHORT PROSE

Mihaela STANCIU (VRAJA) *

Abstract: *Hortensia Papadat-Bengescu is the author of the Hallipa series, as well as a writer of short prose; her short stories are nothing but the seeds of the novels that made her a reference woman writer of Romanian literature. Moving between the epistolary and the fictional compartments, I discovered with great pleasure incisions going from the person towards the writer. Many excerpts from the letters are nothing but flashes that trace an anamnesis route for the fictional texts and they have an important role in Hortensia Papadat-Bengescu's professional path.*

Keywords: *epistolary, short story, manifestation of the self.*

When it comes to a well-known author like Hortensia Papadat-Bengescu, one can't ignore the extensive critical exegesis, and neither the published monographies. More than that, one acknowledges the fact that the sufficient existing reception takes the form of a double-edged sword on the path of the original literary research. Therefore, in dealing with this topic I chose not to tread on worn-out paths or to find slight nuances referring to Hortensia Papadat-Bengescu's short or long prose, but to turn to a hardly known section: her personality.

This presentation is an exciting subject even simply because it analysis the epistolary and the fictional compartments at once; so, moving forth between these two domains, I discovered with great pleasure incisions going from the person towards the writer. Many excerpts from the letters are nothing but flashes that trace an anamnesis route for the fictional texts. Therefore, the compensatory role for the dismissal of solitude starts with the string of provincial cities and is manifested as a spiritual repression not only related to the hostile environment in which she was living, but mostly in relation to a domestic space which was not intimate at all, but rather a prison. Consequently, she finds a powerful salvation in writing letters, the more so as she had the vocation of friendship. Hortensia Papadat-Bengescu was never dominated by a spirit of emulation in her literary formation, but, as any other artist, she tried to understand her place in the world of writing. Then, we should also mention the fact that, however, she was lucky enough to also have the support, even from the shadows, of her contribution to the important magazines of those times.

I think Hortensia Papadat-Bengescu is an obscure personality because she distinguished herself rather late in the literary life, she only gave few interviews, we have no journal of hers (except for some fragmentarily published pages from the journal that she kept, which no one has any further knowledge of). So, it is rather difficult to reach the soul of a writer when you don't have the required sources. As I was saying, the fundamental premise starts from the obvious overlaps between the person Hortensia Papadat-Bengescu and the characters from her early prose.

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As an observation regarding the relation between her life and her works, we can state that the author carries a magnifying glass oriented apparently towards herself, as we notice a clear overlap between “the atmosphere” from the letters and that from her youth prose; if the short prose is nothing but a literature of the feminine soul, then the letters are its micro-literature; if the province is a suffocating space that slowly crushes Hortensia Papadat-Bengescu, many characters from her short stories feel just as rusty. So, the repertory of the letters and that of the few journal pages that were published can also be found in the discourses of the characters.

We can only speak of Hortensia Papadat-Bengescu’s confessions considering the relation between her life and her works, because actually the pseudo-characters created and recreated in the author’s imagination in order to find herself are nothing but a pretext – the starting point of the narrative discourse. At the end of the presentation, I inserted in the analogy fragments of her life/works that reveal two paths which overlap rather than being parallel.

Thus, the letters transcend from reality to fiction and they become a tool in the hands of the pseudo-character; through them, confession takes a therapeutic function for some of the author’s heroines who appeal to correspondence (even directed to an imaginary addressee) as to a confession of solitude; for instance, one can make legitimate comparisons between Hortensia Papadat-Bengescu’s letters from her real life and those of Bianca Porporata to Don Juan or those from *Marea (The Sea)*, as each text is a confession in itself, with insertions that revive episodes from the author’s life without showing any effort to objectivize.

Hortensia Papadat-Bengescu’s short prose can only be read considering the overlaps between autobiography and fiction; her youth texts do not evolve on a very large stage and the themes tackled with have a contrastive identity content. For instance, the short prose reveals an intense cry of solitude manifested in writing as a deliverance. While reading the small stretch short prose, I noticed a simple evidence: the person Hortensia Papadat-Bengescu, as she reveals herself through her letters and through the few journal letters that were published, intersects with the voices from the discourses of the characters (or those of the pseudo-characters); after all, they are created and recreated in the author’s imagination as a pretext which is the starting point of her narrative discourse in order to find herself.

The author’s destiny stands under the mark of the paradox; even if she is not a declared feminist, she allows women characters to dominate her works. Despite that she tackles with themes and motifs which are specific for feminine literature, she is presently regarded as an anti-feminist and the fact that she doesn’t appeal to a hermaphroditic text doesn’t stop E. Lovinescu from stating that her works are part of the great masculine literature. Even so, we mustn’t forget that Hortensia Papadat-Bengescu was the one to make the critics state their position with reference to the existence of a feminine literature.

Although she spent a great part of her life in provincial cities, destitute of a cultural environment, she published under aegis of two important voices of the Romanian critique (G. Ibrăileanu and E. Lovinescu). Even if at first she wasn’t received with open arms in the masculine literary world, she has the merit of having been treated as belonging to this world. Despite the fact that she doesn’t use stylistic devices, Hortensia Papadat-Bengescu is

nowadays considered a refined writer. For her, literature becomes the land of intellectual bliss, of escape from everyday life, of the flowering of the mind. Even if she makes her presence known rather late in Romanian literature, without wanting to astound, Hortensia Papadat-Bengescu affirms that she comes with the ambition of becoming a small Romanian writer. (Ibrăileanu, G., 1966: 69)

Her early literature is confession in itself and nothing else.

I. A letter to G. Ibrăileanu

“Nothing of the existing things interested me unless related to myself, after having first plunged entirely in the waves of my soul... This is my infirmity: to glide on the actual surface of things, on subjects, on shapes, stopping only at their profound essence.”

“This is who I am: a stranger to people, disdainful of them, living, rolling, bathing and diving in the inner life of things.” (*Marea – The Sea*)

II. A letter to I. Negoïtescu

“Yes, it is true, I am an impenitent letter writer, especially – I was – while living in the province, dissatisfied with the group of available friends and colleagues, and I would write even to Don Juan to eternity about everything that crossed my mind.” (Negoïtescu, I., 1969: 16)

“Don Juan, I am going to tell you a lot of intimate things in order to take you as a referee for many exciting aspects for which you are skilled, but most of all I would have liked you to teach me some lessons. There are women who never sin, not even by one word, while other put their entire being on paper. I am like them, Juan! Little incurable manias, what can you do? A belief is a serious thing, Juan! And I am Bianca Porporata, a woman, not a maiden! This is all you need to know about me in our absurd relationship!” (*Lui Don Juan, în eternitate – To Don Juan, for eternity*)

III. A letter to Ibrăileanu

“I am used to solitude. It is one of my lusts. There are many people in the house and certain obligations I have force me to communicate often enough with what they call ‘society’. But sharing ideas, discussing, especially learning something is something rare for me, except for the correspondence with my dear Constanța, and no matter how much you have strengthen yourself in solitude, you sometimes feel the pleasure of letting your mind loose.” (Ibrăileanu, G., 1966: 33)

“I feel well on my own, but I am alone everywhere and at all times. It is useless to tie and glue my heart to others... I still remain on my own”. (*Marea – The Sea*)

IV. A letter to Ibrăileanu

“My headquarters are on the seashore and I see it as an honor and a compensation for the habitual deceptions of the riparian persons. Here everything is strange, isolated, exiled even, but I have the Sea. It is a lot, I can’t say it’s everything. Every now and then I escape and I find relaxation, and slowly, with little, the voids are covered or they are deceived.” (Ibrăileanu, G., 1966: 111)

“Even from my childhood, I found my greatest joy in water. I love it like others love people. Water gives me the happiness others ask from people.” (*Marea – The Sea*)

“The blue waves, at times green like the emerald, are wonderful; they are rarely troubled, gray, black or of a color you cannot find a name for; all poisons stir from their depths as if they wash away all the sins in the world over night...” (*Marea – The Sea*)

V. Autobiography

“I was alone, friendless; I put my hand on the back of the cart and then the moon shed her light on my hand and, shutting my eyes, I took the moonlight for a warm hand. [...]” (*Scrisorile lui Don Juan în eternitate – Don Juan’s Letters to Eternity*)

“In the nights with a full moon, there are forbidden vigils in front of the window through which, along with some of my friends, I stare at a star until getting a migraine or until entering an almost hypnotical state. From a couple of voluntary affiliates, the epidemic spreads in the entire room.” (Papadat-Bengescu, H., 1937: 6)

VI. A letter to Ibrăileanu (about the provincial cities)

“Do not constrain yourself when it comes to Focșani. It is horrible. Especially now, with the melting of the snow. A couple of days ago I had to do some shopping; the town, the houses, the people seemed to drag themselves through the mud. I felt the need to cry out – the ugliness choked me that much.” (Ibrăileanu, G., 1966: 33)

“Every now and then, Manuela would leave the sullen silence of the provincial city.” (*Femeia în fața oglinzii – The Woman in Front of the Mirror*)

“A house, a corner of it reminded her of the provincial city she had left. No regrets. Just a relief. Yes! She had fled from them, from the people there, and nothing forced her to return to them. How wonderful that she had left!...” (*Femeia în fața oglinzii – The Woman in Front of the Mirror*)

VII. From the interviews

“One examines the truth through a magnifying glass and through a microscope. It is good to know that this is how all the pores of the examined object become visible. My rigor is the magnifying glass I use.” (Valerian, I., 1926:1)

“The world and life remain organs for my dissection table.” (Valerian, I., 1926:1)

“I can’t find anything to narrate either; but I am one of those beings who look at how others live. I have always worn on the nose those glasses through which you look at others and I never noticed what was happening in my own life. ... I have a huge life shortage.” (*Femei, între ele – Women, among Themselves*)

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FEMININE INTERWAR PORTRAITS

Florentina Gabriela STROE (DIDIN) *

Abstract: *The developing of the inter-war novel has determined the enrichment and the tone of the feminine character construction as well as its frequency. In this period it becomes more and more pronounced and more conscious. It's rising the preoccupation with the feminine psychology, almost unexplored in the pre-war novels. In Hortensia Papadat-Bengescu's literary creation we meet a certain hardness of the pen-craft shape. However, the idea, the intellectual attitude and the new direction of the feminine affect, outlining a category of the feminine ideal. In Hortensia Papadat-Bengescu's literature we find also an unusual association between sensitivity and common experience, the absurd is having motivation and the glimpses or even the immobility are having a direction. On the other part, in the rebrenian novel "Adam si Eva", we discover the split of the unit, of the primordial couple, animus and anima, a dissolution which determines the decadence and the breakage of the couple as well as the individuals' lives. Through the "Ciuleandra" dance is written once again the portative of Puiu's memories. Mădălina will become more and more mysterious through her death, having the power to control Puiu's mind. Rebreanu's phantasmal heroine will dominate Puiu's being and will mark his development, beyond the death.*

Key words: *interwar, feminine, portrait*

In the Romanian inter-war novel, a very important place is occupied by the the feminine mystery, many times the women figures being rapt in mystery. Once the realistic novel and short story appeared, the woman character recovers its individuality. Since now, we no longer meet only the idea of woman but also the idea of womanhood. In many works, the feminine character becomes a advocacy of the woman's emancipation. The social conflicts determine different psychic disorders, as well as a special psychology of the aristocracy, bourgeoisie or the psychology of the common woman. The feminine character appears, as usually either in the middle of her family or in the middle of her clan, as main contradiction agents of she is coinciding with the social conjuncture, obtaining a kind of decay of the society in which the woman lives. In Hortensia Papadat Bengescu's writings, the woman king is not a strong fighter, a lady of principia, but she is rather an instrument of gossip, a transfusion of perdition, so of human disaggregation. Through her venae flows the news of the disordered society, the vital principia are infringed and the trivial or the grotesqueness rises.

The developing of the inter-war Romanian novel also determined the enrichment of the feminine character construction but also its frequency inside of the action. This period also becomes more and more evident the preoccupation with the feminine psychology, almost unexplored in the previous novels. The woman is confronted with the Universe's nothingness, a one-aloner, her life becoming solemn and overwhelming. Bengescu launches an analytical inclination towards her own secrets, but developing the purity of the instinct from the knowledge point of view. In this writer's works, woman desires to be consciously the creator of her own destiny.

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In the inter-war novel, the women's jobs remain in the area of those which were accepted as specific jobs for women, from those times mentality: teacher, nurse, doctor, writer, painter, flower girl. By comparison, in Camil Petrescu's writing, the enterprising woman exceeds the limits of the Radna's merchant and becomes the owner of a store in the novel „Patul lui Procust”.

In Hortensia Papadat Bengescu's writing, women have an accomplished intuition, quite fiery, which determines the physical behaviours, a kind of already prepared attitude for degeneracy, without great expectations from her society.

The behaviour is brought near to harsh, strong animal instincts which determine a kind of rummage on the womanhood, generating an internal discharge of the disasters, bringing into sight a harsh view, a true “hospital of love”, generically, the woman becomes a sick continuance, a “saint” which becomes empty inside of her soul. *Hortensia Papadat Bengescu's merit isn't only the one that she aggregated the characters' psychology to time, that she broke the linearity of the evolution, but of getting into, on Liviu Rebreanu's path, but through other areas and with other patterns, through the inner space's bedrock.* (Lăzărescu, 1983: 204).

The novel *Rădăcini* represents a feminine figure galaxy, an original agent of the love pattern with degenerative purpose. Nory is a boy like young lady who has a lack of emotions, a kind of sheer ambassador of the author, juggling in the passion's underground and erotic alienation. The way in which she analyses from the psychological point of view all her friends, becomes a kind of promiscuous journey through the indwelling underground of the other feminine characters

This lack of feelings and the revelation of all her characters' secrets, determines me to say that Hortensia Papadat Bengescu is a kind observer of the inter-war society degeneracy, having the ability to dissolve her characters' mysteries and to let them reveal from the moral and behaviour point of view in front of the reader, outlining in dark shade a time of individual perdition, especially of womanhood, a loss of the value met in Sadoveanu's literature in which woman is viewed as a spiritual mystery.

For Nory it's no secret anymore about the characters' lives, successfully accomplishing her greatest goal that the novelist gave it to her. *As a matter of fact the entire writing doesn't live through actions, but as a real womanlike novel, from dissemination. (...) The entire Hortensia Papadat Bengescu's writing is a long, fine, intelligent gossip of a woman of the world, in an impossible language, essentially spoken.* (Călinescu, 1941: 656)

The worldly success, for the H. Papadat-Bengescu's women characters is more important than the professional one, in the Hallipilor's cycle is emphasized the brightness of the aristocracy, although everything seems to be only a coarse and infamous bourgeoisie.

The characterization of the characters' body has also a kind of medical shade, the writer that we discuss about, having a clinical bent to meticulously describe flanks, a physical decay. The clinical descriptions insist upon the error of body building, a procedure which enriches the theory according which the disaggregation of the inter-war characters, is made with the purpose to create a new human pattern. This procedure is distinguished by a short fragment in which the author, with the help of Mini, a character from his novel, describes a model form *Maison Lys with very narrow hips, without the life basin, created not to carry babies, but to wear the newest Permet creations.*

The strange suggested state of dissolution in the work Hortensia Papadat-Bengescu with the direct help of diseases which physically and morally grind the characters like Leonora. That convicted body in this way couldn't feel neither the energies of some pains that alleviate through death nor the hope of a cure. Carnal relationship has in it in the same time something horrible, vile, degrading, sometimes traumatizing both partners. Leonora feels degraded because of the adventure with Italian mason, not getting that consumed adultery, moving him violently into memory, subsequently leading to a fundamental change in her personality. The attraction between Ada and Lica Troubadurul is dominated by pride and desire for domination, mixed in a brutal sensuality.

In fact, the call of the body for the female characters of Hortensia Papadat-Bengescu is a descent into animalism (where the author's favourite heroines also rarely feel and obey it to the will or removes from their existence), Hortensia Papadat-Bengescu tries to dissolve it into a diffuse sphere of sensitivity. (Radian, 1986: 140). As such, this carnal connection, which surrounds our characters, is only a way of dissolution, disintegration of individuality and individual purity of interwar Romanian novel world, known as the theory of Liviu Petrescu *spiritual body*. (Petrescu, cited. Radian Sanda, 1986: 140).

In *Fecioare despletite*, Mini attempts to theorize Leonora's feelings through a concrete reality, prompting a report matter- soul: *Mini felt this big problems generated there, of love of earth -as some heavy blocks, placed on both sides of her armchair. Their proximity displeased her, but she could not avoid them. Her thought may strike into wanting to penetrate them. Then she called perceptibility for help. It's a simple tool that serves to easily cross a weighted idea, as a transparent body. (...) This inference (...) it was for her a mathematical attempt of the existence of organized soul body.* Such discussions regarding the theory of the incarnation of the feelings are very important especially the argument upon the dissolution and disintegration of the characters in small units, to be later summed into a new typology of characters. Hortensia's true writing talent lies in correlating the form with the content in a manner in which characters' feelings seem to be torn and directed from a strong technical sketch. *Deploying a comprehensive psychological investigation, the author tends to contain in the range of observation the concrete, material space placed in the nearness of the characters, sometimes excessively detailing, as well as the interior space, the place where they carry out the lights and shadows play of the human soul, scrupulously noting every psychological detail.* (Paler, 1998: 174)

Ghostly heroine, Madeleine

Liviu Rebreanu with his genius artistic power, will translate life through a fierce and indissoluble battle of crushing forces. Starting from the vast array of Ion, highlighting the dramatized balance of the fate which is unable to evade from the tragic, advancing to the *hallucinatory tragedy of conscience* of *Pădurea Spânzuraților* (Constantinescu 1946: 44), travelling in the imaginary world of the novel *Adam si Eva* up to the memorable novel *Ciuleandra*, Liviu Rebreanu is always interested in deciphering the fate of individuals. In his novels *the multiplied drama of existence is played, intercepted by a centralizer spirit* (Dugneanu 1987: 135), but using different methods from a novel to another. If in *Pădurea spânzuraților*, amid the same realism of *Ion* will take the analytical process of a psychosis which will lead to dissolution, using also processes from Dostoevsky, in *Adam si Eva* Liviu

Rebreanu will restore the primordial pair through the psychic rise in fantasy; in *Ciuleandra* the writer will penetrate the body psychosis of a soul which was in decline.

After the hallucinating rolling undertaken into Apostol Bologa's conscience the main character of the *Pădurea spânzuraților* novel, and the timeless journey into the mental universe of Toma Novac of *Adam și Eva*, we sojourn now into Puiu Faranga's soul obsession of *Ciuleandra*. The *Ciuleandra* novel can easily be considered innovative in terms of intrusion in the hidden shadow of the human psyche. This small rebrenian novel can be read as proposed by Liviu Malita, *as the analysis of an infant me, so immature* (Malița 2000: 715), cancelling the idea of a love turned into hate. So the little Rebreanu's novel is a work that excels in the psychological analysis of some hereditary murderous impulses. This is a novel that does not differentiate in terms of the substance of his other psychological novels invoiced by Liviu Rebreanu, but it turns out the renewal of the author's concern in terms of the theme chosen for demonstrating his seriousness chosen psychologist case. *Ciuleandra* will encounter various views and literary criticism at the time of its publication.

Eugen Lovinescu, for instance, states: *The little Roman (...) has the air of a psychological experiment, artificially patched, although elegant treated, in which the powerful realistic sense of the writer overcomes only in Andrei Leahu, the guardian of the sick and in the mother of Madalina who wants to exploit his daughter's death* (Lovinescu 1928: 373), expressing his view about Liviu Rebreanu's on-coming of the human psychology area.

Perpessicius states, in his turn, the fact that the novel disputes *a case of soul obsession* (Perpessicius 1934: 71). He asserts that the novelist's art is enriched with a rare *virtuosity of measuring the mystery* (Perpessicius 1934: 73), an attribute of great literary works *in which life evolves, between shadow and light* (Perpessicius 1934: 75). The most important for Perpessicius is the enigma, represented by Madalina's assassination. This unknown character of the novel who changes in a manner descent into nothingness and amplifying the mystery.

Ciuleandra, despite more or less virulent criticism, passed very quickly outside the country, being translated into French, Italian, Portuguese and even filmed during the life of Liviu Rebreanu. The novel is comparable to the work of Zola, *La Bête humaine*, repeating somewhat Lantier's case in terms of the fact that Puiu Faranga was born with killer instinct. Also, the theme of refreshing the tired blood of a aristocratic family can be found in the novel of Mihail Sadoveanu *Venea o Moara pe Siret*, appeared in 1925, so two years before the publication of the novel *Ciuleandra*.

The hominoid surrounding object, materializes in novelist's trying to figure moral states, successive at the moment of crime. Chills of moral purpose awake in the young Faranga feelings of fear, anguished. Silence, funereal silence, enhance the reality, that of having killed a man. Puiu Faranga *hopes not too need to understand very soon the pact which twists in his soul like a dagger*. (Rebreanu, L., 1985: 171). This uncertainty puts things silently in *deep sleep* (Rebreanu, L., 1985: 174), facing Puiu with only reality.

The description is very meticulous. The light of the two bulbs in the room bring Puiu back on reality. It seems to be the same light seen in *Padurea spanzuratilor*, bit of lucidity meant to open the borders of the cruel horizon. Only then the young Faranga rudimentary faces the truth: *He had simultaneously all certainties: that she is living and*

dead in the same time, that he killed her and he didn't, that nothing happened and that everything ended (Rebreanu, L., 1985: 173). For our hero of the novel, it is a *fear –epiphany event that he has extinguished a human life is twisted like a dagger in my heart (...) and the silence around strangled him.* (Rebreanu, L., 1985: 173). This antagonistic relationship between Puiu Faranga the killer, and Puiu Faranga the victim of his aristocratic blood degeneration, determines a mental experience of the past, which will entwine now with the objective, real plan, throughout the novel- *He suddenly found himself with a terrifying question ... question flamed a fire in his soul around which he enumerated his life thoughts* (Rebreanu, L., 1985: 182).

At the time of admission, to escape the charge of murder, it appears in Faranga the unconscious real desire to relive the moments of the sudden love for the peasant Madalina, urbanized and turned into his wife. This reactivation occurs accompanied by the obsessive melody of Ciuleandra. The vitality of dance covers and wraps the axis impossible young Faranga thinking. This overcrowding of thoughts and feelings has as result the dissolution of his ill psyche. The emphasis is on unconscious invasion of madness that it catches the hero, increasing atonement beyond endurance, revealing a disordered life, governed by an unstable consciousness.

Wide and deep painted, Puiu Faranga's psychosis remains a motivating factor by her melodramatic data. Here we note the similarity repeated psychological mechanism in the structure of Rebreanu's two of his characters; as a sign of fatality, Bologa's obsession watched the gallows (...) so the Faranga is captured by the obsession of dementia (indeed essential and more intense) dance played with Madalina (Constantinescu, P., 1977: 47).

Madalina this character placed since the beginning of the novel in ghostly incidence, this rebrenian Beatrice, whose sight is icy and yet delicate, watching from the shadows the destiny of her killer and her husband at the same time, it will be raised on the pedestal of her existential happiness leaving Puiu in the earth plane of emotions. We find here a first point determinative for Puiu, in fact the commit of the macabre murder. He could not rise to understand the joy of her existence and this contrast between the two will end with a crime.

We meet the division of the primordial pair animus and anima, division which inevitably determines a decay and destruction of the couple's life as well as individual's lives. Since the beginning of the novel, through the decline of Puiu Faranga universe, but also through the act of being the trigger of Dr. Ursu's memories, with each melodic note of the Ciuleandra song, it will be rewritten Puiu's stave of memories, Madalina will climb ever more into nothingness that has been shrouded in mystery from the beginning. Liviu Rebreanu's ghost heroine will dominate everywhere and will float in shadow Puiu's being, the world Ciuleandra novel, marking her existence beyond life.

During the lecture of the novel I wrote how appropriate Rebreanu called his heroine and I thought no other name would be able to express all that background on interracial poetry that radiate the little rustic princess abducted from her home village and increased as a lady in the big world, incomprehensible, absent. (Dugneanu 1987: 113).

The change of Madalina's name into a French version as Aunt Matilda wanted, seemed to bring with it character changes. *Madalina was joyful, exuberant, almost wild, while Madeleine was gentle, discreet and melancholic, a melancholy that sets mystery in her*

eyes, in her smile, in her voice, and, at least so people said, make her more seductive. (Rebreanu, 1985: 242).

This rebrenian Venera, gathers in her structure, in whose shadow she dwells, the vigour and the whole mystery of the novel. *Through their tragic and vigor passion, love and death constitute the two cores which polarize the great themes of the writer's opera (...). Love, even a glimpse of the clock, it ennoble all, death, most often destroys them or frees them from pain.* (Săndulescu 1976: 134). Thus, by dying, Madalina, the source of Faranga's family ennoblement, escapes of torment of an artificial, false life, in which she could not find herself.

Puiu Faranga is the very one who participates in the idealization of the victim by his attempt to show that he had no reason to kill his wife and that the only reason he came to this unhappy end is its genetic baggage. Thus he states that Madeleine's infidelities has overlooked. He really builds a landscape in which the dominant figure is a Mădălina angelic, *gentle, discreet and melancholic* (Rebreanu, 1985: 94) worshiped not only by Puiu, but also by Aunt Matilda or the old Policarp Faranga.

While Madalina was angelic and delicate, Puiu seemed to be broken in an array of lust, dark soul, detestable, guided by passion. *Killing Madalina, Puiu Faranga fulfills his "mission" of demonic sacrilege. (...) Madalina and Puiu are two characters who are built on an opposition of romantic type, synthesized in the antithesis "angel and demon".* (Rebreanu, 1985: 94). The incompatibility of the two is planned by Rebreanu on the idea of contrasted values. Thus, we find the contrast: black / white, goodness / badness; fidelity / infidelity; gently / violence; life / death; lovable / detestable, innocence / guilt, etc.

The question that would fit perfectly in understanding why Madalina was established by the author in the positive role, it's that Liviu Rebreanu has had when he put this feminine character in an antagonistic pair and why not her husband? First, the violence that Puiu Faranga develops in the novel can be a mean of emphasizing the condition of women in the contemporary society of Liviu Rebreanu. Another reason may be to underscore the sensitivity and innocence of the victim. Also the virulence of the relationship between the two protagonists could not be better distinguished than by this antithetic pair.

For Puiu, white snow becomes an invitation to eliminate fears for thinking, to understand nothingness beyond its excessive mediocrity of the aristocratic spirit. Puiu starts to perceive Madalina's purity as a defiance, as a mirror which excessively highlights his defects as a continuous blame. The conflict which led to the abominable crime, Madalina's silence, was in Puiu's conception a silent accusation, a silent acknowledgment of his incompetence and his moral handicap.

Thus the demonic comes to annihilate the angelic just because of the unbearable manifestation of kindness and understanding which manifests Mădălina to her husband. In the lifeless eyes of Madalina, the younger Faranga read his moral conviction to a continuous search for a point of maximum intensity of his being as the dance of Ciuleandra. This will manifest as the highest step on the scale at which Puiu's spiritual ascendancy could ever get.

Both Puiu and Madalina seem to be the embodiment of fallen angels, touselled by the shadow spheres of madness and loss of reason for Puiu, or scope for Madalina's death. *Ciuleandra*, seen as a form of sacrificial dance of the society excessively formalized, brings into sight the problems of Rebreanu's society. The society in which this novel was created

forgot his roots and generative image hiding beyond human animal instincts were repressed. They longer found tribute in the wild dance from the village Vărzari and in the impure society any connection with the divine, disappears. So current, this work will not disappear from the consciousness of national literature because it comes to stress the macabre caused by the loss of the rural primary age.

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CONTEMPLATION AND REFLECTION IN RODICA OJOG-BRAȘOVEANU'S NOVELS

Dorina Nela TRIFU*

Abstract: My study, called *Contemplation and reflection in Rodica Ojog-Brașoveanu's novels*, is focusing on a thematic analysis of the writer's short stories, all gathered up in the volume called *"Fat and stupid"*. I will insist on the dominant theme, love, be it domestic love resulted from a happy turn of destiny in the novel called *"Gratitude"*, adultery and the existence of a marital triangle in the novel called *"The Disc"* or betrayal in love, in the novel *"A simple man"*. My study includes not only the three mentioned novels but, besides the reflection of life in novels, also the meditation on the relentless fate, on life, filled with surprises and turning points; in other words, contemplation and reflection.

Keywords: contemplation, reflection, novels.

Introduction

In the volume *"Fat and stupid"* (2000), composed of 16 novels which were firstly published in the *"Unica"* magazine, my study insists on the dominant theme, love. Rodica Ojog-Brașoveanu has besides her 27 crime novels, 9 historical novels from which 5 are found in the *"Logofătul Andronic"* collection and two short stories volumes, *Fat and stupid* and *Men are pigs*, published in 2000 by Nemira. The two books form a tandem, reflecting the principles of male and female with everything they have vile and abject.

Her work falls within paraliterature, a genre considered of bad taste, a consumer literature, a marginal literature. Like her historical and crime novels, her short stories also fall within paraliterature. In the historical novel, Rodica Ojog-Brașoveanu wanted to gain the love of the readers, thus reviving the character Andronic, dead in the first novel from the series; crime novels drew readers with images of role-model policemen and punishment of the vile in the ending of the novel; short stories fall into an easy literature who follows a commercial purpose, a consumer literature depreciated by critics, called in one word *paraliterature*.

Fat and stupid (2000)

Novels from the volume *Fat and stupid* can be analyzed following two essential components, *reflection of reality* and *reflection of life*, understood as a meditation about life. Reality reflection and life reflection are an argument in favor of placing these short stories into paraliterature. When we are admitting this idea we are referring to the fact that inspiration from reality and the reader's following meditation after finishing a short story belong to a philosophy of life, being two necessary components in a literature, meant to please and train, because beyond new ideas, the romanian appreciates in art the moralizing meaning.

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Reality reflection and life reflection could be abstractly represented through a diagram with two axis uniting, similar to a trinket knot which has two strings, one red and one white, twisted together. Life and reality reflection are strongly bond together, they intertwine and the second reflection is the resulted effect of the first one. According to the diagram, each event on the reality axis, usually a common one inspired from real life, corresponds to a philosophical or moral significance on the life reflection axis.

In the first novel, *Gratitude*, an unfortunate event – failing an exam – gives the heroine a happy turn of events, meant to change her destiny: instead of being a worthless teacher in Romania she will be happy besides a wealthy husband in France. The idea of this lecture is that life is unpredictable. An unfortunate event could be the event which changes the course of a tragical history into an enviable destiny. Reflection imposes the idea that life must be accepted with *gratitude* for the events that occur, good or bad.

In the short story “Disc”, the character Coca loves a man, but, ironically, she will marry another.

The novel “A simple man” contains a life lesson about treacherous love. Maricica wrongfully leaves George for another man, but his sincere love will determine him to forgive her and accept her for a second time as his wife, even though she carries a child that doesn’t belong to him.

In “The second will”, the theme is heritage. The love for wealth determine the Manta brothers to forge a second will in which the inheritors to be them, not the woman who took care of the old man. Obsessed with wealth, they have no remorse, they resort to lies, accusations, small talk to obtain profit. The treasure lovers act paltry and clownish with the others. They consider the others to be inferior and believe that the forgery of the second will, will never be discovered. The love for the money can transform a man – *this is the reflection from this story*.

The most important novel, which gives this volume it’s title, “Fat and stupid”, illustrates the idea that the atmosphere of a relationship is important. A good ambience triggers Felicia Dragoman the adulterer, the fat and stupid and Nelu, Lili’s husband. Felicia solves Nelu’s lack of affection from his wife, through adultery. The writer Rodica Ojog-Braşoveanu was obsessed with weight and despised stupidity, this short story being a reflection of the author’s conception about despicable women, *fat and stupid*. Felicia Dragoman is part of the ugly women typology:

She was a mignon woman, round, surpassing the limit between sexy and overweight. A wave of lasciviousness emanating from her whole being, along with the heat of her cheeks, gave the impression, at any hour, that she just left her bed. Her makeup was ugly, her sense of fashion was ridiculous – in all, ridiculous -, but, incontestably, she was vomiting femininity. (Ojog-Braşoveanu, Rodica, 2000:69)

Felicia as the name suggests, is a happy person, but take note, happy in the company of men, an easy woman, ugly, hideous, crybaby, mentally unbalanced and comically presented by an all-knowing narrator:

The bravest thing about Felicia seemed to be her insatiable appetite. She desperately ate everything, the stove was always working, in the house there

was a permanent smell of food smell, the trash had to be taken out three times a day. (ibidem: 76)

Felicia the *fat and stupid* has no remorse for destroying a marriage if she feels happy after adulterating.

Love who you lay with is the next story in the *Fat and stupid* volume. This time we have a story about traitorous friends (Andreea) and never-fading love, despite of time and distance. (The love of Cătălin and Măriuca).

The seventh story is called *Party at the castle*. The motto “Nothing is sadder than the suffering in the eyes of the children, the tears in the eyes of the elders” (Anonymous) anticipates the sadness of Ghiocel, the bastard son, the ragged and dirty child his mom wanted to get rid of, the child who stays in the way of a new relationship.

The motto has a connection with the compassion for Ghiocel, transformed into the insignificant kid called Puricel. The anniversary of Ana Maria, classmate of Ghiocel is being held in a story-like environment in which she becomes the princess, the anniversary becomes for Puricel, a *party at the castle*. The fairytale-like atmosphere impresses Ghiocel who never had happy events in his life, with the “cake as big as grandmother’s sewing wheel” (Ojog-Braşoveanu, Rodica, 2000:118). Ghiocel, born from his mother’s imprudence, couldn’t understand her mistake: “Puricel understood a single thing. Mom did something once, something bad, shameful, but he is guilty and they both were upset with him.” (Ojog-Braşoveanu, Rodica, 2000:108). The nine years old boy, thin as a straw, fearful when his grandmother yelled, couldn’t understand why his mom kept saying he is her nephew, not son. Poor Ghiocel is the child capable of sacrifice, quality that not many have, the child capable of supporting the punishment because he did a good deed, because he was being generous. He gave up on buying clothes to buy Ana Maria a doll. His soul is innocent, and his love is true, authentic.

A cruel reality in the communist period is camouflaged in the love story called *Romance*.

The novel *The Balcony* illustrates the lust for nightlife of the Negulescu family, which is actually a good projection of the couple Rodica and Cosma Braşoveanu. The character Gelu, like the writer’s husband, Cosma, as he stated in his autobiographical interviews, detested the TV, because it was impeding the family communication:

I will never understand how could she live her life in front of that awful TV!
Most awesome mass-fooling instrument invented by man along the centuries.
(Ojog-Braşoveanu, Rodica, 2000 : 146).

An original hag from the novel with the same title, has the aptitudes of the amateur detective Melania Lupu from the six crime novel volume series of the author. Amalia Pavelescu, woman over 30 years old, deals forged situations, complicated situations. She is a kind of Melania Lupu, or she looks like her twin sister. The method she uses to unmask the thieves is *intuition*, Melania Lupu’s main method. The original thinking, the humor with which she treats grave situations like the situation in which the sympathetic *ruffians* framed her own death ordering her a casket and a crown, disarms: I will rent the casket, I have an

idea, you will send the crown back to the flower shop and make good money out of it. It only changes the ribbon. (ibidem: 161).

The thieves cannot understand how *the hag* doesn't lose her wits even when the newspapers announced her demise, her being some sort of Melania Lupu, adventure-lover:

She was in a good mood affable, you could say she liked adventures. Sile, left standing, gazed upon her, decentralized. Anyone else, even younger, would be deeply troubled when she was in the mood to party. (Ojog-Braşoveanu, Rodica, 2000 : 146).

Death, a macabre event like in the black humor novels from the Melania Lupu series, own death was even more sinister when it was framed by others, is seen as being humorous by *the hag*, which has no fears, which sees through the farce:

- You put together the framing. You've preached my death and silly me, went to see my own funeral. (ibidem)

Amalia Pavelescu harshly spoke to the thieves, she ordered them to cut the act because they weren't made for it and asks for the money without threatening to call the police: "- Come on, jackasses, put the money back rapidly and I'll forget it ever happened." (ibidem: 164)

Intuition helps her discover that one of the burglars is George, the orphan of the house. *Deduction* is the logical operation which helps her demonstrate the fact that the second thief is Sile, and both acted in a team. Same as in an investigation, to verify her *reasoning*, she tests the two thieves: Sile dials the right number while she dictated it wrong, so that the safe remained locked.

Sile, the character with the *calling of a crook* appreciate the *original hag* who had no fear, not even of death, the sympathy being likewise: "- Others would have died. The hag is badass" (ibidem: 151). In the end, the burglars manage to get into Amalia's grave through a love declaration which reveals the uniqueness of the character: "- You are gorgeous, miss Amalia, a countess! I haven't met anyone like you! I love you... What could we do to be forgiven? Order!" (ibidem). Like her predecessor, Melania Lupu, Mrs. Amalia Pavelescu empathizes with the thieves and gives them a life lesson laughing.

The novel "The Christmas gift" is the story of the marital triangle husband-wife-mistress. The triangle is formed by Cristian, Ramona and Carmen and it produces some plot twists right in the Christmas Eve. Cristian is the *evangelist* type who claims to adore his wife natural, without finery. Ramona is the subjected wife type, capable of sacrifice. Giving up on expensive jewelry which she pawns to buy her husband a gift is proof of her unconditioned love. Her husband offers her *infidelity* as gift, buying his mistress the jewelry his wife just pawned.

Love story is the story in which the story reveals an incontestable truth, enounced by Antoaneta Macarie, who cannot understand how an ugly, *fat and stupid* woman is successful with men, managing to destroy a family with ease:

It's natural that a beautiful, young and smart woman to have luck in love and record progress, while, another, old, fat and stupid cannot have the same demands, being totally uncompetitive. (ibidem: 190)

In *Love story* the narrator is getting mixed up with the author. *The story* has the aspect of a process realistically recorded, and the narrator is presenting itself as a crime novel writer, the obvious relationship between the biography, creation of the writer Rodica Ojog Braşoveanu and her novels genre, which lacks literature, expressivity, being inspired from reality and being categorized as paraliterature.

As a crime-novel author, the friendly behavior of the dog towards the person, betraying *ipso facto* the intimacy level with his master, is long worn and I wouldn't have used it in a story or a crime novel. Here I'm only stating an authentic case, respecting its original data. (Ojog-Braşoveanu, Rodica, 2000: 193).

If in *Love story* the writer declares that in her work she used the technique of suspense, in the *Somewhere, in a station...* story which holds the idea of reincarnation, the author proves to be a mystery lover. Albert Mohl is a bizarre character, who finds his picture and name on a crypt, which attests his predeceasing existence. Daniela, the character from the first story, *Gratitude*, finds out of her disappearance, but finds out the empty casket. The mystery also exists in the end where all seems a fantastic, surreal happening, but what if it's the fruit of a delusional mind, the writer's?

In the story which calls herself tragical, *Fatality*, ironically, we can identify more comical sources. The colonel has a comical name: *Mărcuş-Scare-People*. The love between Mugurel and Dana is stormy, everything happens too fast, *burning through stages*, but their love won't resist. *The reflection of life* makes us understand that love is like a Procust's bed meaning that, if the partners won't adapt their demands after each other, the love will turn into ash, the love relationship will become ash and definitely the relationship will go from romance to a fatality.

A comical plot twist we also have in *Doppelganger*, an example of bad luck in love. The volume *Fat and stupid* ends in a mysterious way with the last story, *Mystery*, in which Lili cannot comprehend the reason why her lover from Zürich, with whom she perfectly reasoned, whom she met through a dating agency *Ecce homo!* left her without any explanation, enveloping everything in a shroud of mystery.

Conclusion

Rodica Ojog-Braşoveanu's stories inspired from the real life, are surprising. Each story has a lesson, a special signification. In the case of the short stories from the *Fat and stupid* volume, every novel indicates a pact between the author and lector, being a paraliterature story. This means that the author is writing a story which produces a reading hedonism, but it also means the story is about life, a story with lessons. The endorsed reader has to ponder over life in regards to the life-inspired lectures in which original women have the main role, even in the special hypostasis of *fat and stupid*. Women described in this volume are overweight, with an over-the-limit weight which gives them inferiority complexes, complex which the author had during the time she was writing the novels. The short story *Fat and stupid* is a demonstration of the fact that in literature, the author projected herself.

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FORMS OF COMIC IN CALISTRAT HOGAȘ'S WORK

Maria VOINEA *

Abstract: *Hogaș's work remains, in the Romanian literature, a creation without imitation. What defines it, on the one hand, is the mixture of classical, romantic and modern elements, and, on the other side, the author's playful spirit that generates charming language and descriptions but also the narrative's dynamism. The expressiveness of Hogaș's text is marked by the spontaneity of the language and by the contrast between essence and appearance, a fundamental feature of the comic. In Hogaș's work, the comic manifests itself mainly through humour and irony, both in narrating events but also in portraying the characters. It is a classic, irresistible humour, resulting from the association of the scholarly and popular language but also from the author's exaggerations in presenting scenes and shaping portraits.*

Keywords: *playful, parody, comic, humour, irony*

Calistrat Hogaș remains, undoubtedly, in the Romanian literature, thanks to his descriptions, "an artist and a poet of nature", and, on the other hand, due to evoking the happenings and characters encountered in his travels on mountain roads, he remains in the consciousness of his readers, a gifted story-teller and "a creator of situations and vivid typologies" (Botez, O., 1915: 72-74).

Hogaș's travel journal is the fusion of classicism, romanticism and modernism, as well as a fusion between the formal and the colloquial or regional language, thus representing the undeniable proof of the literary talent of the author but also of his scholarship.

From the very beginning, Hogaș's work imposes itself through detailed descriptions and spiced, colourful evocations, situated at the sensitive border between reality and fantasy, between essence and appearance, generating the comic by exaggeration, irony, self irony, parody and cartoon:

No human soul was yet smart; only a few dogs, too daring maybe, were doing their job making for us, or — better — for our strange road clothes. Anyway, I thought it was my companion's fault since he had the strange idea to combine the sub-lieutenant clothes with the peasant's sandals, the cane and the bundle back; and I tried to make him understand that he was the reason the dog were making all that noise. [...]. But the luck belongs to the traveller: at a few steps away, on the porch of a white house, the householder and the housewife were sleeping under a quilt, stuck together in order to face the morning chill, in my opinion; [...] they were soundly asleep and probably deep in happy dreams; but we approached them and I, with no respect for such nothings and without any introduction, removed the quilt with my cane from the householder's face since he was sleeping at the edge of the bed, pushed him softly, awoke him and, without saying at least "Good morning, I briefly asked him about the road to Almaș.[...]. What happened then in his soul was,

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certainly, quicker than the lightning; besides his eyes were twice bigger than usual and with his staring and scared face not being able to understand where from and how we appeared out of the blue, he looked at us, analyzing us in surprise, from top to bottom and withdrawing to the wall as he wanted to escape from a very disturbing vision. The poor woman, cornered and frightened, started to move under the quilt and to utter incomprehensible words that could only be firm domestic objections.... (Hogaș, C., 1988: 7-8).

The humour takes a special place in the literary activity of Hogaș, “the tricks and jokes following the serene vision on life of the writer” (Ciopraga, C., 1960: 105). The quick rhythm of the story and the technique of the detail characterizing the travel journal of Hogaș maintain the reader's interest alive, making him to intensely live any described situation and making him laugh when the author exaggerates using parody, cartoon, comparison or hyperbole.

The playful feature of Hogaș's humour is the result of the mixture between the formal and colloquial language but also the result of different artistic techniques, especially those preferred by the author – allegory, hyperbole or hyperbolic comparison.

George Ivașcu, in *Însemnări ieșene (Notes from Iași)*, emphasized the idea that, during the evolution of our literature, the humour of the mountain road story-teller is special, representing the very essence of Hogaș's lyricism. From this perspective, the literary critics compared Hogaș with Ion Creangă or with George Topîrceanu, determining both similarities and differences, especially in forms of comic used.

For example, Dumitru Micu finds Hogaș's creative technique similar to that of George Topîrceanu, in some parodies or pastiches. In the critic's opinion, parody or, more precisely, “pseudoparody” actually represents a mean of indirect expression of writer's own opinions on human typologies that he describes. Thus, joke becomes a mean of characterizing the characters or a mean of exposing ideas and inner feelings of the writer (Micu, D. 1965: 4-18).

On the other side, the same literary critic compares Calistrat Hogaș with Ion Creangă, considering that the expressiveness of the humour of the latter can be found in the work of “Hălăuca's evoker”. The critic considers that Creangă's creative power is much higher than that of Hogaș, being equally enhanced by the “verbal savour”, “spiritual gracefulness” or the “verbal ingenuity”, but also by the spontaneity and the fine observation sense of the writer from Humulești. Joking and caricaturing, the writer actually tries to avoid ridicule and sentimentalism (*ibidem*). An adequate example is the burlesque portrait, with exaggerations, of the old nun with “ghost” appearance, from Agapia:

I haven't seen an uglier old nun face... From that ghost face of that nun, her little, black sparkling eyes remained engraved into my mind; even today, her grey hair strands, hanging from all side of her head like snakes twisted in thousands of fantastic shapes whip my soul; and that teasel with yellowish, rare and rusted teeth among which a flock of rams could have passed running grins to my terrified mind...(Hogaș, C., *op.cit.*: 36-37).

From the perspective of the same comparison, Tudor Vianu notes the difference between the two Moldavian writers in terms of humour, and he agrees that the “organic, moody joy” of Hogaș “is not similar to that of Creangă. As to the aspects differentiating the

two writers, he introduces culture, which he uses as the element of a humour contrast [...]. Hogaș is another Creangă imprinted with culture”, “he is a classicist, an academic writer” (Vianu, T., 1973: 277), a “scholar writer” (*ibidem*: 281).

The comic feature of Hogaș’s work is undeniable and it expresses through a variety of types or forms: comic of situation, of language, of character, of name and even of intention.

It was found that Hogaș’s humour defines itself through “obvious grotesque or burlesque traits” and it triggers itself “only towards people” (Constantinescu, P., 1942), being obvious that the writer finds pleasure in making jokes, parodies, like a classicist, but also in making ironies, like a romantic.

Constantin Ciopraga underlined the fact that, when using parody, Hogaș is inspired by ancient classicism, constantly realising a comparison between monumental and common, between appearance and essence (*op.cit.*: 197). A good example, in this respect, is the traveller discovering the sleeping in the straw, and even Horațiu would have exclaimed enthusiastically “Sententia compos voti!” (Hogaș, C., *op.cit.*: 174).

Among the comic situations experienced and described by the author in his work, there are his mythological allusions stirring up laughter, especially when his contemporaries are compared with the ancient writers (Ciopraga, C., *op.cit.*: 197), as coming out from the following fragment:

We sat on the soft and flowery grass like the ancient people and we began our great feast. The teacher Alecu was prouder than a king and I expected him to tell me that Lucullus was a beggar and Labdacus a bad cook; but it was obvious that in Arghir or Tilu Buhoglindă that formed his entire literary education, as he himself said, nothing could be traced back to these famous faces of Antiquity.(Hogaș, C., *op.cit.*: 28)

The same situational comic also comes out from the “great and dreadful epic” depicting the “huge fight” of a little Cat with a fly:

I couldn’t however stop from amusing watching the huge fight started with a big fly with a green shiny back that wanted to take shelter from the sun’s scorching heat in the wet shade of one of her nostrils; and one could hardly decide which of the two was wittier in strategy, the fly of the little Cat? For, if the Cat defends its nose, shaking its head in all directions, the fly, no less, with the precision worthy of the perfect ballistics, aimed and caught the little Cat’s nose on the fly and plunged in one of the nostrils as quick as an arrow; then the Cat took a deep breath and inhaling in his strong chest half the Earth atmosphere; and when the air thus inhaled was returned to the sky under the form of a noisy broken trombone note, the fly was blown out from the Cat’s nostril and it took a while until it got back and escaped from the knotty herbs where it had been thrown, in order to regain battle balance... For a while, the fly had changed its plan of attack and started to assault the weaker parts of the citadel as if the little Cat didn’t have legs, tail or teeth and especially the priceless gift to shake its back so powerfully that the strategic genius of all flies from the universe would be helpless against the devastating earthquake of its back and flanks... And, even I was convinced that finally the victory will belong to the Cat, I

decided to intervene in this great and atrocious epic taking place before my very eyes [...]. (*ibidem*: 224-225)

A scene also expressing the comic of situation is the fight between the little Cat and the dogs from a sheepfold, a moment reminding the author of the epic-heroic story of Ludovico Ariosto (Ciopraga, C., *op.cit.*: 198):

I definitely used to strike right and left but only perfunctory or at most to comfort myself in my imagination that my strike was not lower than the spear of Rinaldo, that the little Cat is, at least, the granddaughter in direct line of some Baiardo and that I myself rated myself at least twice that any Orlando furioso!... things for which I have always had a great weakness... (Hogaș, C., *op.cit.*: 232)

Hogaș's comic is an intellectual one delighting the reader's mined, resting its spirit (Micu, D., *op.cit.*: 4-18). Ciopraga (*op.cit.*: 206-209) insisted on Hogaș's well-known fame among his acquaintances of gifted oral storyteller, making a comparison between the author traveller and Ion Creangă in terms of language especially. So the reader is amused by Hogaș's language rich in aphorisms – quotes from existing books or invented by himself – : “great ideas lean on small things almost always...” (Hogaș, C., *op.cit.*: 159) or “the woman is, undoubtedly, the riddle the most difficult to solve” (*ibidem*: 143), in paradoxical antithesis – “Cherish more a moment of brightness than an eternity of darkness...” (*ibidem*: 184), in comic analogies, in exaggerations or hyperboles with comic effect, in expressions and allusions reminding, inevitably, of the writer from Humulești – such as the confession of the author's pleasure to travel, starting with “I don't pretend to know what other people are like”, (*ibidem*: 162), just like Creangă started telling childhood memories.

The originality and the uniqueness of Hogaș's language were also insisted upon, being seen as an association of popular words and expressions and neologisms creating an undeniable comic effect: “gad about-Tănasă” (Hogaș, C., *op.cit.*: 182), “set the table in roars” (*ibidem*: 145) or “huge broom” (*ibidem*: 33) etc. In Tudor Vianu's opinion (*op.cit.*: 280), this language originality of Hogaș “came from his courage to persevere in older stylistic forms, to maintain himself in the sphere of academic classicism means, in a time when, through artistic and lyrical realism, through aesthetics and intellectualism, the traditional art of writing was undergoing great changes”.

On the other hand, the comic of language also emerges from self-persiflage, as well as from expressions and witty words abounding in Hogaș's work. To this purpose, the following quotes are suggestive: “Fear is born out of imagination, manhood out of reason ... The first was always with me, the second one ... from time to time” (Hogaș, C., *op.cit.*: 217) or “The luck belongs to the traveller” (*op.cit.*: 8).

Another source of the comic of language is the “lexical distortion” (Ciopraga, C., *op.cit.*: 208) or mispronunciation of some words: for example, a countryman expressing his fear: “– [...] the forester (*sivlicultoru*) must arrive any minute now and bless our souls if he doesn't find us cutting trees”, and the speaker does not hesitate to parody: “– What? Is the forester (*sivlicultoru*) supposed to come here?” (Hogaș, C., *op.cit.*: 280), in order to underline the comic effect resulting from his mispronunciation.

Another type of comic well-illustrated in Calistrat Hogaș's work is the comic of proper nouns, combined with the comic the character and intention.

In his wanderings, across the mountains, Hogaș encounters various people, each one falling into a human typology. In order to make their portraits, the author uses the detail – both physical and moral – underlining in a realistic manner, through gestures and language and in some situations through proper nouns, different human characters. The examples that could be invoked, to this purpose, can be found everywhere in the work of the memorialistic writer, impossible to exhaust, to the reader's delight.

Constantin Ciopraga, in his book, dedicated to Calistrat Hogaș, captures sequentially the essence of several portraits representative for the work of the author from Tecuci – Axinia, Magda, Halunga, Mr. Georges, Ioniță Hrisanti, Mrs. Marieta, priest Ghermănuță, friar Glicherie, sheperds Sgribincea and Huțan etc. – underlining the fact that the portraitist “aims at the consistency between the physiognomy, personality and name of a character” (*op.cit.*: 170).

Thus, Axinia is “nimble as a goat” and “quick as a spool” (Hogaș, C., *op. cit.*:77), Magda is “inflamed with false and playful melancholy arising laughter” (*ibidem*: 154) , Halunga “was the man the most monosyllabic on Earth; in his case, a syllabus had the value of an entire phrase, and a gesture of his index with a golden ring reflected, several times, his entire mind...” (*ibidem*: 124-125).

Nevertheless, among all Hogaș's portraits, a very special one singles out, that of Mr. Georges, “the candidate to marriage from the short story *Florica*”, as defined by Ciopraga (*op.cit.* : 158). In achieving this, the author's satirical attitude is obvious:

Without the usual curtsy, I strongly joined hands with and shook strong, with my countrified right hand, the right hand of Mr. Georges, a hand fattish and puffy like that of a coquettish woman... It seemed to me that he grimaced a little: but he heroically suffered the direct Romanian way of my strong hand shake... [...] But anyway, Mr. Georges was “flawless”: short, fat and almost bald, he had his hair behind his ears skilfully combed as to cover his temples; his round and plump face had at the bottom of each ear a small band of brown hair, relic of once complete whiskers, later tortured by the merry scissors of some Parisian barber. The yellowish and pointed tip of his whiskers, scattered on his lips, arched symmetrically above the large nostrils of a curved nose; the fleshy, moist and red lips seemed to call fat food and warm kisses; the pale and lazy eyes denoted a sleepy mind; under his chin with freshly razed and powdered creases, a red knot dazzled the lookers' eyes; on his round full underbelly, a vest sat beautifully and roundly without crinkles; at the bottom of his trousers tight at the ankle, one could see Mr. Georges' red, long and narrow duck booties; and from the polished horizon of his bald crown, his eye was glided into the air as from the desolate and void glare of a dormant water... (Hogaș, C., *op.cit.* : 143-144)

This satirical portrait is intentionally deformed by the author in order to make it a caricature: “[...] can't you see what a curved nose he has? — And such pale eyes?! And such a big underbelly?! His mouth!... his lips!... ugh!... like two sausages shadowed by the nostrils such as two eagle wings spread into the air!...” (*ibidem* : 145). Of course, the road-traveller Hogaș continues with the ironies at the knowledge of Mr. Georges, a “truly brilliant man”, “flawless”, “a treasure of virtues”, aiming at mocking at “the skilled autumnal knight”, as Ciopraga calls him. (*op.cit.* : 160):

My poor mother — God forgive her — slapped me so many time with the spoon over my hand and mouth to make me eat properly!... Nix!... like heck!... Even today, when I eat soft-boiled eggs, I get dirty up to my ears!... Well!... Mr. Georges used to eat them so masterly!... his white, fat and pointed at the top fingers handled the fork or the knife so masterly when performing an egg's autopsy that, at the end, the egg shell was as bright inside as outside... and no stain on the napkin, on the plate, on the knife, fork or on Mr. Georges' whiskers!... And if I regret something in my life, it was that I couldn't stay in Paris at least twelve years to learn how to eat eggs!... (Hogaș, C., *op.cit.* : 146)

The sharp irony of the writer can also be noted in the portrait of Lady Marieta, who Constantin Ciopraga finds "frivolous, insidious and superficial – the feminine equivalent of Mr. Georges" (*op.cit.* : 162):

Dressed in a short dress [...], tight at the waist with a black belt with silver clasps in the front part; with the breasts suggestively pushed up by a corset, once in fashion; with black-red curly hair, but recently entirely dyed; with a few black-red hair strands let loose in the back in the soft blowing wind; with small morocco black-golden shoes in her fattish legs; with a hand bag full of womanish trifles on one hand, with the umbrella in the other; with a little almost male hat on her head, Lady Marieta was ready to go... Seen from behind, she seemed to be fifteen years old, the age she must have had during Kiseleff's Russians. (Hogaș, C., *op.cit.* : 276-277)

As stated before, the examples illustrating Hogaș's portrait gallery are so many, quite difficult to exhaust, scattered among the journal, but we make one last stop on the portrait of friar Glicherie who, in Ciopraga's opinion, "deserves his name of Greek etymology: *glukeros* – *the sweet one*" (*op.cit.* : 170):

I don't know how it happened but in that monastery, all the names matched each person, for example, Varsanufie, was crusty and shaggy: Glicherie, instead, was simply tacky... Honey, butter, sugar, fat, sweets and all greasy and sweet things he handled every day and for a long time as being part of his job as a monk, contributed with something of their nature to the sticky appearance of devout Glicherie. When speaking, his tongue seemed to difficultly detach from the hard palate of his mouth and one could say he does not speak but he rather tried to utter each word that he literally had to detach with his tongue... (Hogaș, C., *op.cit.* : 290)

Many things can be said about Hogaș's humour and numerous examples are easy to find in the author's travel journal, being difficult to select the most adequate ones and not to identify some. To illustrate each type of comic, more examples can be offered but the purpose of this work is to review the types of comic and the ways and methods to express them in Hogaș's work.

Finally, it is proper to emphasize once more, according to the literary critic, the importance of the writer from Tecuci, who, together with other writers, contributed to the development of the national literature: "Among the writers who, in their attempt to enrich (...) the Romanian prose, who made the humorist and ironist group, Calistrat Hogaș is undoubtedly one of the most vigorous personalities" (Vianu, T., *op. cit.* : 277).

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DE LA PERCEPTION ET DE L'EMOTION DANS LE FILM TOUCH

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Abstract: *The paper presents a psychological analysis of a modern myth which carries away some powerful archetypes. Today; the world of cinema is a big reservoir of psychological symbols and for that it presents itself like a new fairytale. Also, these modern myths represent our self diagnoses which show us all the forms of some disorders in the psychological dynamism. And today we face with a difficult issue due to an oversize of rational and intellectual aspects of our actions. But in the core of this issue we find also the cure. If we take the mathematics as reference axe for the reason and the pure thought, we find sometimes that in the core of this perfect mind construction – which is the mathematics – there are some seeds of the emotional and sensorial aspects of life. There are no pure thought and there are no pure emotions and perceptions. This “purity” is just an ephemeral state in our mind which demands rapid changes into more stable states.*

Keywords: *mathematics, sensorial, emotion, psychology, modern myth.*

Introduction

Nous savons très bien que le cinéma – le septième art – représente une sorte de miroir où nous projetons nos désirs, nos structures inconscientes collectives, nos symboles puissants qui mettent en œuvre l'énergie libidinale (dans le sens de C. G. Jung, qui la voit comme la totalité des énergies psychiques dont l'être humain est capable d'en avoir). Et cette projection s'effectue dans le cadre de cet art avec beaucoup plus de puissance que dans les autres arts, plus anciens et plus « élitistes ». Bien sûr que tous les arts sont dans une transformation qui le cours du temps et le rythme des transformations intérieures humaines – individuelles et collectives – mais le cinéma se distingue des autres par la puissance et le caractère aigu de cette projection. Le consommateur de cet art se nourrit et actualise ses propres structures psychiques avec une vitesse et on peut dire aussi avec une violence étonnantes.

Nous comprenons le phénomène cinématographique sous cette perspective : chaque création de cinéma pose un problème de nature psychique qui se présente comme étant un *mythe moderne*. Le cinéma est l'actuelle fabrique de mythes modernes. Et nous voyons à l'œuvre cette pépinière symbolique surtout avec les films de science-fiction. Nous allons nous concentrer ici sur quelques symboles et structures psychiques qui sont présentés dans la série *Touch*.

Le film sérial *Touch*

La série a été mise en scène par Tim Kring – le réalisateur de *Heroes*, une autre série plus connue. Elle a été diffusée entre le 25 janvier 2012 et 10 Mai 2013 sur le réseau Fox aux Etats-Unis et en même temps sur le réseau *Global*, au Canada. Les acteurs principaux sont : Kiefer Sutherland, David Mazouz et Danny Glover. Le film présente les

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aventures d'un enfant autiste – Jake (David Mazouz) – et de son père – Martin Bhom (Sutherland) – tout au long de la série. Le film représente en quelque sorte l'histoire racontée par l'enfant lui-même – chaque épisode commence par un petit commentaire de l'enfant – mais tout au long des actions, l'enfant ne s'exprime jamais dans le langage commun. Son langage et celui des nombres et il arrive à se faire comprendre, même si difficilement, par son père et quelque uns de ses proches. L'enfant devient la cible d'une société qui cherche à exploiter son don, en ramassant aussi les autres personnes qui ont le même don que Jake. En fait ce don consiste dans le pouvoir de voir l'avenir de tout événement par l'intermédiaire des patterns numériques. Jake et son double féminin, Amélia (aussi un enfant prodige) voient l'univers par les nombres. Ou, mieux dire, le nombre constituent le véhicule approprié pour exprimer un certain contenu qui ne peut pas être exprimé autrement et surtout pas par le langage commun, qui reste impuissant face à ce contenu. Le film met en scène le sujet des mathématiques et surtout l'importance qu'on attribue à certains *objets* mathématiques qui jusqu'aujourd'hui n'ont pas tout à fait une explication rationnelle concernant *le sens de leur existence*. Il s'agit de ce qu'on appelle *constante mathématique*. Le nombre pi, $\Pi = 3.14\dots$, le nombre d'or, 1.618..., la constante dite de l'Univers, 137¹, et aussi la suite de Fibonacci, 0, 1, 1, 2, 3, 5, 8... et d'autres suites fameuses constituent en quelque sorte des « énigmes » mathématiques, surtout quand on les associe aux phénomènes physiques. D'après plusieurs chercheurs (ex. Miller, 2009), les constantes mathématiques qu'on retrouve aussi dans la nature n'ont pas une raison pour leur existence telle qu'elle est. Nous n'avons pas de réponse pour la question : pourquoi telle constante a la valeur x et ne peut pas avoir une autre ? Pourquoi la nature (mathématique ou physique) s'est arrêtée *exactement* à telle valeur et non pas à une autre ? C'est vrai qu'on puisse avoir cette objection : les questions sont de nature métaphysique, donc ne concernent pas du tout les domaines mentionnés, mais l'embarras de la pensée n'est pas du coup éloigné.

Notre film pose une question philosophique à la base, et aussi introduit une suite, nommée *la suite d'Amélia* (*God sequence*) qui se révèle tout au long du film par quatre moments : 318529632879522975611881604

5512425452217437024522750

010755991887789210262000

017594820131026302153

La question est : Et si le destin est une formule ? Ou, autrement dit, est-ce que le destin peut s'exprimer aussi par une formule mathématique ? Le film nous présente différentes situations de vie où les destins des gens s'entrecroisent. L'idée part d'un constat sociologique et psychologique à la fois. Si la sociologie est une *science*, car elle explique les phénomènes sociaux par des formules mathématiques, pourquoi ne devrait-on pas penser que ce qu'on appelle d'habitude *destin* de l'individu ne soit pas lui aussi soumis à une loi qui peut s'exprimer dans le langage mathématique ? Le destin exprime un phénomène de nature sociologique, donc il doit s'exprimer mathématiquement. Plus encore, le destin représente dans le cadre du social l'élément le plus objectif qu'on puisse imaginer – le

¹ Voir dans ce sens un très intéressant livre, Arthur Miller – 137. *Jung, Pauli and the pursuit of a scientific obsession*, W. N. Norton & Co., New York 2009.

destin est l'axe, est l'invariant, comme une constante mathématique ; on dit que le destin est implacable, fixe, on ne peut pas le modifier – donc il se présente comme un « objet ». Et au moment où nous arriverons à découvrir sa « formule », on contrôle l'avenir, on contrôle le destin même, car on se situe au même niveau que Dieu.

Touch nous présente encore un thème qui joue le rôle de symbole présent dans le psychisme social. Il s'agit de l'accent aigu mis sur la composante pure de la raison. Comme Marie Louise von Franz (2006 : 85) observe très bien, la société contemporaine se caractérise par une surévaluation et supra-accentuation de la fonction *pensée* au détriment de *l'affection*. Le monde est et doit être filtré par la raison le plus possible. Le monde tend vers un monde idéal où la vérité s'obtient seulement en « purifiant » toute immixtion affective-sensorielle dans la raison. Du coup, nous nous trouvons devant un monde technologique robotisé. Nous regardons le monde par les yeux de notre création – les robots, les machines parfaites, qui fonctionnent avec un seul but : n'offrant jamais d'erreurs. L'image de l'homme parfait aujourd'hui n'est plus l'homme-héro de l'Antiquité ou l'homme-sage/saint de l'Antiquité et du Moyen Age, ni même l'homme-beau de la Renaissance ou l'homme-créditeur, intelligent de l'Illuminisme et Romantisme. L'image de l'homme parfait est l'image de l'homme qui *fonctionne sans aucune erreur, qui donne toujours des réponses vraies et qui n'est plus encombré par les affects*. C'est l'homme-machine, l'homme-robot. C'est pour cette raison qu'on parle toujours des mathématiques comme étant la science par excellence et la seule à être capable d'expliciter le monde. L'homme qui suit les mathématiques à la ligne, qui fait des mathématiques sa propre religion et foi, c'est l'homme contemporain. Or notre film pose un problème intéressant face à cette situation. Toujours en gardant l'estime pour la fonction des mathématiques dans le cadre culturel humain, la question qui se pose maintenant concerne justement le « côté obscur des mathématiques », c'est-à-dire la dimension non rationnelle de celle-ci.

Les mathématiques et la sensibilité/perception

Quelle est l'explication pour cette association inattendue à un premier regard ? La sensibilité des mathématiques ?! Les affectes des mathématiques ? L'idéal mathématique, comme nous avons dit, consiste dans une séparation *totale* de tout contenu affectif/sensitif. Le Cercle de Vienne a renforcé définitivement cette voie pour les mathématiques. Mais quelle est l'explication psychologique de cette tendance ? C'est même perçu comme un truisme, comme une évidence qui ne pose aucun problème ce caractère intrinsèque des mathématiques. Ceci malgré le fait que, depuis Platon, une certaine dose d'incertitude et de problématisation tourne autour de ce sujet. En plus, il existe de grands mathématiciens – au moins un par siècle – qui pratique et qui voit les mathématiques d'une perspective « affective », c'est-à-dire en s'appuyant beaucoup sur l'intuition et une certaine manière sensitive dans le processus créateur mathématique. Dans le dernier siècle nous rappelons seulement les noms de Poincaré et de Ramanuja. Donc, du point de vue psychologique, au niveau social, il se passent deux choses. La première consiste dans une fonction dominante du psychisme social qui s'accroît de plus en plus au détriment des autres fonctions. La fonction *pensée/intellect* devient de plus en plus aiguë face à la fonction *affect/émotion*. *L'intuition* et le *sensitif* essaient de « survivre » dans cette rupture, en jouant, comme toujours, la fonction de liant entre la pensée et l'émotion. Mais dans cette dynamique, la

pensée traîne avec elle les autres, en les intellectualisant inconsciemment d'une manière assez puissante. Le sensitif devient un *savoir-faire* technologique, confisqué à l'individu par les robots de telle sorte qu'à l'individu ne reste plus grande chose à faire. Il passe son devoir sensitif à la machine. La matière qui doit être manipulée et connue de point de vue sensoriel passe dans un monde des objets technologiques qui accomplissent cette fonction à notre place. Donc nous assistons à une sorte d'aliénation de cette fonction, d'un passage de celle-ci sous la nappe de la pensée. L'intuition se retire de nouveau de plus en plus de tout domaine qui doit être *contrôlé* par le calcul de la pensée. Même le domaine artistique où se trouve le terrain idéal pour l'intuition procède par une sorte d'élimination de l'intuition. Le bouleversement des émotions et des affects qui doivent être tout le temps *contrôlés* est déjà connu au niveau social. Et puis, la deuxième chose qui se passe est le passage de l'*anima mundi* dans les ténèbres ; la composante féminine de l'âme du monde – tout comme dans le cas individuel – sombre dans les ténèbres. Cette composante échappe à une conscientisation, à une intégration consciente de son contenu et d'ici sortent les conséquences les plus néfastes de la société contemporaine, extrêmement bouleversée. Le phénomène de l'homosexualité peut être interprété de ce point de vue. Il existe une *attirance* féminine qui appelle le conscient lui accorder attention. Du coup, ce manque se manifeste par une sorte d'inversion sexuelle, par un changement de positions dans la relation homme-femme¹.

Tout ceci, vu par la psychologie abyssale jungienne, est un événement ou chapitre dans le grand voyage de la conscience dans la matière. Le voyage vers l'individuation, l'accomplissement de la totale capacité d'être de l'humain, passe par des moments difficiles. Mais tout fait partie du même plan architectural. Et les semences du rétablissement se trouvent à tout pas. Surtout dans les excès ou dans les situations les plus difficiles et désespérantes qui nous font dire qu'on n'a plus aucune chance. Notre film fait ressortir dans le conscient ces semences. Il présente sous une forme mythique les éléments qui conduisent à voir les choses d'une autre perspective, qui fait revenir la composante affective dans le cadre du psychisme social.

Comment pouvons-nous concevoir les mathématiques, qui constituent la manifestation parfaitement intellectuelle comme ayant un fondement affectif/émotionnel ? Comment *sentir* les mathématiques sans les *calculer* ? A première vue, cette chose semble impossible. Tous les élèves du monde savent très bien qu'un calcul mathématique se fait avec un certain effort, en nous demandant beaucoup d'attention et concentration pendant qu'on met à l'action un certain algorithme et méthode pour résoudre ce calcul. Et bien, il existe des cas exceptionnels quand certains individus s'en passent ou voient autrement les objets mathématiques, c'est-à-dire les nombres et les formes géométriques. Prenons le cas de Daniel Tammet. Cet auteur est un individu qui présente dans ses livres sa modalité de voir le monde mathématique. Il ne fait jamais de calculs – dans le sens courant du mot – et pourtant il réussit à faire des calculs astronomiques seulement en utilisant ce qu'il nomme sa capacité

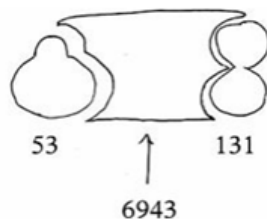
¹ On ajoute ici le phénomène qui commence à s'imposer de plus en plus, celui de la technologie sexuelle. On parle aujourd'hui des robots sexuels. Il s'agit des robots qui *remplacent* complètement le partenaire. Le robot doit être le plus possible humain, qui peut parler, bouger etc., mais en même temps il doit rester... robot. La question : si notre effort est de créer une machine qui doit ressembler le plus possible à nous-mêmes, pourquoi on la préfère à l'original ? reste sans réponse dans la plupart du temps.

de synesthésie. Par exemple, pour chaque chiffre/nombre – quant il les voit ou le représente mentalement – il voit immédiatement une forme qui lui est associée.



Et quand il doit faire des calculs, il combine les nombres et *décrit* ce qu'il voit comme nouvelle forme qui apparaît. Il dit d'ailleurs :

I never write anything down when I'm calculating, because I've always been able to do the sums in my head and it's much easier for me to visualise the answer using my synaesthetic shapes then to try to follow the 'carry the one' teaching taught in the textbooks we are given to school. When multiplying, I see the two numbers as distinct shapes. The image change and a third image emerges – the correct answer. The process takes a matter of seconds and happens spontaneously. It's like to do math without having to think. (Tammet D, 2006 : 17)



Donc nous nous trouvons devant un cas qui remonte à la surface les problèmes les plus rudes des mathématiques. La distance entre l'imaginaire et la réalité devient très fine. Jake, le personnage du film, peut devenir un personnage réel. Et les mathématiques ne se réduisent plus à un exercice intellectuel. Aussi, l'exemple de Tammet repose sérieusement le problème de la réalité des objets mathématiques comme étant indépendantes de notre pensée. Le monde mathématique est un monde rempli des objets comme notre monde est rempli des objets matériels. Mais ceux-ci constituent des problèmes qui ne sont pas analysables ici.

Le mythe mathématique décrypté

Reprenons le fil du conte. Jake, un enfant autiste, qui fait partie et en même temps il ne fait partie de ce monde, choisi un moyen unique d'interaction avec le monde de son père, Martin Bhom. Tout au début les deux personnages ne peuvent pas du tout communiquer, malgré le fait le métier du père était justement celui d'un bon communicateur, le métier qui demande un sens aigu pour être informé et informer les autres – il était journaliste. Il a dû renoncer à son métier – il change souvent de métier – en grande partie pour pouvoir s'occuper de son fils. En fait, d'un point de vue psychologique, il cherche un moyen de communication, de *contact* avec son fils qui se trouve *dans un autre monde*. Il est à la recherche d'une *méthode*. Les métiers sont des moyens de *savoir-faire*, des moyens d'approche de *perspectives différentes* du monde. Il est en dépression totale à cause du fait qu'il ne trouve pas sa place, il ne trouve pas cette méthode de compréhension. Un premier pas vers la lumière apparaît avec la présence – dérangement au premier moment – de son *anima*, dans le personnage de l'assistante sociale, Clea Hopkins. Elle joue le rôle de l'instance féminine qui offre des pistes, des solutions possibles dans les situations apparemment sans issue grâce à ses connaissances passées. Le personnage s'appelle Clea – *Clio*, la muse de l'histoire, celle qui connaît le passé en vue d'attaquer l'avenir ! Le contact avec l'*anima* est assez difficile. Elle se présente comme une instance qui trouble le personnage, qui s'oppose même à la relation forte entre le père et son fils, car la relation est mise en danger par l'institution sociale qui essaye de remplacer le père avec l'assistance sociale. L'enfant risque de se dissoudre dans l'inconscient collectif, la société. Mais la présence de Clea fait dans le premier moment qu'on devient conscient de la nécessité de prendre un peu de distance dans cette relation père-fils. Avec le temps, le couple Bhom-Clea s'avère constructif pour pouvoir l'interaction avec l'enfant. Seulement en étant dans un équilibre total, quand l'*animus* et l'*anima* sont à égale distance et puissance d'action quand l'individu devient capable d'accomplir des tâches difficiles. Le fils a aussi une *anima* avec laquelle il parle aussi par des moyens inattendus. Il s'agit d'Amélia, la fille qui est *confisquée*, qui est *séquestrée* par différentes institutions de l'état ou privées, pour être étudiée ou exploitée même. Amélia est le double de Jake, son *anima* qui, à la fin du film, perd son pouvoir qui était le même que celui de Jake, et devient l'élément de contact, d'équilibre entre Jake et le monde. Une bonne partie du film, Amélia manque. Elle est présente seulement par certains signes et dans les visions et rêves de Jake. Sa mère, Lucy Robbins, considérée comme folle par la société, dédie sa vie à la recherche de sa fille. Elle devient le partenaire de Bhom, celle qui remplace à ce niveau Clea. Elle apparaît au moment où la connexion entre le père et son fils est déjà faite et fonctionne parfaitement par le langage commun des objets mathématiques. Enfin, ces personnages entrent dans des situations qui sont coordonnées par Jake. Le mythe présente un processus de maturation du psychisme qui s'empare du monde. Le *bien* universel, l'*équilibre* de la nature constituent les buts des actions vers lesquelles Jake dirige les autres personnages. Derrière le monde se trouve un réseau des réalités plus profondes – le monde des archétypes – et à ce monde Jake a accès illimité. Les nombres, qui ont toujours été considérés comme étant des archétypes en

soi¹, constituent le fondement de ce monde et les événements d'ici sont dictés par cette réalité plus profonde. On retrouve le monde des Idées de Platon. En fait le mythe nous présente son personnage principal, Jake, comme un homme exceptionnel, comme un individu prodige, un nouveau prophète, celui seul qui a accès aux paroles de l'au-delà. Enfin, le personnage qui joue le rôle de gardien entre ces deux mondes est Calvin Norburg, le mystique juif qui doit protéger Jake par les forces négatives qui viennent de ce monde. La légende des *Lamed Vav* (*Tsadikim Nistarim*) ou la légende des trente-six justes est reprise par ce personnage. D'après la mystique juive, le monde est tenu en vie grâce à l'existence et l'intervention de 36 hommes qui sont toujours en contact avec Dieu. Après le retraitement de Dieu de notre monde, il a gardé contact avec notre monde par l'intermède de ces personnages. Ils restent cachés (*Nistarim*) toute leur vie. Eux-mêmes ne savent pas souvent qu'ils font partie de ces 36 justes. Jake devient un tel *nistarim* qui a besoin constamment de protection contre les forces nuisibles. Calvin devient ainsi le protecteur et le personnage qui représente « l'institution » céleste qui assure le contact entre les mondes.

Conclusion

Le mythe moderne, tel qu'il est présent dans le cinéma, nous offre les archétypes qui dynamisent le conscient individuel et social. Le cinéma représente, comme son nom l'indique très bien, une *projection* de notre carte psychique. Aujourd'hui nous nous trouvons sous une tendance vers l'*uni-directionnalité* des actions de l'homme. Cette uni-directionnalité se traduit par une *professionnalisation* qui se concentre autour d'une seule composante qui doit devenir performance. L'uni-discipline fait ainsi que la performance ou la *perfection* peut être atteinte seulement par la *concentration de l'attention et de l'action* vers une seule direction de la préoccupation de l'individu. On lui demande une conscience bien élevée et orientée vers son *unique* objet de travail. Ainsi, nous rencontrons dans chaque domaine des personnes qui étudient ou font toute leur vie une même chose ; ils se concentrent sur une même pièce, une seule vis qui doit devenir la meilleure vis du monde. Cette orientation vers l'unique objet vient avec un manque, une perte. On perd l'ensemble. Ou, l'ensemble reste dans les bras d'un inconscient organisateur. Le taux de conscientisation dans le cadre d'une discipline est l'inverse proportion du taux de perte de la compréhension de l'ensemble. Mais cette forme ne persiste pas trop longtemps dans sa dynamique et surtout elle contient en elle les éléments pour sortir de cette situation. Si le complexe de l'*unicité* – qui vient de paire avec celui de la *simplicité* – vient s'imposer aujourd'hui, les germes du *multiple complexe*, comme *unité* d'un autre degré, sont contenus déjà ici. Les mathématiques, extrêmement morcelées dans des disciplines qui n'arrivent plus à s'entre-comprendre à cause du langage commun qui leur manque, se présentent comme des mondes isolés, se suffisants à eux-mêmes où chaque élément est bien calculé et trouve sa propre raison d'être. Mais dans ce paysage qui représente la projection de notre être, se distingue le germe de la suivante dynamique qui viendra. Il s'agit d'un nouveau changement de perspective. Et cette nouvelle perspective prend en considération l'intuition, l'inattendu, le facteur émotionnel qui se trouve dans l'essence même de la construction intellectuelle. Ce

¹ Voir M. Ghyka – *Philosophie et mystique du nombre*, Payot, Paris 1952, M. L. von Franz – *Matière et psyché*, Albin Michel, Paris 2002.

changement de perspective deviennent le facteur essentiel pour échapper au complexe de l'unicité vers l'*unité intégrative*. *Coincidentia oppositorum* est la formule de base pour le psychique et pour ses constructions et productions. Ainsi, le fait que l'émotion et le sensible ressort du sein des mathématiques ne doit pas nous surprendre. C'est normal que le sommet de la plus pure raison de l'homme, qui est la construction de type mathématique, contienne l'élément de tournure, l'opposé même de la pensée, qui est l'émotion. Dans le monde où on vit, le monde qui s'explique et devient compréhensible grâce au langage mathématique, nous vivons pleinement aussi grâce aux émotions et sensations qui nous accrochent à ce monde.

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MIHAI EMINESCU AND POLITICAL JOURNALISM

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Abstract: *Mihai Eminescu continued a quite long tradition of Romanian journalism and his interest in political aspects can be easily understood taking into consideration the tumultuous historical epoch. Our approach does not emphasize the well-known virulent stylistic features of Eminescu's texts, but what and who proceeded this kind of criticism and outstanding dignified attitude towards authorities, political parties and national social reality. The present paper brings out mainly the feminine profiles involved in this process as the author had previous contributions regarding this subject.*

Keywords: *politics, Romanian history, journalism.*

Having in our attention the outstanding and purposeful historic and political context of the 19th century in the Romanian counties, and afterwards in the independent Romania, we may dignify one of the most well-known imaginative antitheses: *Order* versus *Chaos*. Before the 19th century, Romania culture was dominated by chaotic and winding attempts to define its national structure. That overwhelming disorder and amalgam badly needed several forces to impose a coherent undertaking. Our country, an island of Chaos at that time, was a place in which Romanian people were lost as in a maze. This is a frequent imaginary representation of the impossibility to communicate (Oişteanu, 1989: 263). The maze is like a border between two realms. At the beginning of the 19th century, Romania was the realm of Chaos or of Disorder. Over the western border, it was the organized realm of civilized modern societies. Heroes' actions came into prominence in order to connect the two realms and well handily bring order into the Chaos. These heroes epitomize both the masculine and the feminine tenets. In mythology, their names are Teseu and Ariadne. The latter offered the thread leading the male hero to the imaginative representation of malefic and disheveled force, Minotaur. Reaching the center of the labyrinth, disposing Minotaur, getting out of the maze are all the characteristic features of an attunement, of a spiritual revival (Chevalier, Gheerbrant, 1995: 192). Mircea Eliade, a man of science of so good repute, has also underlined the value of this battle for Order and Truth. In his famous book, *Tratat de istorie a religiilor*, Eliade points out the difference between *relative truth* and *absolute truth*, which means, in fact, a confrontation for obtaining absolute truth mainly based on an almost transcendent virtuousness (Eliade, 1991: 51).¹

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¹ "În perspectiva adevărului relativ, lumea fenomenală, deşi ontologic ireală, există într-un mod foarte convingător în experienţa omului obişnuit. În perspectiva adevărului absolut, spiritul descoperă irealitatea a tot ce pare să existe, dar această revelaţie e verbal inexprimabilă [...], dacă nu este păstrată

So, Romanian people have had this archetype of *Order* versus *Chaos* well and frequently presented in both popular and literate culture. It has a clear-cut significance: the ordered Chaos becomes Cosmos. There are several conspicuous cosmogonical fables. An old one presents a meaningful chart of the sky on which the popular term for the Milky Way is translated into Romanian by the phrase *Calea întortocheată/The Mazy Way*. Ariadne herself is another constellation with the name *Aridela*, which clearly calls forth the mythological onomatology. In this mythological display, Romanian folk mentality brings into focus another major symbol, namely the symbol of *ball of threads* which lays stress on the paradigm of the labyrinth and the meaningful travel inside it.¹ The brave traveler got into the labyrinth and into the centre of the ball of threads trying to disjoin the knot which means, in fact, to collate with perils and difficult drags, drawbacks, with the terrible darkness and murkiness symbolizing the ignorance, perplexity in front of unknown, new things, methods, and subjects.

Making a parallel with the Romanian society of the 19th century, we conclude that there was also a national effort to get out from the black side of European map by acquiring the correct way to modern civilization, cutting-edge trends and ideologies. Romanian people wanted to form into a united and independent nation. One of the most legitimate and powerful wishes was that of synchronizing with all the ideas and the ideals of the Western European countries.

The historical period in which Transylvania was a part of Austro-Hungarian Empire stood for a general spiritual progress, but also for a women's emancipation loop. This agreeable influence took place both in all the Romanian counties and in Transylvania and it was conclusively helped by literary, political and journalistic acts. The newspaper became the major mean of information, a fateful witness of the Romanian evolution in its whole. Gathering the information from all corners of the country, it was proved that main, old and traditional cultural capitals of Europe were important factors which had greatly influenced the intellectuals' education, spiritual progress and the Romanian communication with Western Europe.

The subject of Romanian women's contribution to cultural development of our country has been several times approached by us. The women's position in the Romanian society and the history of our country seem to be a constant issue and an unfailing debate almost in every historic epoch. It is not the only matter with such characteristics. For example, multiculturalism is also an issue as old as Europe and its history and it has begun when the Roman elite took possession of Greek spiritual legacy and all the benefits of its civilization (Karnoouh, 1997: 7).

The first ideas about feminism appeared in Romania due to a few women writers who had also a journalist career. They are less known because they had not an active voice in the political field which was the most noticeable. Some of them were active in the

valoarea conduitei morale..." – Cf. Eliade, Mircea, *Tratat de istorie a religiilor*, traducere de Mariana Noica, prefață de Georges Dumezil, București, Humanitas, 1991, p. 51.

¹ Cf. „... ghemul este o paradigmă a labirintului, în aceeași măsură în care ultimul este o paradigmă a primului, pentru ca atât unul cât și celălalt să nu fie decât simbolice reprezentări ale Haosului.” - Oișteanu, Andrei, *Motive și semnificații mito-simbolice în cultura tradițională românească*, Minerva, București, 1989, p. 265.

traditional Romanian counties; others were keen personalities in Transylvania. Of course, this is a very brief introduction to a measureless topic. It was not peculiar only for Romania. Since the very beginning, feminism was reformist in all the countries. The British authors used to assert that the goal of the feminist research works has been “to give back the women to the history”, but also “to give back the history to the women” (Miroiu, 1995: 33)¹. In order to render to the women their visibility from the historical point of view, it was a common place for quite a long period to differentiate with respect to “Hi-story” (phonetic expression for men’s history) and “Her-story”. But the so called her-story is very interesting in Romania too.

The first Romanian woman journalist was Maria Rosetti (1819-1893) who edited few newspapers quite well-known in that epoch: *Românul/The Romanian*, *Mama și copilul/Mother and Child* (Petcu Marian, 2007: 39). It was a first example for a woman’s implication in activities usually linked to men’s working field. As a matter of fact, several clues regarding the feminist movement came in sight at the same time with other important European countries. I. Heliade Rădulescu, statesman, poet and journalist, published a literary and scientific review, *Curierul de ambe sexe* (1837), as a result of his complete understanding of the intellectual tendency of his time. The same remark is consistent for *Albina românească* (Gheorghe Asachi), *Icoana Lumii/The Icon of the World* and George Barițiu’s *Gazeta de Transilvania*.

Another notable person was Sofia Nădejde (1858-1946), Iosif Nădejde’s wife and Octav Băncilă’s sister. The first was a significant politician, publicist and sociologist. The latter was one of the most gifted Romanian realist painters with radical political views. Sofia Nădejde did her first appearance as a journalist in *Femeea română*, but she continued to publish in *Basarabia*, *Contimporanul/The Contemporary*, *Literatură și știință/Literature and science* (editor – Constantin Dobrogeanu-Gherea), *Gazeta sateanului/The Villager’s Newspaper*, *Muncitorul/The Worker*, *Munca/The Labour*, *Social-democrația/Social Democracy*, *Lumea nouă/The New World*. She was the director of *Evenimentul literar/The Literary Event*, also a well known translator, and the author of quite a lot of novels, short-stories and plays: *O iubire la țară/Love in the Country*, *Din chinurile vieții/Among Tournaments of Life*, *Robia banului/The Thrall of Money*, *Părinți și copii/Parents and Children*, *Patimi/Passions* etc. From a literary point of view she experienced the impact of French naturalism and another two Romanian currents - *poporanism* and *semănătorism*. She shared with her husband and brother the radical ideas and she played a very active role in the socialist movement of that historical epoch. She was appreciated as the leader of the feminist movement and her entrance as a journalist had a clear and fierce attitude. She argued for equality between men and women and for liberty. She had a famous dispute against Titu Maiorescu. They argued about brain capacity at men and women, the latter maintaining that women had no capacity to develop their intelligence and their social function must be remote (Mihăilescu Ștefania, 2002: 85).² The female author proved very

¹ Lerner, Gerda, *The Creation of Patriarchy*, New York: Oxford University Press, 1986 *apud* Miroiu, Mihaela, *op. cit.*, p. 33

² „Oare nu-i rușine pentru secolul nostru, ca jumătate din omenirea, așa numită civilizată, să stea în sclavie? S-au eliberat robii, d-lor; însă noi am rămas. Poate credeți că exagerez? Nu, nicidecum și voi arăta mai jos că vorbesc adevărat. Veți zice oare: ce nu vă educăm: nu vă dăm voie să vă îmbrăcați

sound scientific knowledge, being an equal crusader for Titu Maiorescu. Sofia Nădejde pointed out correctly the fact that the so-called women ignorance was a direct consequence of the lack of education and scarce social conditions which were unfortunately retained by the political class (Nădejde: 1889).

In one leading articles (5th of April 1878), the pioneer-journalist Maria Flechtenmacher indited a real ode for the Romanian women who deserved to be equal to those living in the United States, England, Italy or Germany. She proudly mentioned the fact that many women from Transylvania, Basarabia and Bucovina subscribed to her magazine or the fact that a lot of associations congratulated her and the civic minted actions of the women living in the capital of the country. Those tones and undertakings presented in her publication were known in the Western Europe too as many female readers had standing orders to *Femea română/Romanian Woman*. Maria Flechtenmacher was initiated in the existing of other European magazines far more advanced in promoting and protecting feminine rights (e.g. *The Magazine from Geneva*, *La Cornelia* - Florence, *La Donna* - Bologna, *Women's Suffrage Journal* – England, and many others issued overseas). She impressed by her arraignment and her militant sentences.¹ Her style was simple, quite unpolished, but direct and bold, mentioning a lot of information and being a true model and stimulus for the Romanian population *across the mountains* meaning Transylvania - Arad, Gherla, Făgăraș, Cernăuți, etc. – (Mihăilescu, 2002: 76). One may notice the effort to blur her feminine features in favor of other detached ones. She wrote sly about Parisian fashion, worldly habits, and regretted the deaths of great feminine spiritual leaders such as George Sand, de Sevigné, de Girard, Madame de Staël etc.

Taking into account women differentiation, several female writers and journalists brought in the general political situation and underlined the necessity to emancipate Romanian women as a condition for at least two causes: updating Romanian society and synchronizing it with European standards.

Accordingly, quite many women interfered also in educational dimension of the Romanian society. They founded schools, edited reviews, wrote articles and approached critically political aspects. Although all these authors debated the same subjects, it is obvious that their actions were quite frail because there was no coordinated activity and everybody tried to promote causes and to bring home great ideals in several places on the whole territory of Romania. Comparatively, there was no difference between programs, articles and claim, but all of them lacked the power of a linked system.

după gust? Eu voi răspunde că și sclavii primeau o educațiune, care folosea numai stăpânilor; și sclavii erau siliți să se împodobească, nu însă pentru a li se face lor plăcere, ci stăpânilor. Tot asemenea și cu femeia: toată educațiunea ce primește nu este decât ceva ce nu contribuie nicidecum la dezvoltarea inteligenței sale.” Cf. *Cestiunea femeilor and Răspunsul d-lui Maiorescu în chestia creierului la femei*, in Mihăilescu, Stefania, *Din istoria feminismului românesc*, vol. I, Iași : Polirom, 2002, pp. 83-95.

¹ „Vom arăta apoi mai la vale cum în Franța, unde generalitatea femeilor nu se ocupa decât de invențiunea luxului ș-a modei, bărbatul se ocupă de cultură, de drepturile femeii, care constituie jumătate parte a societății umane. La noi însă ce face bărbatul pentru femeie? N-o ajută la nimic bun!... o descurajează, o ia în râs dacă vede că voiește să sfărâme singură crisalida care-i țineau lipite aripile inteligenței. Căci instrucție grație Domnului nu i s-a dat până acum.” – Cf. *Articol redacțional* în Mihăilescu, Ștefania, *ed.cit.*, p. 78.

Journalism and its first forms of political journalism are a natural outcome of a modern nation striving to present itself to Europe and to the world. They were crucially present and involved in the revolutionary movement (1848), The Union from 1859, The Independence War (1877) and The Great Union of 1918. They were not inferior to any other European woman lain on the barricades of the revolutions from France, Germany or those from Austro-Hungarian Empire.

The journalistic or literary activities had an active part in finding the way out from the mythical *labyrinth* of ignorance and non-recognition in the modern and civilized European area. Political journalism tried hard to follow the thread of the destiny of our nation. They were aware of the importance of that insistence and the present imaginary representation of a cultural, political and social European profile cannot exclude the Romanian features. All these mentioned social and cultural changes associated with modernity cultivate a focus on national and individual identity which was found out due to the successful travel through the mental maze. The boundary lines fell out.

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REFLEXIVITY OR THEORETICAL REPOSITIONS OF THE RESEARCHER

Gabriela BOANGIU*

Abstract: *To talk about reflexivity, as related to folkloristics, is an approach either shedding light to enthusiast discoveries, or showing imperceptible redundancies. Nonetheless, the objectivity of the researcher can be configured from these retroactive steps too, which are reconsiderations on the processuality of the research, that sometimes bring the enthusiasm of new discoveries, increase the energy of some interrogations, help the planning of some analysing schemes, in other words, they contribute entirely to the clarification of the epistemological and methodological aspects of the research.*

Keywords: *reflexivity, postmodernism, the voice of the interlocutor, folkloristics.*

To talk about reflexivity, as related to folkloristics, is an approach either shedding light to enthusiast discoveries, or showing imperceptible redundancies. Nonetheless, the objectivity of the researcher can be configured from these retroactive steps too, which are reconsiderations on the processuality of the research, that sometimes bring the enthusiasm of new discoveries, increase the energy of some interrogations, help the planning of some analysing schemes, in other words, they contribute entirely to the clarification of the epistemological and methodological aspects of the research. We cannot approach this theme without reflecting upon the importance of the voice of the interlocutor and the anthropologist, upon the relativity of positions and the necessity of repositions, for making complete the vision on the social phenomenon, upon representation and mentality, upon the experiment in folkloristics, upon interdisciplinarity and preserving of the disciplinary identity of folkloristics.

We are specifying that postmodernism brought forwards numerous interrogations referring to the type of registered data (the problems of the data representation), which are interrogations on addressing the authority of the researcher (the problems of legitimacy) that becomes one of the multiple voices referring to the subject of the research. It is given a special attention to the voice of the interlocutor, placing it in the area of a methodologically intangible position, a self-confession and a confession about the self, a voice encouraged to speak clearly, the interviewer remaining behind the challenges of a memory that confesses itself. It is therefore explained the frequency of the nowadays oral history collections, but there always have been similar attempts, on a radically different realm, and with other methodological means.

The portrays of some skilful storytellers have alsoexisted in the tradition of the Romanian researches before these problems were formulated, and I am mentioning here only two cases that I consider representative: one is that of Sechei Machedon, born in

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Brașiștea, the Valley of Great Someș, almost 80 km away from Cluj, and the other is that of Elisabeta Ștefăniță – “storyteller and « needle » painter” from Câmpulung, Argeș (Amzulescu 1969: 253-262). The both portraits were made by professional folklorists, in the 1960s, more precisely, in 1967 and 1969.

The portraying of Sechei Machedon appeared almost by default, becoming noticeable as one of the best storytellers. The folklorists that were working near him were Ovidiu Bîrlea and Doina Negulescu (Negulescu 1967: 223-230). The research of the narrative fund, for the investigated community, unravelled the craftsmanship and the innate gift of *Machedon a lui Manu*, and the importance of his repertoire appeared as natural as his figure, owing to the fact that he knew if his fairy tales were learnt and transmitted further, clearing the path for the research of the manner in which folklore is transmitted, or the way in which the narrations transmitted by the interlocutor are remembered.

Elisabeta Ștefăniță represents maybe an even more interesting portray, through the novelty of his expressiveness. She “paints” stories using the needle, creating the works: *Gruia lu’ Novac*, *Ilincuța Șandrului*, *Genoveva*, *Istoria românilor* (*The history of the Romanians*), *Manole*. The narrative theme of the ballads was transposed by her in exquisite themes, “becoming remarkable the process of creation for the composition, which takes place according to the laws of the finest orality. In the same way as the song and the traditional folkloric story are realised, the sewer Elisabeta Ștefăniță creates entirely spontaneously, without making a previous plan or drawing. Having “from the very beginning”, “bearing from the first moment in mind” her theme, she strives “to represent everything I have had in my mind”, as the creator tries to explain simply the way in which her canvases are elaborated” (Amzulescu, *op.cit.*: 256).

The composition of the pictorial narration of Elisabeta impresses through the thematic elements borrowed from ballads, “The pictorial narration of a simple woman, amongst the people, represents but another facet, innovative, of the most authentic folkloric narration” (*Ibidem*: 261). Yet, extremely important for me, were the reflections of the author: “although I have known and researched the creation of Elisabeta Ștefăniță since 1966, I lingered when it came to bringing her to the public eye, from the desire to keep her safe yet a little while from some insistences and unwished interferences, which could have – eventually – changed the initial purity and the spontaneity of the soul of the artist from Muscel. Meanwhile, I have corresponded continuously with her, following her natural evolution discretely” (*Ibidem*: 261), mentioning in the same time that she wished to continue the research and to bring new consideration at an appropriate moment.

Through the maintaining of these portraits realised by professional folklorists in the 1960s, I am trying to underline that the voice of the interlocutor was heard and noticed, that the importance of individuality sometimes overpassed the strict rules of the anonymity, of orality etc. as characteristics of the folklore (Elisabeta Ștefăniță is indeed a storyteller and “needle painter”), that the importance of the research and researcher on the subjects and the investigated community was realised (see Amzulescu « although I have known and researched the creation of Elisabeta Ștefăniță since 1966, I lingered when it came to bringing her to the public eye... »). Moreover, it is necessary to contest the idea that folkloristics would live under a glass bell, away from its own interrogations and reflections.

The problems of a supposed objectivity of the researcher appear in the context of contemporary researches. The textual representation of the field experience, the subjectivity and the possibilities of objectifying the observations of the researcher need permanent questionings. Objectivity can be configured through a process of incorporation/assuming of subjectivity, as constant distancing, objectivity that emerges through continuous, recovering recurrences of the meanings, sifted through permanent distancing. The researcher represents an instrument of receiving, and his instruments ought to include this exercise of permanent oscillations between observing and conceptualization, incorporating dynamically his mobility.

In the context of the socio-cultural reality dynamics, the folklorist researcher is required to have a remarkable theoretical and methodological flexibility, but which should not diminish the academic rigour of his studies, thus, the functionality of some folkloric products might encounter limitations or, on the contrary, re-evaluations and re-contextualisations of them. The methodological sensibility of the researcher is provoked before these subtle modifications.

Reflexivity seems to have silently accompanied the studies of ethnology, the permanent questioning of the reality, the detaching from the studied phenomenon seem to have been constitutive for the act of research. However, the impersonal voice of the “author” used to turn the actual distance into a presumed game between objectivity, the investigated social reality, actors and researcher. Yet, the contemporary theories include the reflexive act as an essential component of the investigation, as a necessity of an inverse objectivity – the assumed subjectivity.

The epistemological implications of the reflexivity are obvious. The researcher contributes to the configurations of the denotations, all along his investigations. The limitations of the participative observing appear, this time, hidden under the limitation of the involuntary participation, of the impossibility to remain aside, of the total detaching, not only in the proper context of the challenges involved by the interviewed, but especially in the process of interpretations and theorisation of results.

There can be made a distinction between the personal reflexivity and the epistemological one. The personal reflexivity refers to its own values, experiences, interests, beliefs etc., which can influence the process of research. The feed-back can be also reversed, that is the way in which the research can influence and change people and researchers.

The epistemological reflexivity implies ample interrogations, such are: how did the hypothesis of the research pre-define and limit the knowledge. How did the used method contribute to the “accumulating” of data? How could the design of the research have been elaborated, in such a way that the investigation to not have limited the knowledge? By reflecting on the research as an abstract configurative act, there are overpassed certain reifications¹.

¹ The assertion “If people define the situations as being real, they become real through their consequences” is known in the sociological specialised literature as “The Thomas Theorem”, being elaborated by W.I. Thomas in 1928 (Thomas: 1928: 571-572); the sociologist King Merton elaborated the concept of “the self-fulfilling prophecies” starting from the Thomas theorem (Merton: 1995:379-424).

The epistemological reflexivity refers to the feed-back realised by the researcher on his own presumptions, conceptualisations, instrumentalizations. Nonetheless, reflexivity implies an ethical principle. Considered a principle of the valid research, a methodological norm, it is expected that the theories referring to any social construction (religious, scientific, ethical or epistemic) to be explained considering the same principles and methods used for developing forms of knowledge that become an object of the research, at some point. Altogether, the effects involved by the presence of the researcher in the investigated community cannot be eluded, therefore, there have been formulated precise deontological principles that refer to the limits of the social investigations. The elaborations of the philosophy and sociology of science open new spaces for the debates that refer to the nature of the social sciences.

The development of the communicational abilities, of becoming aware of the ethical limitations, along with the theoretical-methodological profound studies on the specificity of the particular socio-human subjects, represent stages that will contribute, either in a formal organisation (studies, initial researches), or informally, to the consolidation of the researcher's professional experience. Thus, art becomes science, the art to interview can be refined without losing spontaneity, and even more, the researcher will have to give a special attention mainly to this "natural", "spontaneous" contextualization, to the interviews and the investigations that they carry out. No other science requests the involvement-detaching alternation, more than the social sciences do.

'The objectivity' of the researcher emerges through permanent reconsiderations of their subjectivity, through the sifting of the role that they fulfil within the research, from the informal aspects of the discussions, necessary for configuring the interactive context of the communication that can sometimes carry rich significant information, for the purpose of the research.

By assuming the reflexivity, it is born a certain detachment, distancing, not in the respect of an impersonal authority that narrates "objectively", but in that of a voice that knows its position, allowing more space for the multiple subjectivity. It is not a deciphering that closes up, but an interpretation that unravels and brings forward problems to be discussed, offering space for the multitude of views, and not only "directing the view".

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WHEN A NATURAL OBJECT IS PERCEIVED AS SACRED. STRUCTURE AND DIALECTIC OF HIEROPHANIES ACCORDING TO MIRCEA ELIADE

Daniel COJANU*

Abstract: *For the people of traditional societies, the cultural behaviour and the existence in society were embedded in the cosmic environment and obeyed natural rhythms. That's why the meeting with the ultimate reality, the ravishing and tremendous experience of the sacred often happens in the form of some hierophanies detached from the natural environment and invested with spiritual and symbolic meanings. This study try to emphasize the way Eliade understands the transformation of natural elements into „sacred objects” and what means the cosmic experience for homo religious.*

Keywords: *natural object, hierophany, cosmic experience, homo religiosus*

It is well known that not only the way we think, but also the way we perceive things is influenced by the values we share. There is no consensus across time and places either regarding the things belonging to the natural world. Earth, trees, snowy peaks of the mountains, rain, sun, moon, stars are still part of our lives, though we no longer look at them with reverence and even veneration as people from other times used to do. We sometimes continue to ascribe aesthetic meaning to natural elements, but in most cases we give them only utilitarian significance. From the relation with natural environment we aim mainly to draw practical benefits. People of archaic and traditional societies used to have a better relationship with natural world, even in spiritual life practices. Within traditional life frameworks of different cultures the relationship between man and divinity was mediated by nature. Today, we use to oppose the natural world and the cultural world of man as we use to oppose, by object and method, natural sciences and sciences of man. This is the result of Faustian way of seeing the world initiated by modern rationalism and the intellectual attitude of Enlightenment. At the dawn of modernity, the imperative of disinterested knowledge was abandoned for the benefit of knowledge as an instrument of world domination, in this case, of the natural world.

However, the relativism is not absolute; we can through hermeneutic effort to infer the valorisations that people belonging to other frameworks of civilization ascribe to nature, to identify the presuppositions of other times and to recover the belief systems that founded their lives. Forms of religious life often integrated elements of natural world as cultic objects, as symbolic images playing a ritual role, as landmarks of devotion.

Researchers from the phenomenological camp argued that religiosity is a *structure of consciousness* that manifested itself better in the bygone ages, within the old cultures. But religiosity persists even in the world of modern man, although it sometimes takes original forms making it unrecognizable. Eliade speaks even about the disguising of the sacred in the

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profane; which abolishes the radical distinction between sacred and profane and also the definition of the sacred based on this distinction. „În timp ce ceva „sacru” se manifestă (hierofanie), în același timp ceva se „ocultează”, devine criptic. Aici stă adevărata dialectică a sacralului. Prin simplul fapt că *se arată*, sacralul *se ascunde*”(Eliade, 1993c: 542).

Mircea Eliade combines the comparative study of religions with the phenomenological approach. This methodological approach made him receptive to common elements, to similarities between religions, but also to constant elements that do not entail significant changes over time. The researcher becomes thus receptive to the structures of meaning embedded in practices and religious institutions, to recurrent images and symbols, which express the fundamental assumption that religion is not a contingent cultural phenomenon threatened by extinction, but a structure of consciousness. This entails a deeper assumption, that there is a human nature, whose essential data remain unchanged beyond eras and cultures.

It would be a mistake to assume that systems of meanings refer only to social structures, in the manner in which Durkheim and Marx interpret religion. (Durkheim, 1995; Marx, 1960: 28). Symbols point beyond them, beyond the known world of the one who recognizes and interprets them, point to the horizon of Mystery. The term „Mystery” is preferred by phenomenologist of religions Francisco Vergara to refer to the transcendent and incomprehensible source of the sacred. (Vergara, 1997)

His interest for religion as autonomous system, irreducible to other social systems (economic, cultural, political) has led Eliade towards a definition and an interpretation of sacred as a founding value of this system and thus to understand this system by repertorying and analysing its main manifestations. Eliade uses the term hierophany to describe these manifestations, at least in the beginning of his scientific work. Eliade reassume the phenomenological interpretation of the sacred as consecrated by Rudolf Otto. (Otto, 1996) According to Otto, the sacred is the source of ambivalent overwhelming feelings (mysterium tremendum / mysterium fascinans), accompanying in all cultural and historical circumstances of its emergence the religious experience, the attitude and the ritual practices derived from it.

In Eliade’s interpretation, is not quite clear if sacred is the absolute, transcendent reality, usually associated with the supreme divinity or is just a quality (indeed strong, irreducible) which religious man identifies as defining note of its experiences, of religious objects, of worshiped images and symbols. Like Otto, Eliade believes that sacred (essentially incomprehensible) can be known only by its effects and mediations. Constitutive ambivalence of the sacred, as Otto pointed out phenomenologically, creates the opportunity to identify it in various and often contradictory arrangements of existence.

Nature is a first „preferred” realm of manifestation for sacred. Although hierophanies could also act at social, cultural or political level. Since primitive religions, symbolic imagination has associated divinity with the most various embodiments and figures, from atmospheric phenomena, geological processes, to vegetable or animal world. Eliade shows why they were privileged certain elements: for example, why certain natural elements are more susceptible to awaken an attitude of reverence and the sacred thrill. Sky, mountains or abysses - due to their inaccessibility; sea, desert, due to their vastness; rocks, stones - due to their lasting; seasons, whereas constitute natural processes of regeneration

and cosmic periodical renewing; water and plant fertility - because of their effectiveness. (Eliade, 1933a: 30).

The basic and decisive experiences of archaic man of everywhere were related to natural environment. That's why it can be said that man of ancient cultures was more responsive, more sensitive to what was coming from natural world, therefore he experienced the sacred, the numinous in nature as well. Deepening the analysis of relations between the contemplative life and the natural world for traditional man, Eliade speaks also about a cosmic fulfilment of human experience.

Through hierophanies and symbols, the world, in particular the natural one speaks to us, mainly about its non-obvious dimensions and structure (at the level of experience or rational analysis). The world appears as a "cipher".

În ultimă analiză el (simbolismul lunar) dezvăluie o corespondență de ordin "mistic" între diversele niveluri ale realității cosmice și anumite modalități ale existenței umane. Să notăm că această corespondență nu se impune nici experienței imediate și spontane, nici reflecției critice. Ea rezultă dintr-un anumit mod de a fi prezent în Lume (Eliade, 1995: 155).

Hierophanies can be considered a species of symbols because they have a structure and a symbolic behaviour. Religious symbols have not only an aesthetic function and are not just figures of speech of the metaphor type. In Lucian Blaga's words, metaphysical symbols can be compared with revelatory metaphors rather than plasticizing ones, i.e. those which seek only a style effect having poetic value. (Blaga, 1969: 276-281). In religious sense, symbols point to a transcendent reality. Only when are interpreted as having this function, hierophanies can transfigure the things of natural world, so that their common, profane perception add a symbolic apperception.

Eliade articulates a logic of religious symbols, which actually is a kind of hermeneutics, an „interpretation as recollection of meaning”. (Ricoeur, 1970: 28-32) Namely, symbols engage horizontal connections, forming systems of symbols (there are no isolated symbols), but also a vertical relationship between symbolic image and transcendent reality. „The break at ontological level” is a sign of verticality, an element which distinguishes between metaphysical symbolism and artistic symbolisms and codes

First, Eliade emphasizes the multi-valence of symbols, since this dimension favours one of the specific functions of religious experience, the function of reintegration. The multi-valence of symbols that make up the texture of myths and rituals in all religions and cults allow integrating the levels of reality or the levels of interpretations of each fragment of reality. Therefore, Eliade believes that any unilateral interpretation of a religious symbolism is false, partial and incomplete. In this regard, he criticizes the interpretation that Freudian psychoanalysis has given to sexuality and Oedipus complex, saying that Freud failed in understanding the polyvalence of sexual symbolism that emerges from the notorious „Image of Mother”. (Eliade, 1994:18).

This image evokes not just the attraction that mother exerts upon the boy-child in its early childhood, but also the ontological and metaphysical connotations like the desire to reintegrate the bliss characteristic to Matter in its non-formal, primordial, pre-cosmogonic

stage, the attraction that Matter exerts on Spirit, the aspiration of man religiously committed to overcome all the polarities involved by human condition, the nostalgia for primordial unity, for non-differentiation.

Similarly, the cave shouldn't be interpreted strictly naturalistic or functionally as underground dwelling place, as shelter or grave (dead's house), but as possibility of neophyte to access another realm, to pass in a different ontological range, which entails the radical change of its condition, the transfiguration or its apotheosis.

A correlative function for the multi-valence of the symbol is its ability to integrate into a coherent whole such elements (beings, things) that appear as heterogeneous in the profane experience. By symbol, become clear the unity of the world and the insertion of individual, unrepeatable human destiny in this complicated, but essentially unified (i.e. complex) world. This "tendency to equate different levels of reality is essential to any archaic or traditional spirituality". (Eliade, 1993 b: 111) In this process of homologation religious symbolism plays a key role. Eliade's phenomenological method favours the symbol function of unification and integration.

Un astfel de procedeu nu implică reducerea semnificațiilor la un numitor comun. Deși lucrul acesta s-a mai spus, este bine să insistăm asupra faptului că cercetarea structurilor simbolice nu e un efort de reducere, ci unul de integrare. Comparăm și confruntăm două expresii ale unui simbol nu pentru a le reduce la una singură, preexistentă, ci pentru a descoperi procesul prin care o structură își poate adăuga noi semnificații (Eliade, 1995: 192-193).

Herein lies, I believe, the creative hermeneutics. Another function of symbols is that only through them the deepest and most mysterious aspects of reality could be known, and remain otherwise inaccessible, empirically or discursive. Often these occult dimensions of reality reveal themselves as paradoxical and contradictory. The symbol can unfold these aspects just because of its ambivalent or multivalent structure of meaning. Ambiguity and equivocation of symbolic images make them undesirable for the scientific, positive research (for which is much more appropriate the conceptual knowledge), but symbol remains the most appropriate tool not only for common knowledge, but also for preservation of richness and of paradox of the lived-world. Thus fulfil phenomenology this task. It doesn't reduce, but uncovers and makes accessible and evident for consciousness and preserve the meaning. By symbol, the man of archaic cultures discovers that the negative aspects of reality (sickness, suffering, destruction, death) can be integrated as a complement to the beneficial aspects. Symbol fulfils at the level of creative imagination and of intellectual intuition the role of a theodicy. Traditional man had the deep intuition of the completeness of the world where destructive, maleficent elements, deficiencies and defaults are integrated in its metabolism.

Symbols have also existential value, they not just restore the deep and mysterious unity of the world as a whole, but they speak to man, to its destiny, as religion does. For Eliade, symbols are always religious. The symbol reveals a structure of the real, but gives also significance to human existence. At the same time, it opens man to cosmic totality, translate human situation in cosmological terms and vice versa, namely reveals the

solidarity of cosmic structures and of human existence. By cosmic dimension of human experience, through its symbolic redefinition, man no longer feels isolated in cosmos, in the world, but opens to it. Modern man who seeks to expand its positive knowledge in order to dominate nature by technology is no longer in a situation of ontological openness to the cosmic totality, it doesn't feel integrated anymore, but lonely and alienated, so in eternal struggle with the environment, which it perceives as meaningless, as an obstacle to its goals or at least as an instrument to achieve these goals.

The cosmological valence of symbolism allows its virtual interpreters not just to open to the objective world (a meaningful world), but also to overcome their particular condition, their emplacement and their concrete life situation, to open up to the universal dimension. The role accomplished by symbol for the man of archaic cultures will be taken over by discursive reason for the man of modern world. The symbolic signifying of the concrete situation through the correct interpretation of symbols which are associated to a particular frame of life reveals its exemplarity and spiritualizes it. For *homo religious* a symbol always binds the natural and profane condition with a transcendent mode of being, which is *completely different* from any familiar experience. Therein lays the effectiveness of symbols and their existential meaning. „Simbolismul, în general, realizează o „porozitate” universală, „deschizând” ființele și lucrurile unor semnificații „transobiective””. (Eliade, 1993 b: 216) But to enable the operational dimension of symbols is required an appropriate (non-reductionist) interpretation for them. Associated by the creative imagination with the symbolism of the moon, the snake doesn't lose the positive meaning of living creature pertaining to natural environment, but evoke images and meanings and the countless valuations which it gets in various mythical and ritual contexts: it symbolizes lunar rhythms and their impact on human condition.

Because of symbolic thinking, things and beings in the physical universe come out of their existential isolation and appear as interrelated through multiple correlations and analogies that symbolism brings to light. Not only they are no longer isolated fragments of reality, but each creature or thing comes, by a specific upheaval of semantic mechanisms of religious symbolism, to embrace the whole world. All these functions of religious symbols are integrated in the dialectic of sacred. In the history of religious experience of peoples can be identified stages and trends of occultation of the sacred alternating with situations of full expression, of flowering of hierophanies, guiding even the daily life of people, the way they value things and the importance they assign to facts and actual experiences. Due to the symbolic structure and behaviour of hierophanies, the profane and particular situations turn into spiritual experiences. What was experienced as a particular, subjective and "isolated" mode of existence is "open" to a unified and "familiar" world, to a system of meaningful structures, system recognizable as "objective" and universal. Archetypal symbol or the symbolic structure embodies and historicizes itself continuously, being incarnate in particular objects and revealing it through relative and limited forms; while the sacred always attempts to escape from the cultural and historical forms, relative and particular, and thus to approximate its symbolic form.

Let's talk about hierophanies as they are presented by Vergara. (Vergara, 1997: 88-94) First, Mystery, as Vergara calls the transcendent source of the sacred, of all sacred experience and the foundation of the world, of all that exist, is not a passive instance but is

actively involved in reality influencing the deployment of things, having effect on the psyche and human consciousness. Mystery is the most appropriate formulation that can be given to a divinity, transcendent, ineffable and incomprehensible, but still active, acting unpredictably but deeply significant and thus present in people's lives. This active character is the one that differentiates the living God of religions from the God of philosophers.

The relationship of man from everywhere and from all ages with the Absolute revealed as unfathomable Mystery was accomplished primarily through a series of mediations and only in exceptional cases was done directly. As active instance, transcendence maintains a constant relationship with man, thus configuring the sacred sphere. Transcendence represents the defining feature of the sacred. Sacred sphere is made up of all mediations of man and Mystery. Hierophany is the manifestation of the transcendent reality in a mundane reality. Hierophanies can cause contradictory behavioural reactions: *idolatry*, when the exterior form, the expression is considered sacred; *iconoclasm*, when every sacred image and therefore any of its incarnation in an intelligible form is rejected. Idolatry transforms the way into destination by consecrating the mediations. Iconoclasm isolates Mystery in transcendent realm, by denying the validity of bridges toward it, the effectiveness and legitimacy of hierophanies, especially of the visual ones. Semitic religions reject the iconographic representation of the divine, but recognize the hearing signs and revelations, which means that they accept more subtle, less obvious and more elevated hierophanies. Vergara call Mystery the completely different reality that essentially opposes profane, mundane reality. In the words of Eliade, any hierophany realizes a „paradoxical coincidence between sacred and profane, between being and nothingness, between absolute and relative, between eternity and becoming”. Thus it becomes possible the coincidence between sacred and profane. Paradoxical is not just the incorporation of the sacred in various elements of ordinary existence, in rocks or trees, for instance, but that manifesting in all of these elements, the Mystery „consents” to be limited and relativized.

Se poate socoti că nu există nici un animal și nici o plantă importantă care să nu fi participat la sacralitate, în decursul istoriei. Se știe, de asemenea, că toate meseriile, artele industriile, tehnicile au o origine sacră ori au dobândit valori culturale în decursul timpului (Eliade, 1993a: 30).

The same can be said about gestures and daily activities, about physiological acts (nutrition, sexuality), about words, etc. The „coincidence of opposites” entails the preservation of an ontological difference, of a „level's brake” between them. In spite of their bewildering diversity, hierophanies shares the function of making present for man at mundane level the transcendent reality, reality that belongs to a radically different ontological level and that could be designated as Mystery. Hierophanies do not represent, but make present the Mystery. Referring to man in general, not only to *homo religious*, the Romanian thinker Lucian Blaga said that it is the being that lives in the horizon of mystery and towards its revelation. (Blaga, 1969: 392) However the revelation of mystery does not mean its full translation in perceptive or conceptual terms, accessible to our intellectual grasp. The mystery should not be objectified in order to be handled intellectually by the

discursive rationality. And Blaga distinguish between knowledge that preserves and augments the mystery and knowledge that strives to convert it into familiar intellectual formulas, but cancelling it in fact.

Natural realities (rocks, trees, animals, stars) that arise in horizon of consciousness as hierophanies, ie carrying an entirely different level of reality, don't cease to remain the same. The hierophany mode of presence of transcendence doesn't cancel the physical limits of earthly realities, but only invests them with resonance, opening them to the transcendent register; thus is made a violation of the identity principle underpinning the discursive rationality. This is the symbolic mode by which the finite expression (accessible, familiar, but exemplary), *brings into presence* the radical otherness, the metaphysical meaning, the archetype. Mediation that hierophanies operate for the man with symbolic ear transfigures things where transcendent Mystery become present, without destroying their mundane condition, their physical form and usual functions, but also without cancelling the radical otherness of the Mystery.

Therefore, natural objects in an enchanted world, full of glittering meanings of the other world, are carriers of a specific ecto-semantic energy, of a quality that divine beings and their works usually possess, it is the numinous energy. Hierophanies are signs, revelations, it means, messages for man; they interpellate man in a language it doesn't possess, so they require its ability of interpretation. Even it is not the man the one who set up the symbolic meanings of natural elements that it worship, but they present to its consciousness as sacred, as long as they don't take into account man, they are not able to make present and reveal nothing. There is also a specific autonomy of symbols that hierophanies share, but they require be recognized as such by man and appropriately interpreted in order to display their specific function. It is specific to the symbolic significance that an invisible reality to become present by means of a visible reality. In the case of hierophanies to, Eliade talks about an act of „choice” that impinge on individual condition of the objects of a particular class, but also about a distancing of the *object-hierophany* in relation to all other objects of its type.

Becoming hierophanies, they receive the sacred dimension of being able to present this way the divinity. The choice or identification of an object as hierophany it is not perceived as being the result of an arbitrary decision of man. Man doesn't creates hierophanies as it pleases or from utilitarian reasons. When man perceives its relationship with a natural element as symbolic, and the natural element as hierophany, it realizes that this relationship and this perception are imposed as such, are anterior and it has no power to decide over them; also it becomes aware that through a particular experience with a certain natural object it produces an opening felt as a „level's brake”, as an interruption of experience's flow, and this fact compels it to make interpretations, to be a hermeneut. „Normal, everyday experience is seen as illusory, unreal, profane (...) Yet that same experience, when apprehended in a specific way, when interpreted in a certain manner, becomes authentic, real, sacred, it becomes a hierophany” (Rennie, 1996:10-11)

Intentionality specific to religious life or to religious way of looking at familiar elements displaces perceptual data of experience and gives them new meanings. Not only natural things but also social facts know this conversion of usual perception due to the symbolic significance and, therefore, are invested with sacredness. It is the reason why

ethnic groups consider their communitary experience and their common past as being sacred. The cultural identity of ethnic groups, seen as the manifestation of a collective soul, a common destiny or a shared metaphysical fund causes an attitude of veneration characteristic to religious life and ideologically nourishes the nationalist movements and the symbolic construction of social representations.

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THE POSSIBLE WORLD AS A METAPHOR OF FICTIONAL EXISTENCE

Carmen DOMINTE *

Abstract: *Inspired by Leibniz's philosophy and developed by the representatives of the analytic school, the concept of possible world was redefined and adapted to narrative texts. Considered a mental construct, the fictional world, re-created in the process of reading, becomes the actual world of the textual universe. Based on the reader's subjective experience, the possible world embodies all the alternative possibilities of the fictional existence. The study attempts to examine the artistic representation of the possible world as a metaphor for the fictional reality generated by a literary text and reflected in the art of painting.*

Keywords: *possible world, fictional existence, metaphor.*

The Concept of Possible World

When referring to the concept of *possible world* it is important to mention that it was initially developed by Leibniz's philosophy and later, in the second half of the 20th century, redefined by the main representatives of the analytic school among whom there could be mentioned Kripke, Lewis, Plantinga and Rescher. At that time, the concept was used in order to deal with topics such as the truth conditions of counterfactual statements and of propositions that could be modified by the modal operators in formal semantics. For defining the concept of possible world it is imperative to take into consideration Kripke's philosophy. The starting point reveals reality as a universe made of a plurality of distinct worlds. For a world to become possible it is necessary to be linked to the actual world, which is the central item of the system, by a relation of accessibility. (Kripke, 1963: 83-85) On the basis of logic, every world that is governed by the principle of non-contradiction and of the excluded middle could be considered a possible world. Going further, the common interpretation of the concept shows that the possible worlds are in fact different states of the same system. The model structure may be supplemented by a model which gives to each atomic proposition the value of truth for each world that belongs to the system. According to Kripke's theory, the propositions that are true not only in the actual world but also in all the possible worlds represent necessary truths. More than that, a proposition is possible in the real world only if it is true in at least one possible world which is accessible from our world. (*ibidem*, 90-94) In *The Nature of Necessity*, Plantinga also defines the possible world as a certain possible state of affairs¹ – one that is possible in the broadly logical sense. (Plantinga, 1974: 44)

In the attempt of giving an answer to the question if all that exists, really exists in a necessary way, the theory of modal logic used the concept of possible world as a means of

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¹ According to Plantinga's theory, not every possible state of affairs could become a possible world. (Plantinga, 1974: 44)

describing the epistemic accessibility. Following Kripke's idea which states that the identity of any element is built into the possible worlds, David Lewis sustains that all possible worlds together with all their elements are as real as our world. The actuality of a given world resembles any indexical notion, such as *here*, *I*, *now*, and so on. (Lewis, 1973: 84-85) Thus, any given world could be actualized from the points of view of its inhabitants. But for Lewis, this modal realism makes a distinction between *real* and *actual*, in the fact that all possible worlds may be real in the sense that they exist independently of whether or not being imagined. In fact, the modal realism is a fundamental attitude towards the relation between the actual world and the truth of the possible worlds. The criterion of truth is always based on the idea of possibility. (*ibidem*, p. 90-91)

This concept also inspired the literary theoreticians, mostly L. Doležel, U. Eco, T. Pavel, M.L. Ryan and R. Ronen who adapted this concept to the fictional world theory. Even though the statute of the concept is still contested by several critics, based on its indeterminable character of the truth inside the fictional world, on the possible logical inconsistency and on the contradictory nature of fiction, the adaptation of the same concept to the imaginary worlds created by literature could be seen as a potential vindication of the model. (Ryan, 1992: 530) Using the Kripkean model structure, M. L. Ryan suggested the term *textual universe* as a referential reality generated by a work of fiction, or, as she put it, the actual world of the textual universe projected by the fictional text may be considered a fictional world. (Ryan, 1991: 23)

Generally speaking, fiction is given as true of a world other than the actual world. Fictional narratives differ from the counterfactual statements¹ in the fact that they are created from the alternate possible world perspective which, in the reading process, is regarded as the actual world. It is already known that readers imagine fictional worlds as the closest possible to the actual world being able to make changes that are written in the text. The reconstruction of the fictional world is based on its similarity to the actual world which was called the *principle of minimal departure*. The fictional world given by a textual universe² can be reconstructed in a similar way as the alternate possible worlds of nonfactual statements are reconstructed, mainly by conforming to the representation of the actual world. (*ibidem*, 50-51) Such a fictional world could be reconstructed on the basis of the reader's subjective experience which enables the reader to imagine a physical autonomous reality and also to assume the metaphor of the text as a whole fictional world. The process of reconstruction is intuitive and psychological. But the fictional world is insufficient capable to state its truth in the fictional discourse, only its metaphor whose reconstruction may have lots of possibilities. According to Currie, the fictional worlds should not be assimilated to possible worlds, mainly because of their indeterminate character. (Currie, 1990: 56) Knowing the possible worlds as alternative possibilities, as ways things might have been when generated by a textual universe, the metaphors of the fictional worlds could be interpreted as possible worlds. In doing so, the reader perceives

¹ The counterfactual statements usually describe an alternate possible world from the actual world perspective making use of the markers of irreality such as *if...then* or the conditional mode in order to acknowledge their alternative status.

² The textual universe also implies a reference which could be represented by the actual world or by another textual universe, in the case of inter-textuality.

the literary text as a welcoming and intimate space and environment, very similar to his or her own actual world.

The Possible World as a Metaphor for Fictional Existence

Any narrative text is able to generate not only one possible world but an infinite number of possible worlds, functioning as a machine of producing possible worlds. (Eco, 1984: 246) These possible worlds may belong to the *fabula*, to the characters within the fabula and of the reader from outside the fabula. Considering that fabula represents a succession of distinct states mediated by events which could correspond to the actual world of the narrative system, all the possible worlds that were imagined by the author are designed to correspond to those states of the fabula. These states of affairs are expressed by a set of propositions outlining a set of possible individuals that are defined through their properties and, since some of these properties are regarded as actions, a possible world develops a possible course of events. More than that, any course of events generated by a narrative system is not actual but depends on the propositional attitude of the author and implicitly by the characters making the possible worlds to be imagined, believed, wished and so on, but not actual and real. (*ibidem*, 219)

The same imagined, believed, wished possible worlds are to be reconstructed by the reader, at any disjunction of probability, enabling the further states of affairs either to approve or to disapprove the original fabula. For the reader the model for recreating the possible worlds that are proposed by the fictional world is the actual world, focusing his or her attention on those features that resemble more the actual world. But most of the times, each imagined, believed or wished possible world is not corresponding entirely to the fictional world within the fabula.

When defining the fictional world it is necessary to regard it as a set of specific entities, namely places, characters and objects, and of certain networks of relationships which could be described as organizing principles, such as spatio-temporal relations, event and action sequences. (Ronen, 1994: 8-9) Thus, fictional worlds are constructed as certain worlds having their distinct ontological position, and, as worlds presenting their self-sufficient system of structures and relations, they are capable to function as autonomous modal systems.

Following the theoretical perspective suggested by Ronen, the fictional world system is considered an independent system mainly because all the fictional facts were not destined to relate to what could have or could not have happened in reality, but to what did occur or/and could have occurred in fiction. This fact entitles the fictional worlds to function independently from the actual world, whatever the type of the fiction generated them. (*ibidem*, 10-11)

The textual universe projects the fictional world which, in its turn, develops an entire fictional existence which contains all the under-worlds imagined, believed in and wished by the characters. These under-worlds function as projections of the characters, according to the amount of information they could access. At the same time, there are other under-worlds that were imagined, believed in and wished by the reader, generated in the process of reading by the same textual universe. These under-worlds represent the result of a series of hypothetical inferences which the text validates or not. Either coming from the reader or

from the characters, all these under-worlds could be considered as possible worlds, organized as branches of the fictional existence. Regarded as mental constructs able to function autonomously, these possible worlds are perceived as derivative worlds, as metaphors of the fictional existence.

The Possible World Model

The reconstruction of a possible world suggested by the fictional existence is made during the process of reading and it is based on the literary conventions and on the cultural frames that are historically determined. Thus in the process of fictional assertion, the reader reconstructs the central world of a textual universe according to his cultural frame which is related to the all the other literary and historical conventions more or less. The reader may accept or reject totally or partially those conventions that do not inspire or help him or he may also adapt them in his own way. Anyway, the reader re-creates the central world of the fictional existence in the same way as he re-creates the alternate possible worlds of non-factual statements: conforming, as far as possible, the central world to his representation of the actual world. During the process of re-creation the reader is projecting upon these worlds everything he knows about reality, at the same time, making the adjustments allowed by the text. Considering that the possible worlds are mental constructs, the reader stands the chance of approaching to an understanding of thoughts and emotions that the author is communicating re-creating those new worlds as metaphors for the fictional existence. (Levin, 1988: 3)

Taking as an example Voltaire's *El Dorado*¹ the analysis attempts to apply the theoretical frame of possible worlds as metaphors for the fictional existence generated by a textual universe on the art of painting. It is the case, among many others, of Italo Calvino's *Invisible Cities*².

This book was meant to dig deep into human imagination, exploring the descriptions of several cities through the eyes of a great traveller and explorer, Marco Polo. These descriptions were framed in the conversation between the emperor Kublai Khan and the Italian explorer. All the dialogues between the two characters were inserted into narration at every five to ten descriptions of the cities. The book sums up a total of fifty-five descriptions which cover nine chapters and are divided into eleven thematic groups of five each. The main character, in his descriptions, moves back and forth among the thematic groups, while moving also down the list³ in a mathematical structure. The descriptions

¹ El Dorado is generally accepted as an embodiment of Voltaire's vision of an ideal society which may be regarded as a place of religious equality and advanced science, free of greed, pretention, suffering or religious contention. As a possible world, El Dorado becomes the ideal place defined as a standard of perfection mostly desirable but not entirely attainable, though more or less approachable. It inspired other derivative works such as paintings, book illustrations or cinematographic representations.

² The book *Invisible Cities*, *Le città invisibili*, was written by Italo Calvino in 1972 and published by Giulio Einaudi. The first English version was published in 1974 by Harcourt under the translation made by William Weaver.

³ The list of the eleven thematic groups includes the following: Cities & Memory, Cities & Desire, Cities & Signs, Thin Cities, Trading Cities, Cities & Eyes, Cities & Names, Cities & the Dead, Cities & the Sky, Continuous Cities, Hidden Cities.

themselves are brief prose poems describing the cities and being narrated by Marco Polo. The same poetical feature could also be recognized in those interludes between Kublai Khan and Polo functioning as a framing device which plays with the complexity of the descriptions. Although Marco Polo describes imagined cities that could not be recognized, being pure inventions of his mind, they seem as real as possible.

Bearing women's names, the described cities share the brief accounts of the cities Marco Polo had visited in his journey¹ through the Mongol Empire. All these descriptions are very similar to the descriptions of real places. Take for instance the city of Clarice: "Clarice, the glorious city, has a tormented history. Several times it decayed, then burgeoned again, always keeping the first Clarice as an unparalleled model of every splendour compared to which the city's present state can only cause more sighs at every fading of the stars." (Calvino, 1997: 97)

There are other descriptions which usually include at least one element that may have different poetic functions. For the city Tekla, it is *the fear* of being destroyed after removing all the scaffoldings and that is why the city remains always under construction. For Irene it is *the change* mainly because it changes while someone is approaching, it reveals itself differently for the person who is just passing by and for the person who is remaining. For Beersheba it is *the faith* of the existence of another heavenly city bearing the same name where all the virtues and good feelings are floating. The heavenly Beersheba represents the model for the earthy city. At the same time the underground Beersheba contains all the infernal features that the earthy city is projecting. Thus, Beersheba has two mirror projections, a heavenly and an infernal one. Sometimes it is an element in the form of an object as it is the case of Fedora: "In the centre of Fedora, that gray stone metropolis stands a metal building with a crystal globe in every room. Looking into each globe, you see a blue city, the model of a different Fedora." (*ibidem*, 31)

Either it is the fear, or the faith, or even the change or the crystal globe these poetic items function as metaphors linking one reality to another reality. Regarded as mental constructs these cities were imagined either by the author or by the reader as possible worlds functioning as metaphors for the fictional existence generated by the textual universe. These cities were the result of imagination: of the author, who described them as metaphors of his actual reality, of the main character, who always had in his mind the city of Venice – his actual reality: "Every time I describe a city [...] I am saying something about Venice" (*ibidem*, 86), and of the reader, who in his turn may keep in his mind other actual realities. Considering Kublai Khan as a potential reader, the one who Polo describes the cities, he is also imagining other possible places that are in fact metaphors for those invented cities. Following this theoretical procedure, the metaphors are multiplying similarly to the multiplication of the possible worlds, as branches of the same poetic description, or as Marco Polo highlighted: "I speak and speak, Marco says, but the listener retains only the words he is expecting. [...] It is not the voice that commands the story: it is the ear." (Calvino, 1997: 135)

¹ According to the historical background of Marco Polo's life, a major source of inspiration for the descriptions of the cities belonging to Calvino's book was Polo's travel diary which depicted his journey across Asia and was written in the thirteenth century.

The imagined cities regarded as possible worlds may also represent the basis of further imaginary artistic works¹. In the field of painting and illustrations the cities revealed in Calvino's book were the source of artistic inspiration for the exhibition entitled *Seeing Calvino* from April 2014. This was an attempt initiated by the artists Matt Kish, Joe Kuth and Leighton Connor to go beyond the textual universe and through their artistic creations to transpose the text into images. In fact, *Seeing Calvino* could also be considered a travelogue of imaginary places. In this case the described cities were regarded not only imaginary but also intentional states, inspiring derivative paintings and illustrations for each city. Based on the subjective readings of these fragments of poetic prose, the painters imagined the cities as abstract representations. The following illustrations are the images of the cities of Tekla, Beersheba and Irene.

"If, dissatisfied with the answer, someone puts his eye to a crack in a fence, he sees cranes pulling up other cranes, scaffoldings that embrace other scaffoldings, beams that prop up other beams. 'What meaning does your construction have?' he asks. 'What is the aim of a city under construction unless is a city? Where is the plan you are following, the blueprint?'

'We will show it to you as soon as the working day is over; we cannot interrupt our work now,' they answer. Work stops at sunset. Darkness falls over the building site. The sky is filled with stars. 'There is the blueprint', they say." (*ibidem*, 112)



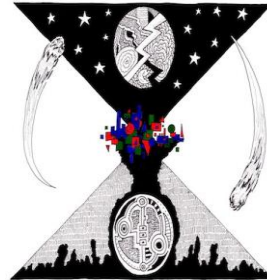
Matt Kish – Tekla

<https://www.google.ro/search?q=seeing+calvino&espv=2&biw=1366&bih=667&tbm=isch&tbo=u&source=univ&sa=X&ved=OahUKEwjGkeueh7TOAhViKMAKHYN71>

The text that is wrapping the illustration was the textual source that inspired the painter. The number of possible visual representations is infinite. There could be created lots and lots of other artistic derivative works starting from the same text, mainly because the number of readings of the same text is endless. Each illustration is able to function as a possible world, one among other possible worlds generated by the same text. The concept of possible worlds offers support for a view of fictionality in terms of semiotic world models. The textual universes are constructions of language and could be included in the class of semiotic objects which depend for their fictional existence and characteristics on the power of language. Thus the possible world reference is considered a discursive procedure dependent on extra-linguistic essences of objects (in this case the text) and also dependent on the semiotic convention that discourse constructs objects. These are the cases of the visual representations that became extra-linguistic objects created on the basis of a discourse, as in the examples from this article.

¹ The chapters about the cities of Armilla, Adelma and Isidora which were taken from Calvino's book represented the basis for an opera composed by Cerrone which was firstly produced by *The Industry* in October 2013 as an experimental production at the Union Station in Los Angeles.

“This belief is handed down in Beersheba: that suspended in the heavens it exists another Beersheba. [...] They also believe these inhabitants that another Beersheba exists underground.” (Calvino, 1997: 100)
Leighton Connor – Beersheba



(The same electronic source)

“Irene is the city visible when you lean out from the edge of the plateau at the hour when the lights come on, and in the limpid air, the pink of the settlement can be discerned spread out in the distance below: where the windows are more concentrated, where it thins out in dimly lighted alleys, where it collects the shadows of gardens, where it raises towers with signal fires; and if the evening is misty, a hazy glow swells like a milky sponge at the foot of the galleys. [...] If you saw it, standing in its midst, it would be a different city; Irene is a name for a city in the distance, and if you approach it, it changes.” (*ibidem*, 109)

Joe Kuth – Irene



(The same electronic source)

These visual representations are based on the subjective experience of the readers who felt free to imagine entire worlds as physical, autonomous realities furnished with palpable objects and populated by individuals, assuming the textual universe as a metaphor for the fictional existence which in the process of reading is transposed into a welcoming environment or, as in our case, another artistic representation. (Ryan, 1991: 138-139)

Conclusion

Seen as a coherent whole the fictional world generated by the textual universe of a narrative becomes the emerging point for all the other possible worlds that could be imagined while reading. Whether it has as a model the actual world or not the fictional world is constructed as a world with its distinct ontological position being capable of generating other self-sufficient systems containing their own structures and relations. Regarded as alternative possibilities of existence, the possible worlds develop as metaphors for the fictional world that produced them.

The possible world is a model that may function as an inside metaphor for the fictional reality generated by a literary text. The possible world is also a model that may also function as an outside metaphor for other artistic representations. Reading becomes the intuitive and psychological process that transposes the inside metaphor into the outside one. The art of painting is just another metaphorical reflection of a fictional existence that a literary text is offering.

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LUXURY VS FASHION

Dan – Niculae PODARU*

Abstract: Nowadays, contemporary society is dominated by the logic of consumerism, brought forward through the fashion industry. Western culture and lifestyle are inevitably caught in a race of consumption and constant renewal, a race generated by the existence of fashion and trends, irrespective of individuals' geographic location, age or gender. There is a single element that I personally consider is not aligning to the dominant characteristics within the universe of fashion, at that is luxury. Fashion and luxury, as concepts, may be confused or even are confused and interpreted by consumers in general. In this context, I consider that delimitation at a theoretical level is appropriate and sound in order to bring certain clarity and define the different elements that lead to antagonistic concepts of luxury and fashion. The two notions represent, at first, elements pertaining to different paradigms presented in further details within this writing.

Keywords: Fashion Studies, Identity, Contemporary Lifestyle

Today's society is dominated by a consumerist logic which is mostly brought out by fashion and advertising.

In Western countries, culture and the way of life in their entirety are integrated unavoidably in a race of consumerism and permanent renewal, a race that has been started by the very existence of fashion and trends. Regardless of where individuals are geographically positioned and whatever their age or gender, fashion has managed to become the star of the contemporary society.

There is one single element which I personally consider to be off the prevailing track of this race imposed by the world of fashion: luxury, to be more specific.

Notionally, luxury may be mistaken for fashion; they are mistaken for each other by both consumers and theoreticians alike. As far as I am concerned, the confusion of luxury and fashion is something that the very fashion industry players are deliberately perpetrating in order to position themselves on the fashion market in ways that are more likely to benefit them by camouflaging fashion under the appearance of luxury.

In the specialty publications, various authors refer to the high-quality fashion industry quite persuasively in terms of the "luxury goods industry". Theoretician Cesare Amatulli also says that: "A powerful corporate culture must exist behind any deluxe fashion brand [...]". (Amatulli 2005: 91, my translation)

Phrases like *fashion's luxury brand* may represent, in my opinion, nothing more than oxymoronic constructions that do nothing but confuse consumers.

Actually, writer Loredana Ivan also noted the wish of companies to place their own products as close to the luxury area as possible and explained that:

[...] starting with the 1990s, the consumer goods market has grown permanently and a good number of goods and services are considered "luxury items", a fact which points to how interested companies are in placing their goods and services in the luxury category. (Petcu, 2015: 85, my translation)

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Therefore, just as I will explain in next paragraphs, defining any sort of fashion as a matter of luxury is a fundamental error and ultimately a mere marketing strategy.

I consider that drawing a theoretical line is suitable and useful to defining and qualifying the opposing elements that antagonise luxury against fashion. The two notions represent, above all, elements that are attached to different paradigms.

Briefly, fashion is defined by the paradigm of the totality of the objects whose lifetime is short or extremely short, with a low to average production cost, that are mass-produced from common materials, while luxury is defined as the totality of artefacts having an unlimited lifetime, a high production cost and a prohibitive one, that are made of good-quality materials defined by exclusivity, in limited series or as one-of-a-kind items.

On the other hand, the opposition of luxury vs fashion is complemented by how the target public of the products inherent in luxury and fashion react. In the case of fashion, the target is a mass public, quite numerous and heterogeneous, while in the case of luxury the public is limited and theoretically formed of connoisseurs of the cultural items and values that are inherent in these artefacts who buy these items in full awareness.

To complement the differences that define the paradigmatic universe of fashion as opposed to luxury, one should also consider the position of consumers vis-a-vis the symbolic value transmitted by the used objects. In the case of fashion consumers, they wish to tell the world that they keep up with the trends, they go with the avant-garde flow, they reinvent themselves permanently and they try to integrate socially by using fashionable clothing and accessories, while - in symbolic terms - consumers of luxury items wish to announce the exact opposite of that, more specifically their aim is not necessary the one to keep up with the latest fashion and do not want to get integrated within a certain category of consumers, but to stand out in the large mass of consumers by buying and using some specific luxury items. At the end of the day, not consuming fashionable items may be one of the traits defining the position of the new elites, since it is well-known that elites are the last ones to adopt developments proposed by the world of fashion. Elites are living close to the border of the classical and the traditional and at the periphery of the world of fashion.

Other significant differences that distinctly define the paradigm of fashionable items against the luxury ones refer to how much products last and how they are used, since one trait of luxury items is that these items that are of a strong symbolic value may be bequeathed, as a time bond connecting generations, a fact that also conveys the idea of how durable that product is, while making us think - why not - of the aristocratic dynasties. For example, this particular aspect of the world of luxury is speculated primarily by the campaigns that promote hand-made limited-edition wristwatches.

Another peculiarity of the products that may be introduced in the paradigm of luxury products is the one according to which the materials they are made of (leather, metal, wood, etc.) become nobler as they get older, while imperfections never suggest lower quality.

Generally speaking, luxury involves natural top-notch materials and fibers (diamonds, gold, leather, silk, natural essences etc.), while fashion mostly uses natural average-quality materials and synthetic materials. This sort of example may also be expanded to cover deluxe perfumes that make use of natural essences and traditional

production techniques; moreover, there are high-end perfumers that produce unique and bespoke perfumes, following the clients' instructions, or limited series thereof.

Consequently, considering this other element of the paradigms of luxury and fashion, we can of course deduce that production costs are significantly different and distinct from one system to the other.

Referring to defining the peculiarities of time in the case of deluxe products, visual artist and designer Fabrizio Plessi told the online version of *Art Style*:

To me, the difference between fashion and luxury is very clear. Fashion is trendy, is quick and dynamic; while luxury is something slower, it is in our DNA, it insinuates itself in our psychology and it changes us, making us different. [...] Today's luxury is actually time, you need time. (www.art-style.it, 2012, my translation)

Values that define luxury in style-related terms border on the classical realm of culture, since luxury is characterised by simplicity, style and elegance, in other words, a certain amount of austerity. In opposition to that, fashion is begotten by an avant-garde *melange* of forms and materials, by the very existence of the *bricolage*, the attempted cultural mixes, the redefinitions and, why not, by the very footprint that certain kitschy elements leave. To support that idea, let me bring in the following statement: "[...] I have reached the conclusion that elegance and luxury are two distinct elements that become indispensable to each other when we want to talk about the "true elegance" and the "true luxury". (Amatulli, 2005: 104, my translation)

To continue the review of the elements that I'm calling "antagonistic" and that go against each other under the paradigms that define luxury and fashion, I need to remind that luxury items are exclusively produced in countries and geographical areas with a strong manufacturing tradition (for example, luxury watches are exclusively produced in Switzerland, whereas mohair, a natural fiber of a top quality, in countries such as Turkey etc.), since luxury industries are not influenced by globalisation, while the only purpose of the fashion industry is to generate profit, therefore it is highly influenced by globalisation, most of the products that are marketed being made in Asian countries, in China for the most part.

Referring to this phenomenon, more specifically the effect of the globalised production upon the fashion industry, we should observe that the specialty literature has noted a differentiated trend of the globalisation of the male and female clothing production, but also a generalised polarisation trend of the production of casual and sports items with an average and low price in China, while producers become ever less specialised. (Bovone, Ruggerone, 2006: 75).

In opposition to that, luxury brands keep their production facilities in the home countries only (for example, in Spain, in the case of the Spanish-owned *Loewe* leather industry giant). Contrariwise, values such as tradition, quality and uniqueness, which are the traits that encourage the target public to buy these items, would fully disappear while a globalising approach would eventually lead to the disappearance of the traits that make those products specific and to the brand's loss of prestige.

The Italian publication *Dizionario della Moda*, coordinated by Guido Vergani, explains above *Loewe* that it was opened in 1846 in Madrid by Heinrich Loewe Rossberg, a

leather craftsman of German origin, and that the company is managed nowadays by the fourth generation of the Loewe family. (Vergani, 2010: 701)

The contemporary reality has given us an opportunity to notice the outcome of the authentic DNA of luxury products skidding away and also the outcome of their crossbreeding with commercial items, and I refer, for instance, to powering Jaguars with Ford engines or Lamborghinis with VW engines. The market shares of both Jaguar and Lamborghini were affected by this sort of mutation, considering the negative reaction of prospective buyers.

The importance of luxury and traditional crafting and of - why not - the production of goods that can be included in the paradigm of luxury, which is to be found in national geographical areas that have not been affected by globalisation, may be so significant so as to define a nation in cultural terms, turning into a country brand. For that matter, Wally Olins said that:

[...] some brands, after going through an osmosis process, can start representing the countries they come from. Louis Vuitton, Moët & Chandon and Hennessy [...] are without a doubt products that are associated to, and derive their stamina from, the idea of the French *chique* and luxury. (Olins, 2010: 20, my translation)

Therefore, we would not be wrong in saying that fashion can be defined as polycentric nowadays, since it can be designed or generated in any part of the world, while luxury appears in one single geographical area as it is influenced by tradition; for example, the upscale mechanical watch-making industry could never be relocated outside the borders of Switzerland. For that reasoning, Cesare Amatulli said that “Luxury is not only something associated to finance, but it is also about tradition and craftsmanship.” (Amatulli, 2005: 105, my translation)

Another peculiarity that individualises the paradigm of luxury items is the one that refers to the absence of significant changes in the case of recipes or production processes that are used to generate these goods, a peculiarity that influences the general appearance and the uniform design of product models along the time (for example, the materials and design of the Louis Vuitton bags).

We need to note here that luxury and fashion paradigms may still be differentiated by following the sense of the utilitarian values of the products under discussion. Luxury products could be defined by their lack of utility, accompanied by an amplified aesthetic role (for example, the Movado Museum watches, which were designed by US artist Nathan George Horwitt in 1947). As Image No. 1 suggests, the Movado watches gave up on timing minutes and seconds and became utilitarian artefacts that let us measure the time using a piece of jewellery (www.movado.com, 2016).



Image No. 1 (source: www.movado.com, 2016)

A telling example of how these two concepts, luxury and fashion, stand out paradigmatically one against the other is the one of the exclusivist Swiss-based watchmaker Romain Jerome that makes and sells the watch collection known as *Romain Jerome Titanic-DNA*; authentic chips of oxidised and stabilised steel taken from the shipwreck of the Titanic that lies 3,840 m deep under the sea are embedded in these watches. Watches are produced in a limited series (2,012 pieces) and are made of a combination of 18k gold and material taken from the shipwrecked Titanic; they are all serial-numbered and their price is of about \$24,000 (www.romainjerome.ch, 2016).

We may note in this example how carefully-wrought details are, the unusual choice of materials, including the symbolic timing of the ship launch (2012), which was exactly 100 years since the time when the famous Titanic was launched to water. This Swiss watchmaker also guarantees to all buyers that they are one of the 2,012 people in the world who own such an exclusivist artefact. Consequently, it is obvious that - in the case of this item and of other similar items - we cannot speak about fashionable goods, but only about their getting integrated in the logic of luxury.

At the end of the day, the consumption of luxury goods is nothing else but a psychological projection of every individual that wishes to be perceived as second to no other. The well-known psychologist John Carl Flügel actually said that:

[...] the decorative side of clothing has always been connected to wealth. The haves afford more elaborate clothing, made of tissues that are nobler than the ones used by the non-haves. In societies where wealth is a means of gaining power and respect, the haves will naturally try to stand out in this particular manner. (Flügel, 2012: 44, my translation)

As far as I am concerned, if we accept as true the assumption that fashion is about emulation while individuals are trying to use clothing *inter alia* to integrate themselves within certain social groups, then it becomes conspicuous that the deeply-uniforming fashion is unable to generate hierarchies, yet luxury may be able to use its individualising peculiarities in order to build hierarchies.

Nowadays, fashion is influenced by structural changes that not even the fashion industry itself is able to anticipate. For example, the seasonal rhythmicity of the collections no longer matches the timing of the two annual spring/summer and autumn/winter collection; the fashion industry nowadays uses intermediate collections such as the *fast fashion* which does nothing but reduce the consumption time of the items and, why not, they even reduce a style's possible lifetime and propagation. After all, we may bring up the idea of the disappearance of fashion in the absence of the possibility to propagate fashion socially, while replacing this phenomenon with a sort of "turbo" consumption, as Gilles Lipovetsky describes it in his *Bonheur paradoxale*. Given this context of the mutations and transformations that affect the world of fashion, any attempt to make this industry more profitable, *inter alia* by its rapprochement to luxury and by borrowing some luxury peculiarities, may be construed as something that comes in as natural for those brands that are after a larger chunk in the market pie.

According to author Dana Thomas, the *luxury goods industry* in 2007 generated a turnover of around \$160 bn., while 35 brands (*Louis Vuitton, Gucci, Prada, Hermes, Chanel, etc.*) controlled over 60% of the relevant market. (Thomas, 2008: 11)

While understanding Dana Thomas's statement, yet following the paradigmatic differences exemplified above, it is obvious that - even in the case of famous brands such as Gucci or Christian Dior that surely manufacture high-quality products, delivered as serial and seasonal collections, their products are still not to be described as luxury items, but as fashionable ones.

To give you a tangible example of why products of famous fashion designers are not tokens of luxury and are not aiming at becoming luxury items, let us imagine how it would be to wear for years on end the same clothes that these fashion designers launched in 2016. We would certainly be considered out-fashioned in 2020, while everybody seeing us would fail to note the luxuriousness of our clothes.

Placing famous fashion designers in the vicinity of the immutable values of luxury may be considered an ennobling trend and a way of making own products stand out on an extremely competitive market.

I will conclude here by highlighting one last distinctive element brought about by the major differences of fashion and luxury that stem out of the very logic of each separate system: well, fashion does have its tinge of utility (it helps us dress correctly to match our professional or social dress code), while luxury, through its lack of daily utility, suggests what Veblen noted in his *Theory of the Leisure Class* too, i.e. expensive clothes are a "token of non-work". (Veblen, 2009: 151)

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LE GRAND ART ET SON EXPLOITATION EN PUBLICITÉ. ESQUISSE EXPLORATOIRE

Costin POPESCU*

A Mioara

Abstract: *Advertisers and advertising agencies are interested to use high art in their persuasive strategies, as the prestige of art was, is and – we have all the reasons to believe that – will be tremendous. Advertising has honed several strategies to exploit art: it can show a work of art as a term of comparison for the recommended product (and consequently elevate this one); it can modify the work of art placing the recommended product among its constitutive elements; it can reconstruct the work of art (its ideological tissue and formal relationships) using new elements, the product being one of them; etc. These techniques lead to many important questions, one of them – in the field of expression and creativity – deserving special attention: can we qualify the commercial messages exploiting high art as being, by the simple act of exploiting, of bad taste?*

Keywords: *advertising, art, bad taste / kitsch*

Introduction

De nombreux auteurs étudient les manières dans lesquelles la publicité associe aux produits des valeurs trans-fonctionnelles, de divers champs symboliques; durant la dernière trentaine d'années du XX^e siècle, on a constamment discuté sur les *formats* publicitaires (Péninou, 1972; Nelson, 1977; Albright, 1992), modèles d'organisation des ensembles idéatiques ou expressifs, moules formels prêts à modeler des contenus ou à intégrer des procédés expressifs.

Les commentaires de Leiss, Kline et Jhally aux quatre formats qu'ils identifient comme structurant le long des années les rapports entre produit, consommateur et scène sociale où ils évoluent¹ (1986: 189-215) nous poussent à constater que parmi ces éléments idéatiques et expressifs trouvent leur place beaucoup fournis par le grand art.

Assez d'années après, liant les nouvelles tendances dans l'expressivité publicitaire à la postmodernité, Nicolas Riou cite dans son argumentation une affirmation de Steven Brown: l'art postmoderne « souligne une croyance que l'innovation est morte, que la seule façon d'aller de l'avant est d'adopter ou de s'appropriier des styles préexistants. » (Riou, 2006: 41) Si l'art postmoderne est anti-élitiste et rejette l'institutionnalisation, s'il conjugue fragmentation, sens de l'éphémère, hétérogénéité, pluralisme, paradoxe, sens du jeu, pastiche (Riou, 2006: 196, 192), on peut s'attendre à voir la publicité s'appropriier des styles du grand art. Parce que les frontières entre le grand art et ses voisins – la culture

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¹ *Product information format* (structure, utilité, prix, etc.), *product image format* (aura de connotations – symboliques – du produit), *personalized format* (fusion entre produit et consommateur; Candice Bergen: *Cie* – marque de parfum, C.P. – *is me*), *lifestyle format* (combinaison entre les deux derniers formats, parmi les effets duquel il y a les stéréotypes).

populaire, par exemple, dont la publicité fait partie – tendent à disparaître. « Ces derniers temps, le postmodernisme a dans son programme la découverte de formules originales d’osmose entre l’art commestible et l’art des élites », constate Monica Spiridon (2013: 10).

La publicité exploite le grand art de plusieurs manières.

Méthode

Constituer un corpus est un problème fondamental de la recherche, surtout lorsque son objet est fragmenté et éparpillé et étendu sur des périodes dont la délimitation est difficile à justifier. Qui plus est, le nombre d’éléments du corpus risque dans certains cas d’être petit – et, peut-être, d’empêcher des conclusions pertinentes.

Cet article veut signaler un thème de recherche qui ne jouit pas de trop d’attention. Cependant, manque d’attention pour une question n’est pas absence de cette dernière. L’auteur se contente de pouvoir observer que tel ou tel aspect de la question existe (un seul message commercial suffit qui le fasse visible) et de communiquer sa discrète – mais consistante – existence. Certains contextes scientifiques pourront le mettre en valeur dans des recherches plus minutieuses. Les problèmes se rattachant à l’évolution, ne peuvent-ils être mieux compris à l’aide de chercheurs d’une ligne d’évolution qui a de rares manifestations (parfois si rares que la ligne est supposée éteinte) et à laquelle ils ne peuvent pas présumer le nombre d’individus, les chances de perpétuation, etc.?

On pourrait objecter que les analogies ne sont pas l’instrument le plus adéquat pour justifier une recherche scientifique. Cependant, Albert Szent-Györgyi, Nobel de médecine, croyait que toute recherche est floue à ses débuts: « Si j’entre dans la nature, dans l’inconnu, aux frontières du savoir, tout semble mêlé et contradictoire, illogique et incohérent. Voilà ce que fait la recherche: elle atténue les contradictions, rend les choses simples, logiques et cohérentes. » (dans Edward T. Hall, 1989: 125)

Les exigences pour cette atténuation et les conditions dans lesquelles elle se déroule sont plus ou moins prévisibles et difficiles à contrôler.

Les annonces collectées (dont celles présentées dans l’article) datent des années 1990; elles sont extraites des éditions internationales d’hebdomadaires d’information générale (*Newsweek*, *le Nouvel Observateur*, *Time*, *le Point*, *the Economist*, *l’Express*). J’ai trouvé des réclames subsumées au thème dans des livres de publicité également (par exemple, David Ogilvy, *On advertising*, Jacques Séguéla, *Pub story*, etc.). J’ai constaté que le phénomène existe et qu’il a des manifestations classifiables; leurs ampleur et relevance sont à considérer à l’avenir.

La typologie de l’exploitation en publicité du grand art et les analyses des messages présentées sont inspirées de la sémiotique. L’appareil conceptuel est fourni par le traité de sémiotique visuelle du Groupe Mu et par *A theory of semiotics* (Eco). Les notions de cible et positionnement des produits, examinées de façon privilégiée dans les ouvrages de marketing et de publicité, ont éclairé des aspects se trouvant au delà et en deçà de l’exécution des messages publicitaires, dans la zone stratégique-commerciale. Le contexte plus ample où j’ai placé le thème exploré est celui de l’esthétique (Eco, Radu) et de la philosophie de la culture (Arendt).

Résultats

J'ai identifié deux modalités d'exploitation du grand art en publicité. Dans la première, les œuvres peuvent apparaître comme termes de comparaison pour les produits. La proximité dans la réclame d'un produit et une œuvre d'art est censée transférer au premier l'excellence de la seconde; une annonce pour *Lancia* (FIG.1) place l'automobile devant le dôme et la tour de Pise. Il ne s'agit pas d'une photo qui rassemble voiture et édifices (chose parfaitement réalisable); la superposition d'une photo à un dessin d'architecture a au moins deux explications:



FIG.1

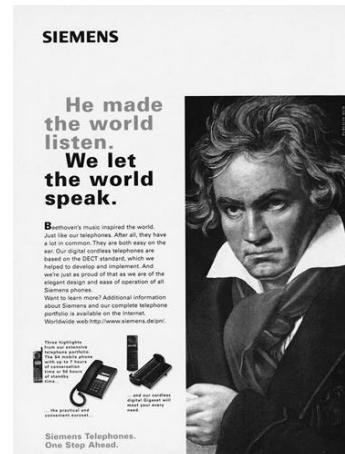


FIG.2

D'un côté, le dessin indique l'état idéal des édifices dont la construction a commencé au XI^e siècle (l'inclinaison de l'axe de la tour de Pise est actuellement de 3,99 degrés – avant la restauration de 1990-2001 elle était de 5,5 degrés). Nous devons comprendre que la perfection de la voiture est due à une conception comparable à la conception architecturale que le dessin actualise.

De l'autre, ce n'est pas la seule caractéristique attribuée à la voiture (son élaboration est comparable à l'élaboration de la basilique et de la tour) qui frappe, mais l'exécution publicitaire également: y sont utilisés deux codes visuels (Eco, 1979: 206), du dessin d'architecture et de la photographie.

Siemens a présenté des téléphones en se servant dans une réclame du portrait de Beethoven (FIG.2). *He made the world listen. We make the world speak* (Il a fait le monde écouter. Nous le faisons parler.), dit le titre. Et le texte de reprendre l'idée: *Beethoven's music inspired the world. Just like our telephones.* (La musique de Beethoven a inspiré le monde. Comme nos téléphones.) Evidemment, une comparaison suppose une zone commune minimale entre les objets qu'elle rapproche; ici il s'agit des sons et de leurs qualités.

En jeu sont aussi l'*italianité* (sémème ayant comme sèmes excellence expressive, goût), respectivement, la *germanité* (excellence technique, fiabilité) (Eco, 1979: 105-110). Cependant, l'argument de la comparaison a assez de faiblesses. Pourquoi Beethoven et

pas Bach ou Mozart? Finalement, ces comparaisons n'apportent aucune information sur le produit (qui n'a pas vu de saule pleureur, mais sait ce qu'est un arbre, comprend mieux comment ses branches tombent si on les lui compare aux lignes verticales que tracent les gouttes de pluie plutôt qu'aux branches du sapin ou du baobab), elles n'ont pour fonction que de combler le produit de prestige.

Nous découvrons une variante de l'œuvre-terme-de-comparaison dans une réclame pour *Alcatel* (FIG.3). Ici et dans d'autres cas, l'œuvre est un analogue visuel pour un processus, un état de choses etc. que résument le titre et / ou le texte: le mauvais fonctionnement d'une organisation nous est communiqué par une œuvre (dite) *gâchée*. L'image de la réclame nous propose un visage humain dont les éléments constitutifs sont réarrangés, et anormalement. Le tableau rappelle l'art cubiste, pour beaucoup un exemple de *désordre formel*. Mais les codes esthétiques du cubisme ne sont pas les codes pragmatiques-fonctionnalistes que le côté linguistique de la réclame (texte, titre) nous invite à utiliser dans l'interprétation de ce que nous voyons. Aux côtés de l'image, les titres des variantes française et anglaise – *Franchement, à quoi ressemble votre organisation aujourd'hui?* et, respectivement, *Do you sometimes feel you could be better organised?* (Il vous arrive de croire que vous pourriez être mieux organisé?) – nous indiquent l'autre part de l'alternative: une bonne organisation (source d'efficacité; efficacité = visage normal).



FIG.3



FIG.4

L'idée de l'annonce pour *Alcatel* a connu au moins une autre actualisation, dans un message pour *Andersen Consulting* (maintenant *Accenture*): dans le tableau, quatre personnages interprètent une mélodie (FIG.4). Ils sont tirés des estampes japonaises, des toiles de Vermeer, des portraits de Manet (*le Fifre*), des tableaux cubistes. Assemblés, les personnages produisent une allotopie, déviance ou écart sémantique, qui doit être réduite à une isotopie, homogénéité sémantique (Groupe Mu, 1992: 256, 263-264); titre et texte nous aident: les qualités des humains, si différents, qui travaillent dans une entreprise peuvent être harmonisées comme les qualités des sons en musique: nouveau détournement des codes esthétiques.

La publicité a à sa disposition une autre modalité d'exploiter le grand art: elle peut reconstruire une œuvre en introduisant le produit parmi les éléments de celle-ci (et les éléments eux-mêmes peuvent subir des modifications); est remanié tout le tissu des rapports significatifs à l'intérieur du nouvel ensemble d'éléments. David de Michel-Ange reçoit des jeans de *Levi's* (FIG.5); il existe une justification: le héros était adolescent lorsqu'il a tué Goliath d'un coup de fronde, et le public de *Levi's* lorsque cette réclame a été diffusée était formé d'adolescents (Fallon, Senn, 2008: 89). L'aspect physique de David et l'idée de révolte victorieuse font partie du moi idéal que chaque adolescent s'édifie et où *Levi's* force sa place.

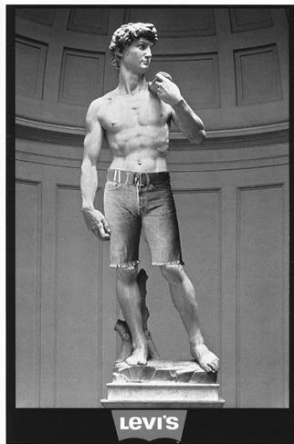


FIG.5



FIG.8

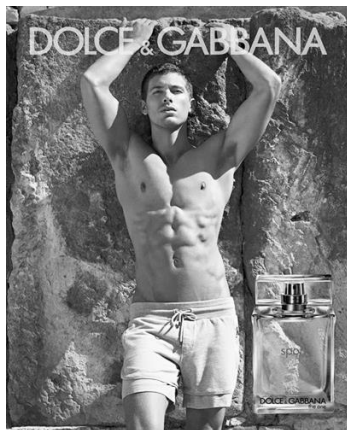


FIG.6



FIG.7

L'annonce pour *Sport*, parfum de *Dolce & Gabbana* (FIG.6), présente un atlante. On le reconnaît d'après les bras qu'il soulève comme pour soutenir un entablement (deux atlantes / télamons, du temple de Zeus, se trouvent à Agrigente, le premier dans le musée archéologique (FIG.7), le second dans la Vallée des Temples). Ce n'est pas tout: a) vu dans le plan, le flacon est réductible à un rectangle; la proximité du flacon et du tronc aux bras soulevés du jeune qui sort du plan rectangulaire du rocher invite à chercher des ressemblances – la ligne supérieure du flacon est la ligne des épaules, le couvercle est la tête (la publicité utilise le procédé des ressemblances visuelles entre le dessin du flacon et les vêtements ou la posture du personnage censé l'utiliser – voir les réclames pour *Diva* de *Ungaro* dans la première moitié des années 1990); b) Michel-Ange disait que les statues attendent leur libération du bloc de marbre; or, notre héros semble partiellement libéré du rocher.

Dans le cas de David, on a ajouté à l'œuvre des jeans; la statue elle-même n'a pas subi des modifications, mais l'adjonction des jeans a modifié sa signification (voilà un jeune de nos jours, beau et rebelle). Dans le cas de l'atlante, le plan du flacon et le plan où le corps sort du rocher ressemblent au point d'évoquer l'interchangeabilité.

Pour le foie gras qu'il vend, *Paul Predault*, dont le nom a reçu une graphie nobiliaire, nous présente une nature morte (FIG.8) – les oies (dont la blanche permet au photographe de mettre en valeur de beaux détails sur le plumage et au contemplateur d'apprécier davantage la beauté de la composition) prouvent que le produit est naturel. La tranche de pain au foie gras attend dans l'assiette, accompagnée du verre de champagne et de la bouteille (Groupe Mu, 1992: 219-226, sémantisme des formes). La réclame se contamine des natures mortes florissantes depuis le XVI^e siècle.

Une œuvre d'art peut être reconstruite radicalement par le remplacement des éléments formels, avec la conservation des rapports entre eux. Le produit est un des nouveaux éléments formels que les mêmes rapports unissent. *Chanel* a présenté une réclame (FIG.9) qui interprète le fameux tableau *la Source* (FIG.10), achevé par Ingres en 1856: dans l'annonce, Vanessa Paradis prend la place de la fille; le flacon prend la place de la cruche (et, si Arnheim a vu dans la cruche l'équivalent renversé de la tête de la fille (Arnheim, 2004: 154), nous pouvons voir dans la flacon immense l'équivalent de la tête de Vanessa Paradis – le parfum est la femme qui l'utilise; liquide et corps ondoient identiquement). Tableau et réclame créent une symétrie: la jambe en extension dans l'un est la jambe courbée dans l'autre, l'épaule qui soutient la cruche dans l'un est l'épaule au bras surplombant la tête dans l'autre.



FIG.9



FIG.10

Cette façon de « jouer au tableau » crée des identités (ou, au moins, invite à des identifications). Si Vanessa Paradis a pris la place de la fille, n'importe quelle femme peut prendre la place de Vanessa Paradis.

Discussion

On a vu que l'exploitation du grand art en publicité peut suivre au moins deux directions: a) L'œuvre d'art est terme de comparaison soit pour un produit (*Lancia*), soit pour un problème que le produit / service élimine (*Alcatel*, *Andersen Consulting*). Dans la première situation, le produit peut être placé visuellement dans la proximité de l'œuvre, forçant chez le destinataire un transfert de qualités. Dans la deuxième situation, le problème – d'ailleurs exprimé conceptuellement au niveau du langage – est présenté encore une fois au destinataire sous la forme d'un correspondant visuel (destiné à le rendre plus dramatique). b) Le produit est introduit dans une œuvre d'art; il se force une place parmi les autres éléments, déjà existants et conservés, de la composition (*Levi's*) ou il fait partie des nouveaux éléments avec lesquels l'œuvre est complètement reconstruite d'après le modèle initial (*Chanel*); les significations de l'œuvre à son état initial sont détournées, elles servent la valeur trans-fonctionnelle, symbolique attribuée au produit.

Une compréhension plus profonde du problème réclame la définition d'un ample cadre théorique, interdisciplinaire (d'où fassent partie l'esthétique, la philosophie de la culture, etc.). Ce cadre devra être considéré lors des étapes d'approfondissement de la recherche. On a vu que l'association de Beethoven aux téléphones de *Siemens* et du dôme et de la tour de Pise à *Lancia Delta* ne vise que la soumission du destinataire, consommateur potentiel, à une pression psychique issue du prestige étalé. Les caractéristiques fonctionnelles des produits sont présentées dans les textes des annonces, les images recherchent des effets émotionnels. Le nouveau contexte ou dôme et tour de Pise apparaissent n'intègre pas les édifices – la campagne pour *Lancia* de 1994, qui a présenté les automobiles en proximité d'autres monuments d'architecture célèbres, le prouve. On a

modifié les contextes habituels de ces derniers (par exemple: les sites où ils se trouvent, avec leurs éléments naturels et architecturaux; d'autres œuvres, de la même période et ayant les mêmes traits stylistiques, etc.), sans que les nouveaux contextes atteignent une organicité satisfaisante. Pour Eco, le *mauvais goût* (syntagme qu'il utilise en synonymie avec *kitsch*) se manifeste lorsqu'un stylème (élément intégré dans le mode de constitution, reconnaissable, d'une œuvre organique) est extrait d'un contexte et introduit dans un autre, dont la structure générale n'a pas les mêmes traits d'homogénéité et de nécessité que la structure initiale, tandis que le message est proposé – suite à l'insertion qu'on y a faite – comme œuvre originale et apte à stimuler des expériences inédites. (Eco, 2008: 119)

Cezar Radu différencie *mauvais goût* et *kitsch* (le kitsch appartenant à la zone du mauvais goût). Pour l'esthéticien roumain, le kitsch est l'expression d'un *choc culturel*; le provoque l'impact entre deux cultures a) suffisamment inégales pour que l'une devienne assimilatrice et l'autre assimilée, b) se trouvant dans un rapport de dissonance, les différences entre leurs valeurs bloquant la capacité de compréhension critique chez les représentants de la culture assimilée, c) bénéficiant de prestiges si différents, que les éventuels rejets chez les agents-porteurs de la culture assimilée deviennent (quasi) impossibles (Radu, 1989: 224-225). L'adoption dans la culture roumaine d'éléments de la culture américaine – le parler quotidien est lardé de vocables anglo-saxons – illustre la force d'un impact culturel. Il reste à voir si l'on peut séparer facilement les territoires où les deux termes – *mauvais goût* et *kitsch*, dans leurs acceptions chez Cezar Radu – peuvent être employés.

FIG.11 présente une réclame pour *Volkswagen* qui place le fameux logo au milieu d'un tronc d'arbre, entre les cernes. Pour Cezar Radu, cette réclame fait partie des artefacts de mauvais goût; elle ne serait pas un objet kitsch. Voilà donc que l'objet de recherche ici présenté pourrait aider à des clarifications terminologiques en esthétique.



FIG.11

Mais la fenêtre offrant la plus grande ouverture sur le thème est celle de la philosophie et de la philosophie de la culture. Les contributions en la matière (écoles de Francfort et de Birmingham, Umberto Eco, etc.) sont nombreuses (les résume, entre autres, Monica Spiridon, 2013: 19-85); cependant, une des plus sagaces – l'essai *The crisis in culture* (1961) de Hannah Arendt – est trop rarement mentionnée de nos jours. Pour Arendt, la culture de masse débute lorsque la société, longtemps n'englobant que *certaines* catégories sociales, incorpore *toutes* les couches de la population. (Arendt, 1996: 257) Les

œuvres importantes, destinées à étonner et émouvoir et dont la profondeur les fait accomplir leur mission le long de périodes si longues, qu'elles nous font penser à leur propre immortalité, se voient menacer par des modes de fonctionnement de la société qui limitent la vie à son cycle biologique – ce cycle se traduit par travail, sommeil et loisirs (c'est-à-dire temps dont en principe l'individu dispose comme bon lui semble); le grand art a la force d'extraire temporairement les individus du strict cycle biologique de la vie, de les conduire périodiquement dans la contemplation et la méditation (ne bénéficiaient de cette force que *certaines* catégories sociales). Mais cette fragile qualité est usée par la culture de masse, qui consomme les œuvres d'art comme elle consomme tous les autres objets dont a besoin la perpétuation du cycle de la vie. La société est toujours moins intéressée à ce que ses membres sortent (temporairement) de son cycle vital – ce fait constituerait une preuve de santé sociale – et toujours plus avide à leur assurer tout censé leur garantir l'existence. Et jette dans ce mécanisme dévorateur le grand art également (en lui altérant les fonctions). (Arendt, 1996: 263-265) Or, la publicité nous dirige vers les choses à consommer.

Quelque insistant que soit Gilles Lipovetsky dans les demandes qu'il nous adresse de cesser « d'opposer art supérieur et culture populaire » parce que « la seule vraie différence est celle qui existe entre les œuvres inédites et créatives d'un côté et les œuvres plates ou répétitives de l'autre » (dans Riou, 2006: 178), cette opposition ne disparaîtra vraiment peut-être qu'une fois disparue l'opposition entre deux modes différents de percevoir le sens de la vie humaine, modes qui – on le déduit de Arendt – soutiennent les deux formes de culture. La culture de masse exalte ses réussites en les comparant aux « œuvres plates ou répétitives » de la culture des élites, comme si elle, la culture de masse, ne produisait que des chefs-d'œuvre et comme si la culture des élites n'en avait pas tant produit.

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A COGNITIVE PRAGMATIC APPROACH TO INTERCULTURAL DIALOGUE

Silviu ȘERBAN *

Abstract: *Starting from the “relevance theory” put forth by Sperber and Wilson and Sperber’s epidemiological perspective on culture, Vladimir Žegarac proposes an analysis of the intercultural communication situation from the internalist perspective of cognitive psychology, replacing the linguistic and extra-linguistic context with a cognitive one, represented by the set of already existing assumptions which interact with new information within the communication process. Culture is defined through the set of meanings shared by a social group, and communication involves the social interaction along with the inclusion of new meanings into the initial set. But the communication process always implies the risk of failure because of the fact that the assignation of a meaning depends on the interlocutor’s ability to reason in the same way as the communicator and to select the appropriate context for interpreting his/her act of communication. And as the cultural knowledge of the individual determines the context of communication, the risk of failure is even higher within the intercultural interactions where the individuals have different cultural backgrounds. Žegarac’s approach is the best expression of the problems of the intercultural dialogue. It is proved that its performance depends on the intercultural knowledge to a great extent.*

Keywords: *the relevance theory, the epidemiological perspective on culture, the cognitive context of communication*

Dan Sperber and Deirdre Wilson’s “relevance theory” and Sperber’s epidemiological perspective on culture are used by Vladimir Žegarac to build a cognitive pragmatic approach to intercultural communication, emphasizing especially the subjective cultural background within the communication process.

Ostensive-Inferential Communication

The communication theories framed through time had been initially underlain by a code model according to the communication process means encoding and decoding messages (Sperber, Wilson, 1995: 2-3). The standard illustration of the code model is the Shannon and Weaver’s mathematical model of communication. The semiotic models initiated by Peirce and Saussure are nothing but the generalizations of the code model specific to verbal communication for all forms of communication (*ibidem*: 6).

Paul Grice and David Lewis propose a new model, the inferential one, where the communication is achieved by producing and interpreting evidence. Unlike the code model which involves the assignation of a meaning to a sign within a code, the inferential one implies the deduction of a conclusion from a number of premises using some rules.

The inferential model may be incorporated in the code one but, in this case, must be explained not only how the speaker and the hearer use the same language but how they share the same set of premises from which, applying the same rules, obtain the same conclusions (Sperber, Wilson, *op. cit.*: 15).

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The premises, apart from the uttered ones, used in interpreting the utterances form what is called *context* (*ibidem*: 15-16). This is a psychological construction, a set of hearer's assumptions about the world. So, the context is not reducible to the direct information derived from the environment or the antecedent utterances, but contains also some components such as expectations about the future, scientific hypotheses, religious beliefs, memories, general cultural assumptions, beliefs about the mental state of the speaker.

In order to the communication process to unfold successfully, the speaker and the hearer must share the same context. This is defined as *common knowledge* by Lewis, in *Convention* (1969), or the *mutual knowledge* by Schiffer, in *Meaning* (1972). For a correct recovering of the speaker's intention of communication, each term of contextual information used in interpreting the utterance must not only known by every member of the communication process but mutually known (*ibidem*: 18). Namely both the speaker and the hearer have to know about each other that everyone knows that contextual information.

The code model, and even the inferential one, rests necessarily on this theory about mutual knowledge. But, by accepting this hypothesis some problems appear related to how the partners of the communication process manage to differentiate from the set of the contextual information exactly those common premises. For, in order to identify this mutual knowledge, everyone must do an infinite sequence of validations.

To overcome this hopeless situation Sperber and Wilson propose the substitution of the mutual knowledge with a new concept, taking as starting point Grice's theory about non-natural meaning. Thus, there are two ways of conveying information (*ibidem*: 23): *direct*, through physical presence of evidence of which the conveyed information result; *indirect*, through providing evidence of one's intention to convey that information. While the first method can only be used with information for which direct evidence can be provided, the second method can be used with any information at all, as long as direct evidence of the communicator's intention can be provided. This second way of conveying information is named inferential communication to the extent that the receiver infers the sender's intention from evidence provided by the latter for this precise purpose.

Defining the non-natural meaning Grice refers to two intentions: the intention to convey a message, and the intention to achieve the first intention through its recognition by the receiver. Starting from this double intentionality, Sperber and Wilson speak also about two intentions (*ibidem*: 29):

(i) *the informative intention*, by which the communicator conveys an information to the receiver;

(ii) *the communicative intention*, by which the communicator informs the receiver of his/her informative intention.

Although, generally speaking, all people share the same physical environment, they still do not share the same cognitive environment: speak different languages, belong to different cultures, have different pictures of the world and, therefore, do different inferences (*ibidem*: 38-39). Sperber and Wilson define the cognitive environment through the concept of „manifest fact”:

- a fact is *manifest* for an individual at a given time if and only if he is capable at that time of representing it mentally and accepting its representation as true or probably true;
- *cognitive environment* of an individual is a set of facts that are manifest to him.

So the common knowledge is replaced by *mutual cognitive environment* composed of facts that are manifest to the members of the communication process (*mutual manifest facts*) (Sperber, Wilson, *op. cit.*: 41-42).

The notion of mutual manifestness does not explain as well the conjecture of common knowledge, the equilibrium between the sender and the receiver within the communication. The main reason for which the common knowledge hypothesis and the code model of communication process are embraced is represented by the request in explaining the way how the success of communication is secured, how a firm algorithm guarantees that the receiver can rebuild accurately the meaning of the sender. Within this theoretical model, the failure of communication is explained either through the difference between the sender's and the receiver's code or through the noise that disturbs the transmission of the message. Giving up the common knowledge hypothesis, the idea of an existing algorithm within the communication process is also abandoned. On the contrary, the communication is dominated by the heuristic processes, while the error occurs everywhere. What is enigmatic and needs to be explained is rather the success of communication than its failure. (*ibidem*: 44-45).

The cognitive environment of an individual includes a set of manifest facts. The problem is: resting on what criterion the individual chooses one of another of many facts manifest to him/her to use within the communication process. This criterion is related to the fact that the purpose of every communicative interaction of an individual is to improve the own representation of the world. Thus, what matters in communication is getting a new information that Sperber and Wilson call it *relevant* (*ibidem*: 48). And the behaviour which makes manifest an intention to make something manifest taking into consideration the relevance for the receiver is called *ostensive* behaviour (*ibidem*: 49). So, the guarantee of relevance is assured by the ostensive behaviour, and this condition represents the *principle of relevance* that is essential for explaining the inferential model of communication (*ibidem*: 50).

The ostensive behaviour provides two layers of information: first, the information that was pointed out, then the information that the first information was intentionally pointed out (*ibidem*: 50). Consequently, the ostensive-inferential communication may be defined in terms of both the informative intention and the communicative intention.

For Paul Grice, who distinguished between natural and non-natural meaning, between the ostensive behavior of „showing something” and the communication through „meaning something”, the first level of information was not able to be completely regained without the reference to the second level of information. According to Grice, in a successful communication the sender intends as the recognition of his/her informative intention to be, at least in part, the reason for the receiver's message production. For Sperber and Wilson, this differentiation between „showing” and „saying that” does not exist, but they put an equivalence sign between the ostensive behavior and the inferential communication. This equivalence leads to the description of communication as ostensive-inferential which corresponds to the same phenomenon seen from two different angles: the sender's one involved by the ostensive behavior, and the receiver's one involved by the inferential behavior (Sperber, Wilson, *op. cit.*: 53-54).

The communicator's informative intention is represented by his/her immediate intention to modify the cognitive environment of the receiver (*ibidem*: 58). By his/her informative intention, the communicator intends to make manifest or more manifest to the receiver a set of presuppositions (representations of the world). The communicative intention generated by an ostensive behaviour consists in producing a certain stimulus with the aim of fulfilling the informative intention (*ibidem*: 60-61). By his/her communicative intention, the communicator intends to make mutual manifest his/her informative intention.

To be effective, an act of ostensive communication must direct the receiver's attention to the communicator's informative intention. In its turn, by virtue of the *Principle of Relevance*, the communicator's informative intention showed by an ostensive stimulus conveys automatically to the receiver the idea of a *presumption of relevance*, suggesting that information he/she conveys is relevant for him/her. The receiver's task is to build possible interpretative hypotheses about the content of the presuppositions that the communicator has come to his/her notice, and to choose the appropriate one. And the correctness of the interpretation means its characteristic to be consistent with the Principle of Relevance (*ibidem*: 156-164).

Epidemiological Perspective on Culture

In *Explaining Culture* Dan Sperber frames a naturalistic approach to culture, picturing the process of cultural transfer by means of some patterns borrowed from epidemiology. The cultural facts are nothing but the outcomes of some bodily movements of individuals and of environmental changes resulting from these movements (Sperber, 1996: 24). The nature of these movements is explained by Sperber with the aid of the notion of representation. Two types of representation are differentiated: *mental* (beliefs, intentions, preferences) and *public* (signals, utterances, texts, pictures). The public representations are signs and are able to be interpreted.

The human world is populated by an infinite number of representations. Some of them are individual (the mental representations), others are communicated and transformed in public representations (*ibidem*: 25-26). A small part of the set of the public representations are conveyed recurrently, being dispersed to every individual of a greater or smaller community, and become the cultural representations.

The transmission of the representations, from the mental to the public ones, and conversely, does not spread through imitation, but through interpretation. The communicator's mental representation does not coincide almost ever with the receiver's mental representation within the communication process that involves the chain mental representation (conveyed)-public representation (communicated)-mental representation (received) (*ibidem*: 34). The interpretation implies a representation of a representation based on the resemblance of the content. The communication process involves two interpretative stages: the public representation is an interpretation of the mental representation, and the mental representation resulted in receiving a public representation is a new interpretative process.

So there is no clear delimitation between individual and cultural representation. The attribute of the latter consists in their dispersion to all individuals of a community. The epidemiology of the representations explains the cultural phenomena by means of two types

of mechanisms: individual, referring to the emergence and transformation of the mental representations, and inter-individual, regarding the changes of the environment produced by the transmission of the representations (Sperber, *op. cit.*: 50). The explanation of the culture means to answer to following question: why some representations are more popular than others? Some of them are transmitted more slowly but cover more generations (traditions), while others are transmitted more rapidly but last less time (fashion) (*ibidem*: 58).

The factors that contribute to a more dispersion of some individual representations, which become cultural, are psychological and ecological (*ibidem*: 84). The psychological factors include the ease with which a particular representation can be memorized, the existence of background knowledge in relationship to which the representation is relevant, the motivation to communicate the content of the representation. The ecological factors refers to the recurrence of situation in which the representation gives rise to, or contribute to, appropriate action, the availability of external memory stores (writing in particular), the existence of institution engaged in the transmission of the representation.

The cultural representations are representations of other representations, are meta-representations and reflect reflexive attitudes which, unlike the intuitive ones, deducted from a perceptive experience through inferences, are the second-order representations, being grounded on the first-order representations (*ibidem*: 89). Consequently, the intuitive attitudes do not fluctuate essentially from one culture to another, while the reflexive ones may contradict one another, appearing as rational or irrational depending how they are pictured into a culture or outside of it (*ibidem*: 91-92). At the same time, unlike the intuitive attitudes, being dispersed through both the perceptive experiences and the communication acts, the reflexive ones are dispersed exclusively through the communication acts and not only consciously, but intentionally, as it happens, for instance, with religious, political or scientific beliefs (*ibidem*: 94-97). The dispersion of these attitudes becomes a social process.

The Cognitive Environment of Intercultural Interaction

Starting from the “relevance theory” put forth by Sperber and Wilson and Sperber’s epidemiological perspective on culture, Vladimir Žegarac proposes an analysis of the intercultural communication situation from the internalist perspective of cognitive psychology, replacing the linguistic and extra-linguistic context with a cognitive one, represented by the set of already existing assumptions which interact with new information within the communication process. Culture is defined through the set of meanings shared by a social group, and communication involves the social interaction along with the inclusion of new meanings into the initial set. But the communication process always implies the risk of failure because of the fact that the assignation of a meaning depends on the interlocutor’s ability to reason in the same way as the communicator and to select the appropriate context for interpreting his/her act of communication (Žegarac, 2007: 32-33). And as the cultural knowledge of the individual determines the context of communication, the risk of failure is even higher within the intercultural interactions where the individuals have different cultural backgrounds.

From the perspective of the epidemiological approach to culture, the intra-cultural communication involves the relationship between the individuals who share a number of representations, while within the inter-cultural communication the individuals share a few

representations, and sometimes no one. The cultural representations have what Žegarac calls the propriety of being central within a system of representations of a community. According to this propriety, he defines the concepts of cultural proximity and cultural distance (Žegarac, *op. cit.*: 40-41).

In intra-cultural interaction the cultural distance between the participants is insignificant to have some adverse effects on the success of communication. So, in this case, the communication situation does not require the special adaptations by the speakers. On the contrary, in inter-cultural communication the cultural distance between the participants is important to have the adverse effects on the success of communication, if the communication situation is not properly adapted by the speakers.

It follows that the research of the intercultural communication has to focus on four points (*ibidem*: 42):

- (i) determining the extent to which intended and assigned meanings within the communication process coincide;
- (ii) discovering similarities between the context of receiver's interpretation and the sender's intended context;
- (iii) identifying the extent to which the cultural representations contributed to the discrepancy between the receiver's actualized context and the sender's intended one;
- (iv) assessing the impact of the cultural representation over the success of communication taking into account their centrality.

Insofar as the transmission of the cultural representations is produced by transformation (interpretation) and not by imitation, it follows, first, that the intercultural similarity is almost impossible while the cultural diversity appears to be natural, and second, that the cultural variation is the outcome of the contextual circumstances in which the social groups inhabit.

The success in dispersing the cultural representations is explained by means of the notion of relevance. The Sperber and Wilson's Principle of Relevance gives the basis in analysing both the strategies of the communicator's transmission of the message and the receiver's its understanding (*ibidem*: 46). To convey the message, the communicator has to choose the option which involves receiver's least effort to understand it. The receiver has to build interpretations and to stop when the anticipated relevance is fulfilled.

Based on the notions of cognitive environment and mutual cognitive environment defined by Sperber and Wilson, Žegarac makes the terms of cultural environment and mutual cultural environment (*ibidem*: 49-51). The set of cultural representations that are manifest to an individual at a certain time forms his/her *cultural environment*. The cultural environment shared by two or more individuals and which is manifest to them forms the *mutual cultural environment*. Thus, the individual's cultural environment is a subset of his/her cognitive environment, and the mutual cultural environment is a subset of the mutual cognitive environment. In terms of the Relevance Theory, the communication process involves the production and the interpretation of the evidence of the communicative and informative intentions. But what is considered evidence of a communicative (or informative) intention in one culture, may be less evident in the context of another culture. The understanding of a less evident communicative act related to an informative intention requires receiver's more effort to find the relevant information. Therefore, a communicator

who propose an optimal level of the relevance should always choose the ostensive stimuli that give as adequately as possible the evidence of the informative intention. So that within a communicative act, a communicator that conveys a set of the presuppositions in a way less evident than is required will force the receptor to make additional inferences in order to choose the relevant information and to interpret correctly what was communicated. In other words, the receiver will assume that the informative intention is somehow different of what would be transmitted through a communicative act more directly.

Conclusion

Žegarac's approach is the best expression of the problems of the intercultural dialogue. It is proved that the performance of the communication between two different cultures depends on the intercultural knowledge to a great extent, the mutual cultural environment being essential for the success of the communication. The lack of sufficient knowledge about speaker's culture makes the ostensive stimulus superfluous, and makes it difficult, if not even impossible, for the receiver to select the relevant item of information to a correct understanding of the conveyed message.

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CONTRIBUTION DE NICOLAUS OLAHUS À LA PROMOTION DE LA CULTURE HUMANISTE

Olesea ȚURCAN (PANCIUC) *

Abstract: *In the present scientific work it is presented the contribution of the Romanian historian and scholar of extensive erudition Nicolaus Olahus, who through his great deeds contributed to the promotion of humanistic culture that through his deeds had influenced peoples, history and belief from the standpoint of his contemporaries. Nicolaus Olahus-humanist, through his life became a model in history, lineage and culture.*

Keywords: *culture, humanisme, history.*

«La vraie civilisation d'un peuple ne consiste pas dans l'adoption des lois, des formes, des institutions, étiquettes, vêtements étrangers. Elle consiste dans le développement naturel, organique des propres puissances, de ses propres facultés».

(Mihai Eminescu)

Conception philosophique et humaniste du 16ème siècle

Par la notion d'*Humanisme* on définit le contenu essentiel de la culture de l'époque de la Renaissance. On peut nommer, en fait, par humanisme, une conception philosophique, laïque liée à la vie et l'entière existence à la lumière des intérêts naturels des hommes. Le nom «humanisme» dans le dictionnaire explicatif représente:

1. Doctrine ayant dans le centre l'homme, son bien-être et sa dignité, la confiance dans la raison humaine.

2. Mouvement intellectuel européen de l'époque de la Renaissance, qui promouvait l'étude de la littérature classique de Grèce et Rome, l'enthousiasme vers l'homme et la nature, mais compatible avec la conviction religieuse.

Aucune autre conception n'est plus adéquate à la condition humaine que l'humanisme, par la pratique de l'humanisme l'homme devient conscient de sa valeur et de son sens au monde. Le vrai humanisme, celui qui mérite son nom, représente une conception qui met l'homme au centre des problèmes fondamentaux – une conception anthropocentrique, du mot grecque *anthropos* = homme, humaine, donc tout ce qui signifie respect pour l'être humain. Les humanistes des différents courants et époques historiques promeuvent et défendent les intérêts de classe en fonction des conditions historiques et des traditions héritées. En raison de ces limitations sociales et historiques, les différents humanistes ont élargi ou réduit la sphère de la notion d'homme, ont enrichi ou appauvri le contenu de la notion d'humaine.

Les idéaux dont étaient animés les grands penseurs et artistes de la Renaissance étaient des idéaux humanistes: l'ennoblement de l'homme par la culture, le développement multilatéral de l'homme, l'idéal artistique de la vie, la valeur de la pensée raisonnable, la passion de la connaissance, les inventions et les explorations, la passion

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archéologique et bibliophile, etc., toutes ces choses constituaient les expressions de la libération de la pensée et de la création humaine des coutumes de la mentalité féodale, de la dictature spirituelle du pape et de l'Inquisition. Au vue de l'ensemble de ces éléments constitutifs et étant donné le fait que les humanistes écrivaient dans une langue universelle, le latin, ainsi que grâce à la diffusion de la presse à imprimer, l'humanisme est devenu un mouvement de grande envergure, un style de vie et un état d'esprit qui a compris de plus en plus des pays, en fonction des conditions internes, économiques et sociales favorables

La conception de base de la culture de la Renaissance est représentée par l'humanisme, la où sont apparues les prémisses de la bourgeoisie, il apparaît, comme un reflex sur le plan spirituel, l'humanisme.

[...] Dans notre pays, la culture humaniste s'est formée et s'est développée dans des époques spéciales est s'est manifestée conformément aux conditions internes et externes où s'est déroulée l'histoire des trois pays roumains. L'art dans l'esprit de la Renaissance et la conception humaniste dans la littérature et la pensée sociale-politique et philosophique sont apparus et se sont développés plus tôt en Transylvanie, notamment à compter de la deuxième demie du 15ème siècle[...] (I. S. Firu, C. Albu, *Umanistul Nicolaus Olahus (Nicolaie Românul)* 1963: 39)

En Moldova et au Pays Roumain, où les conditions historiques ont été plus de temps défavorables au développement économique, social et politique, à cause des conquêtes externes et du joug ottoman, le développement de la culture a été rendu difficile. Cependant, comme le grand historien Nicolae Iorga dit «l'époque de la Renaissance... en aucun cas n'a pas été étrange de nous ... La culture laïque existait, cependant, la culture latine de la Renaissance, comme témoins étant Luca Stroici, Grigore Ureche, Miron Costin, et autres.»

Le roumain humaniste et ses faits justificatifs au niveau international

Aujourd'hui, lorsqu'on déroule une vaste action de valoriser les éléments progressistes de la culture roumaine et universelle, l'œuvre d'un humaniste du 14ème siècle d'origine roumaine présente un intérêt particulier.

Nicolaus Olahus a été un grand humaniste pas seulement par ses écritures, mais par sa vie et ses faits, un exemple des importants phénomènes d'osmose socioculturelle entre différents peuples, pendant leur coexistence multiséculaire.

Nicolaus Olahus est né sur la terre de Transylvanie, il vit la plus part de sa vie en Hongrie pendant les 15ème-16ème siècles et il a eu une contribution importante à la promotion des idées humanistes.

Étant le fils d'une famille roumaine originaire du Pays Roumain, il s'est déclaré dans tous ses oeuvres «*Olahus*», c'est-à-dire le «*Roumain*», et par ce nom il mis en évidence la liaison avec le peuple et la culture.

Réellement, Olahus parle dans son œuvre de deux patries: sa patrie, Hongrie, et la «*patrie des pères*», «*patrie des ancêtres*», le Pays Roumain.

Il a été toujours fier de sa noble origine roumaine. De même, non pas une fois il a étalé sa liaison avec les Huniades roumains. L'entière activité d'Olahus est liée à «l'esprit des Huniades», dont la tradition patriotique de lutte pour sauver l'Europe civilisée du péril

turc, païn et anti-culturelle, il l'a continué comme il a continué la tradition des Huniades d'appuyer les érudites et promouvoir la culture.

Les encyclopédies et les historiens étrangers ont présenté Nicolaus Olahus comme une personnalité préminente; dans l'historiographie roumaine l'étude sur l'origine, la vie et l'œuvre de Nicolaus Olahus a occupé un lieu modeste, même pour dresser des encyclopédies au but de mettre à la disposition des personnes intéressées des connaissances générales minimales, Nicolaus Olahus a été oublié ou inapproprié et présenté de manière erronée.

On a affirmé de lui qu'il était «orateur fameux, historien et théologien avec réputation – une gloire de l'archiepiscopie de Strigoni» (Wetzer et Weltze, *Dictionnaire Encyclopedique de la Theologie Catholique*, 1870: 487). Profondément pénétré par des idées humanistes, reprises des écrivains grecs et romains, qu'il les ai lu en original et qu'il les ai approfondi pendant les années du refuge aux Pays Bas, et notamment influencé par les écritures et les conseils de son bon et constant ami Erasme de Rotterdam, dont il a été un correspondant intensif, «dans son activité de chancelier et régent d'Hongrie il a défendu, maintes fois, devant le roi Ferdinand, le peuple; il a protesté contre les oppressions et l'augmentation des taxes, contre les vols».

Nicolaus Olahus a aidé la culture même dans les territoires qui ont été pris par force par les turcs. Ses mérites en ce qui concerne la croissance du peuple par la création des écoles ruraux et la promotion de l'enseignement supérieur sont remarquables.

Corneliu Albu dans le Préambule «Nicolaus Olahus *Correspondance avec des humanistes bataves et flamands*» rappelle que l'humanisme du 16ème siècle, où Nicolaus Olahus occupe une position de premier plan, est «un sentiment d'enthousiaste admiration qui a mené à l'étude et à l'imitation, en exclusivité, des modèles antiques» (N. Delarouelle, *Guillaume Budé*, 1907: 2).

Pendant la période 1531 – 1541, aux Pays Bas Nicolaus Olahus sera un mentor communément accepté, et dans son évolution on va distinguer deux grandes périodes. Initialement, les humanistes bataves et flamands cherchaient de chasser la «barbarie» des institutions d'enseignement. Leur préoccupation était de combattre le scolasticisme par le rafraîchissement des méthodes d'enseignement, par la dissémination des connaissances de la langue grecque et latine, ainsi que de déployer des efforts louables pour que les monuments de la littérature classique soient connus dans des cercles plus larges que possible. Les suivants de l'époque ont découvert enthousiasmés la civilisation antique, et ainsi ils ont adhéré à son caractère humain, universel et éternel. L'ignorance était chassée de partout pour faire lieu à la raison et à la recherche.

Cette époque est considérée comme étant celle de la «vulgarisation». Sa limite, la plus proche de nous, est l'année de la mort d'Erasme (1536). Depuis lors, après siècles d'imitation et diffusion, va suivre la période d'érudition. Les illustres représentants de cette période ont été Justius Lipsius (1547-1606), Johannes Gerrad Vossius (1577- 1649) considéré «pareil à un oracle» et Hugo Grotius (1583- 1649), l'auteur du fameux traité *De jure belli ac pacis*.

Il est a remarquer que si pendant de la période de vulgarisation les humanistes des Pays Bas se sont contentés seulement d'imiter et diffuser, par Martin de Smet (1525 -

1578) et Stephanus Winandus Pighius (1520- 1604), ce sont eux qui ont mis les bases de l'épigraphie.

Le grand désir d'instruction comprenait, à l'époque, des cercles plus larges, et les humanistes, dans la majorité ecclésiastiques, considéraient que sans les œuvres classiques tout serait „*claustra sine armario quasi castrum sine armatorio*” (une monastère sans bibliothèque sera comme un castel sans arsenal), et on aide aussi la spécification de Thomas de Kemps (1380 – 1471) qu'une monastère sans bibliothèque est comme une table sans repas, une jardin sans fleurs ou un local de bourse sans argent.

La plus plastique explication donnée par quelqu'un pour justifier la nécessité d'apprendre les langues classiques, notamment la langue grecque, a été celle d'Alexander Hegius (1433 – 1498) qui considérait que «si on veut apprendre le grammaire, les lois du style, la prosodie, la philosophie, la rhétorique, les mathématiques, les arts, la médecine, donc on doit étudier premièrement le grec». (Alexander Hegius, *Carmina*, Deventer, 1948, voire la poésie *De utilitate lingae graecae*).

Nicolaus Olahus de la jeunesse s'est imposé comme un humaniste remarquable. A l'école capitulaire d'Oradea qu'il a suivi, une vraie pépinière de secrétaires et diplomates pour la cour de Buda, la langue d'enseignement était le latin, et la programme d'enseignement était copiée de celle des écoles similaires d'Occident, comprenant les connaissances élémentaires des quatre arts libéraux, divisées en deux cycles. Dans le premier (*trivium*) on apprenait le grammaire, la rhétorique et la dialectique, ainsi que la science d'interpréter les poètes et les historiens classiques, de lire et d'écrire parfaitement en latin; dans le deuxième (*quadrivium*) on étudiait l'arithmétique, la géométrie, l'astronomie et la musique.

Oradea a été l'un des premiers foyers de l'humanisme dans l'Europe orientale. Les professeurs de l'école capitulaire d'ici jouissaient d'un grand prestige. Là aussi se trouvait une bibliothèque avec des manuscrites très précieuses, fréquemment recherchée par les humanistes de l'époque, ainsi que par Matei Corvin dans les années de sa jeunesse. La bibliothèque d'Oradea a servi au futur roi comme model pour réaliser la fameuse Bibliotheca Corvinienne de Buda, détruite par les turcs après l'occupation de la ville.

Il s'est remarqué que le plus avancé enseignement d'Hongrie et de Transylvanie au 16ème siècle été ce pratiqué à l'école capitulaire d'Oradea. Il avait commencé de souffler un vent nouveau qui a balayé l'ancien ballaste de la tradition scolastique pour introduire un enseignement qui portait l'empreinte de l'esprit humaniste renouvelant.

Le grand humaniste, écrivain européen du 16ème siècle, né du peuple et de la terre roumaine, a passé dans cet école d'Oradea sept années de sa jeunesse, ce qui a influencé fortement sa formation intellectuelle. Il s'est imposé, en particulier, en ce qui concerne l'étude de la langue latine, l'éloquence et la poétique. Grâce à son diligence à l'enseignement et à son origine voïvodale et aux services apportés au royaume par son père, Nicolaus Olahus a été nommé en 1510 page du roi Vladislau le 4ème, qu'il a servi jusqu'à sa mort, lorsqu'il a quitté la cour pour se dédier environ 10 ans exclusivement aux études et à l'église, en traduisant des historiens et des poètes latins et grecques, lui-même en écrivant des poésies appréciées par les contemporaines.

En activant comme secrétaire, conseiller, ensuite ministre de la régence, Nicolaus Olahus s'est fait remarqué comme poète et historien. On aide à l'activité littéraire

et scientifique, comme titre de mérite, la vaste correspondance que l'humaniste Nicolaus Olahus a eu avec plus de 120 personnalités de l'époque. Parmi lesquelles on rappelle le pape Clément le 7ème, l'empereur Charles-Quint, des rois, principes, voïévodes, cardinales, ducs, diplomates, évêques, pères supérieurs des monastères, hommes de lettres, professeurs, médecins, etc., et on rappelle ici aussi son frère Matei d'Orăștie, ainsi que tant d'amis. Les lecteurs de ses lettres sont des parties de la vraie histoire de l'époque et ils peuvent se convaincre de ses riches connaissances sur les hommes, ainsi que de sa vaste expérience politique et diplomatique.

Pendant ces années Nicolaus a été considéré parmi les rares hommes politiques capables de résister devant les difficultés traversées par l'Hongrie. Peu après l'occupation de la haute magistrature du cancellariat, elle est devenue un centre actif, d'où commençaient des initiatives croissantes pour maintenir la paix et la reconstitution du pays. Il se monte avec passion dans des luttes, en suivant constamment deux objectifs: défendre le pays du péril turc et défendre le catholicisme.

Pour atteindre, avec ténacité, ces objectifs, le 7 mai 1553 il a été nommé archevêque de Strigoni, c'est-à-dire métropolitain primat; en 1560 il a été confirmé administrateur (préfet) du comitat Hont, et en 1562 il a été nommé régent de l'Hongrie, comme une suprême reconnaissance pour les services apportés aux ferdinandistes. Dans le diplôme de re-ennoblissement ses mérites ont été présentés comme il suit:

[...]nous, en prenant en considération aussi la mémoire de la régence et l'habileté montrée par toi à la reine (Maria), dans les circonstances et les dangers les plus grands, ainsi que ton piété, érudition, précaution et habileté, qui s'est remarqué dans toutes tes actions, nous t'avons nommé, en même temps, évêque de Zagreb et notre chancelier[...]. Il se voit très bien comment notre bon vouloir vers toi est arrivé du fait que tu as obtenu l'honnêteté de nous, qu'on avait l'habitude de l'octroyer qu'à ceux liés aux nous par relations de famille ou ceux les plus importants par peuple et dignité, d'être le parrain d'Iohana, la dernière née[...]. Et comme nous sommes partis de notre royaume, Bohemia, dans l'expédition saxonne[...]. tu as été partout et toujours prêt sous nos yeux et tu t'es comporté comme un homme méritant, précieux et fidèle[...] (I. S. Firu, C. Albu, *op.cit*: 62)

Les plus hautes dignités, politiques et ecclésiastiques, ont été ainsi concentrées dans ses mains, qui les a conduit vers le plus grand éloge. L'éclat qu'il a donné, par une ininterrompue activité, ont fait de lui l'un des plus grands hommes d'état de son époque.

La réforme, qui conquerrait l'Hongrie, a été le problème le plus difficile qu'il a dû résister, en partant de l'ouest, après que les turcs l'avaient mis aux genoux, venant du sud. Disciple d'Erasme et en s'inspirant tant de ses écritures que de celles des parents de l'église, premièrement de Jean Bouche d'Or, il se propose premièrement d'enlever toutes les pratiques et les abus du clergé, qui ont rendu le catholicisme odieux. Il a essayé, le plus que possible, de combattre et d'empêcher la Réforme, de les réaliser en utilisant des méthodes humanitaires. Il faisait des inspections souvent et il s'occupait de la bonne marche de l'église dans les plus petites détails. Il n'a pas été un adepte de l'émission des dispositions bureaucratiques, mais des discussions par la force du mot et de la foi, qui l'a essayé, comme

l'ont dit aussi les humanistes des Pays Bas: „ *optimus et eruditissimus omnium doctorum patronus*” – le plus généreux et le plus érudit soutien de tous les hommes de science.

Alphonse Roersch dans *La correspondance de Nicolaus Olahus* rappelle que, au bord du 20ème siècle, le rôle de mentor protecteur de Nicolaus Olahus a été affirmé avec vigueur: «Olahus a protégé nos humanistes, se liant d'amitié avec beaucoup d'entre eux, ce qui permettait à ces derniers de faire souvent appel à la haute influence et à ses bons offices».

Corneliu Albu dans l'Avant-propos *Nicolaus Olahus Correspondance avec les humanistes bataves et flamands* dit que l'oeuvre historique et poétique avec son vaste correspondance fait de Nicolaus Olahus de Sibiu un prestigieux écrivain dans le siècle de maximum croissance de l'humanisme aux Pays Bas. Il est le premier roumain qui a signalé, par des informations certes, l'existence des trois pays roumain et ses habitants, en dépassant en ampleur et objectivité, tout ce qui avaient fait quelque chose, à cet égard, jusqu'à lui. Pendant les années passées à Bruxelles, Nicolaus Olahus s'est manifesté comme un versé courtisan, diplomate, homme de culture et écrivain avec des préoccupations multiples. Au reste de la vie il a été le dirigeant politique et spirituel de l'Hongrie non occupée par les turcs, avec des aptitudes plus amples que ceux du roi Iancu de Hunedoara et le roi Matei Corvin, respectivement son oncle et cousin.

Donc, on tire la conclusion, par sa forte foi et par toutes ses grandes activités politiques, poétiques il a été aidé par le Créateur suprême à contribuer énormément à la promotion de la culture humaniste.

On va retenir que Nicolaus Olahus de Sibiu n'a jamais renié son origine roumaine, ni le peuple des Basarabes dont il était si fier. Il a énoncé maintes fois sa provenance transalpine dans ses travaux historiques, dans les poésies et dans la correspondance, cela étant confirmée par le diplôme d'ennoblissement de 1548.

L'humaniste suisse, Ioan Cynghus, un très bon ami d'Olahus, a laissé une excellente page sur les vertus de ce grand érudit:

[...] Et ce qui est plus que tout est le fait qu'il n'existe pas ni en Allemagne, ni en Belgique, ni chez nos suisses, ni en Italie ou en France, personne, avec n'importe quelle éducation, qui n'avait pas entendue de ses vertues, son érudition, son libéral amour vers les hommes de lettres et son désir de les aider et encourager. Donc tu peux être considéré et nommé de droit [...] un mécène d'un pays entier. (*Steaua* Nr.1/1977: 47).

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L'IMAGE PARATEXTE : DE LA SÉMIOTIQUE A LA DIDACTIQUE, DE LA CONCEPTION A LA PERCEPTION

Dalila ABADI*

Abstract: *It seems obvious before the study of the image treatment, to clarify the approach, which fits it and goes in accordance with the claims of your hypothesis. Thus, it is of paramount importance to understand the fundamentals and the origins of this approach. The choice of the semiotic approach could be helpful to understand the specificity of the image since we will discuss it through two perspectives: signification and aesthetics.*

Keywords: *paratexte picture, semiotics and didactics, FFL, textbooks, pedagogy*

Introduction

Le paratexte des manuels scolaires, dans leur adversité, se compose essentiellement de signes graphiques et de signes iconiques. Quelque soient leurs différences sur le plan formel, nous pourrions d'ores et déjà affirmer que ces signes sont porteurs d'une motivation inhérente à l'institution qui est à l'origine de leur conception.

Ainsi, dans la présente étude, nous tenterons une analyse interprétative de tous les signes qui composent ces paratextes. Nous parlons d'analyse interprétative car nous envisageons une part de subjectivité que nous assumons entièrement. Cette subjectivité s'explique par le fait que notre lecture de ces paratextes est purement personnelle et qu'elle puisse ne pas coïncider avec les motivations de l'appareil éducatif. Soulignons, par souci purement méthodologique, que les concepts à utiliser sont empruntés à Genette qui les a développés dans *Seuils*.

Pour entamer notre travail, nous analyserons le paratexte du manuel de troisième année secondaire puisqu'il en existe un seul pour toute filière confondue et que c'est le plus haut niveau de l'enseignement secondaire.

Analyse de l'image- paratexte du manuel de troisième année secondaire

La couverture du manuel scolaire de troisième année secondaire se compose, d'ailleurs comme tous les autres livres de la première page de couverture et de la quatrième page de couverture. Ses dimensions sont de 16 centimètres de largeur, de 23,5 de longueur et de 0,7 centimètres d'épaisseur. Par conséquent, le manuel, dans sa globalité, est facilement transportable par les apprenants.

La première page de couverture se compose de signes linguistiques et de signes iconiques. Parmi les signes linguistiques, nous lisons en entête et en langue arabe le nom du pays à qui appartient le livre en question « el djoumhouria el djazairia dimoukratiya echabiya ». Puis, et en langue arabe toujours, l'institution suprême concernée par la conception, la réalisation et la distribution du manuel « ouizarat atarbia el ouatania ».

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L'emploi de la langue arabe pour ces deux titres répond aux finalités de l'institution qui veut rappeler au jeune apprenant que la langue nationale du pays est la langue arabe et non la langue d'apprentissage. De même, le nom du pays est donné dans sa globalité par souci de montrer aux utilisateurs du manuel que les principes de la république démocratique et populaire seront conservés à savoir la gratuité de l'enseignement, l'égalité des chances, conformité à la volonté du peuple, respect de la volonté et liberté de chacun, abolition de toute forme de despotisme, ... Quant au nom de l'institution, il accompagne le manuel vu que c'est elle qui fixe et qui veille au respect des fins, finalités, buts et objectifs globaux que se fixe le projet de société instauré par l'Etat- Nation en question.

Le titre principal du manuel est « Livre de Français 3ème AS ». Il s'étale sur presque toute la surface de la première page de couverture. Il est transcrit en deux couleurs différentes : le rouge et le noir et seul le mot « Français » est en rouge. « Livre de Français » est écrit en italique et en gros caractère latin.

Le choix des couleurs n'est probablement pas gratuit de la part des concepteurs de ce manuel. En effet, la non unification de la couleur de l'écriture nous fait penser que les didacticiens veulent mettre l'accent sur la couleur du sang qui a coulé pendant la période coloniale et de ce fait rappelé que la langue d'apprentissage n'est autre qu'un héritage de ce passé. Quant à l'emploi de la couleur noir, nous ne pensons pas qu'il ait une quelconque signification puisque tout le manuel est écrit avec cette couleur.

La quatrième page de couverture contient aussi quelques signes linguistiques à savoir le nom de la maison d'édition « diwan el watani lilmatbouat al madrassiya » le sigle de la maison qui reprend le même nom ainsi que les initiaux de cette maison mais en langue française « O.N.P.S. ». Cette indication n'est pas gratuite aussi, puisque nous croyons que le fait que l'édition est faite par une maison d'édition appartenant à l'Etat donc forcément il y a une subvention de sa part car nous savons de nos jours que le prix du papier a atteint des sommes que nous ne pourrions imaginer. Cela se confirme par le prix qui est la dernière indication linguistique « 95,00 D.A ».

Les signes iconiques sont aussi divers et suggestifs sur le plan interprétatif. D'abord, la couleur grise qui domine les deux faces de notre couverture nous fait penser à l'obscurité puisque le gris est une couleur sombre. Cette obscurité est le reflet de l'ignorance linguistique dans laquelle se trouve le jeune apprenant. Mais cette ignorance est illuminée, dans la première page de couverture, par des lumières d'une autre image, celle des jets d'eau des jardins des Trocadéro et les lumières des appartements se trouvant à l'arrière-plan de la Tour Eiffel et de Maqâm Echahid (sanctuaire des martyrs) qui forment le premier plan.

De même, une lumière blanche surplombe la partie haute de la Tour Eiffel qui illumine Maqqam Echahid algérien. Ceci porte à croire que grâce à la langue française, l'illumination frappera de son socle le public algérien. Il est à souligner que la disposition de Maqqam Echahid par apport à la Tour Eiffel est très significative de la priorité de ce premier sur le second. Il est probable que ceci est révélateur du statut de la langue française en Algérie. En effet, la langue française a un statut de langue seconde et parfois de langue

vivante étrangère au même titre que les autres langues à savoir l'anglais. Sur ce plan, le statut de la langue française en Algérie est encore flou¹.

Il faut envisager aussi d'interpréter l'existence de deux monuments, emblèmes des deux républiques, sur la même couverture. Comme nous le savons tous, Maqqam Echahid a été conçu pendant les années quatre-vingt du XX^e siècle alors que la Tour Eiffel date du XIX^e siècle. Son inauguration, à l'exposition universelle qui a eu lieu dans la capitale française, remonte à 1889, premier anniversaire de la révolution française. Dès lors, tout porte à croire que grâce à la langue française, l'apprenant algérien accédera aux cultures universelles, ce qui est d'ailleurs l'une des finalités que se fixe le système éducatif.

Par ailleurs, il faut envisager une relation entre les signes linguistiques et les signes iconiques. Il est clair que la couleur rouge du mot « Français » du titre peut se mettre en relation avec le statut de la langue française puisque le français, héritage colonial est considéré comme langue seconde. Mais le caractère éducatif de la langue française l'emporte sur toute considération d'ordre historico- idéologique et que la lumière du blanc de la première page de couverture sous-entend que l'apprenant accédera à l'apprentissage et à la culture sous toutes ses formes via la langue française. D'ailleurs, pour notre part, nous estimons que la connaissance d'une autre langue notamment le français peut ouvrir des portes vers d'autres horizons documentaires et éviter de se confiner dans les documents dispensés dans la seule langue nationale.

Enfin, force est de constater que sur la surface de la partie de l'épaisseur qui lie le livre, aucune mention n'existe. Probablement parce que le manuel est destiné à être emporté dans les cartables et non à être exposé dans les rayons des bibliothèques et que sa seule couleur² permet sa reconnaissance.

Que conclure?

Ainsi, pour conclure cette analyse, nous tenons à le rappeler que les interprétations avancées sont purement personnelles. De même, nous pensons que quel que soit le caractère idéologique qu'on a voulu souligné, le caractère pédagogique l'emporte.

Enfin, nous tenons à signaler qu'utiliser une image à des fins pédagogiques, revêt une complexité extrême qui comme par le choix pertinent vis-à-vis de la typologie d'images à insérer jusqu'à la lecture de celle-ci qui, de par sa composition, nécessite des compétences relevant de la sémiotique ainsi que des compétences linguistiques afin de parler de et par l'image. De plus, nous disons que pour comprendre l'information émise par l'image scolaire, il faut être de la même culture que l'apprenant visé par l'image ou avoir des connaissances préalables sur leur histoire et leurs valeurs sociales surtout, sinon le message n'est pas saisi et reste ambigu du fait que « contrairement à un préjugé courant et très répandu, l'accès à l'image n'est pas identique selon les milieux socio culturels » (Porcher, 1974 :105). Cela signifie que l'école doit fournir à l'élève le savoir et le savoir-faire pour en décider du rôle assigné à telle ou telle image scolaire. C'est un travail de titan, et un travail interdisciplinaire peut amener l'élève à mener à terme son enseignement.

1 Voir à ce sujet l'article de D.Morsly, « La langue étrangère. Réflexion sur le statut de la langue française en Algérie », in *Le Français dans le Monde*, n°189, Edition Hachette/Larousse, Nov-Dec, Paris, 1984.

2 . En lui attribuant des valeurs positives, le blanc symbolise : la perfection, le calme, la paix.

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LE RÔLE DU JEU DIDACTIQUE DANS LES CLASSES DE GRAMMAIRE

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Abstract: *The didactic game was defined and explained in countless ways over time by specialists. Doing a cumulation of all these guidelines, we could say that the didactic game is a method of education, successfully used in every kind of lesson at primary level, emphasizing on the educational edge of the lesson and fully use, equally, the creative side of any participant. Regardless of the age stage at which it is used, the didactic game favors both the informative aspect of the educational process and the formative aspect of it. Within hours/classes involving activities of teaching, learning and assessment notions of building communication, by the content and manner of development, the didactic games are effective means for activation of the entire class of children, developing the team spirit, forming and optimizing certain practical elementary skills and organized labor. Although notions of morphology or syntax involve some difficulties at primary level, it appears that through didactic games looms a good framework for active learning, participatory, while stimulating children's initiative and creativity. The didactic games used in classes I-IV, for assimilation, consolidation or evaluation of building communication notions constitutes a form of learning accessible, pleasant and attractive corresponding mental peculiarities of this age. For the primary education the didactic game is "a species of game" which harmoniously combines the educational element with the fun.*

Keywords: *didactic game, building communication, primary education.*

Le jeu didactique suppose la mise en place d'une atmosphère détachée auprès des classes de langue et littérature roumaine, l'apprentissage se réalisant par l'absence de trop d'efforts de la part de l'élève, en raison du caractère de relaxation de cette séquence comme partie intégrante du processus d'enseignement. *Engagé dans l'activité à jouer, l'élève est dans une position d'acteur, de protagoniste et pas de spectateur, ce qui correspond très bien au dynamisme de la pensée, de l'imagination et de sa vie affective, à une des nécessités intérieures de l'action et de l'affirmation.* (Cerghit, I., 1980: 141). Dans le dictionnaire des termes pédagogiques (Cristea, S. 1998), le jeu didactique est défini comme *une méthode d'enseignement qui prédomine dans l'activité didactique simulée*. Celle-ci valorise au niveau de l'instruction les finalités adaptatives de type récréatif, propres à l'activité humaine, en général, dans certains moments de son développement ontogénétique, en particulier.

Le terme «didactique», associé à celui de jeu, met l'accent sur le côté instructif-éducatif de la leçon qui devient, évidemment, une partie intégrante de ce type d'activité, tout en se caractérisant par un grand nombre de connaissances, d'actions objectifs et cognitif qu'elle en sollicite. Quel que soit l'âge de l'enfant auquel il en est utilisé, le jeu didactique favorise à la fois aspect informatif du processus éducatif et le côté formatif de celui-ci. Ce type de jeu, tout comme n'importe quel autre, nécessite le respect des règles qui conduisent imperceptiblement à des buts et à des objectifs spécifiques didactiques. Conçus et réalisés par des professeurs aimant le dynamisme innocent des enfants, les jeux didactiques sont

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utilisés, le plus souvent, dans le but de fixer et de renforcer certaines connaissances déjà acquises, des compétences et des capacités, dans le but de solliciter la pensée, la créativité et l'imagination.

Outre ses valences formatives, le jeu didactique renforce les relations interhumaines et aide les enfants à socialiser plus facilement par un but ultime, celui de la réussite de l'équipe. En même temps, ce type de jeu offre à l'enseignant la possibilité de découvrir la personnalité de l'enfant, les côtés cachés de sa vie intérieure. Basé sur une communication constante et permanente, le jeu didactique représente, selon l'opinion des experts, mais aussi selon l'avis de nombreux enseignants, le moyen le plus facile et le plus efficace pour stimuler les enfants à développer les compétences de communication verbale et non verbale, à établir des relations qui peuvent établir un climat productif pour d'autres activités de la salle de classe aussi.

En raison de leur contenu et de leur façon de déroulement, les jeux didactiques sont des moyens efficaces d'activation de l'ensemble de la classe des enfants; ils développent l'esprit d'équipe, ils forment et fixent des compétences pratiques de travail élémentaire et organisé. Du point de vue didactique, le jeu représente une façon d'accomplir des tâches cognitives et motrices pour atteindre des objectifs précis. Un jeu bien préparé et organisé représente un moyen de connaître et de familiariser les élèves avec le milieu environnant, parce que son déroulement contient des tâches qui contribuent à l'exercice des habiletés pratiques, à la consolidation des connaissances et à leur valorisation de manière créative.

Par leurs tâches précises, présentées très clairement par les enseignants, les jeux didactiques, favorise la reprise des connaissances sous une forme plus dynamique et plus attrayante, ce qui leur favorise répétition, leur fixation et leur évaluation. Ils peuvent être introduits dans la structure de la leçon, tout en réalisant un mélange entre l'activité d'apprentissage, d'évaluation et de jeu, ce qui conduit directement vers un processus de renforcement des connaissances. Cette méthode didactique peut donc être considérée comme une méthode intéressante afin d'être inséré dans certains points de la leçon ou comme un moyen de réaliser l'activité, dominant complètement le processus d'enseignement par les versions préparées par l'enseignant.

Ce qui différencie le jeu didactique d'autres méthodes utilisées dans les classes de langue roumaine sont certains éléments caractéristiques parmi lesquels on rappelle (d'après Păiși-Lăzărescu, M., Ezechil, L., 2011:140):

Le but didactique du jeu est ce que nous voulons que l'enfant emmagasiné à la fin de chaque classe. Il doit être clairement et précisément exprimé, pour que le travail soit correctement organisé et mené harmonieusement.

La tâche didactique doit tenir compte du contenu de l'activité, mais aussi des particularités intellectuelles et de l'âge des enfants. Etant contournée comme une étape qui entraîne la pensée de enfants (reconnaître, nommer, décrire, comparaitre, analyser, etc.), la tâche à but didactique doit être clairement exprimée, en accord absolu avec certaines caractéristiques obligatoires:

- être définie comme un objectif opérationnel;
- contenir un problème qui peut être résolu par tous les enfants;
- valoriser dans de différentes façons les connaissances, les compétences et les capacités.

Les éléments de jeu représentent le moyen d'accomplir la tâche didactique. Ils peuvent être parmi les plus variés (compétition, récompense, applaudissements etc.), leur choix étant fait en fonction du contenu du jeu, de l'âge des enfants, des besoins des enseignants, de l'environnement éducatif etc.

Le contenu du jeu didactique est la sphère de toutes connaissances, de la succession des séquences de jeu. Il reflète l'ensemble des connaissances, des compétences et des habiletés avec lesquelles les élèves opèrent pendant le jeu. Il y a des jeux qui sont destinés à la fixation, au développement ou à la synthèse des connaissances, d'autres qui visent à l'acquisition de nouvelles connaissances, comme il y en a d'autres conçus pour vérifier ou déterminer le degré d'opérationnalisation des informations acquises antérieurement. Dans notre cas, nous visons le contenu des jeux didactiques couvrant la catégorie des éléments de construction de la communication, à savoir les notions de vocabulaire, de morphologie et de syntaxe.

Les **règles du jeu** didactique sont préétablis et obligatoire pour tous les participants. Ils réglementent le comportement et les actions des enfants, en fonction de la structure particulière du jeu (ils expliquent comment jouer, comment résoudre le problème, la succession des actions dans le jeu, ce qui est et ce qui n'est pas autorisé pendant le déroulement du jeu). Par exemple: *Chaque équipe doit identifier les verbes dans le texte donné, au temps indiqué*. Plus les règles sont mieux assimilées, le jeu devient plus efficace et les tâches sont plus faciles à réalisables. D'un autre côté, répéter trop fréquemment le jeu avec les mêmes règles, diminue l'intérêt de l'enfant et son caractère instructif. Par conséquent, il est essentiel le rôle créatif du jeu qui, à son tour, stimule les enfants à laisser leur imagination se manifester.

Le matériel didactique: doit être attrayant et bien choisi, varié, approprié au contenu de l'activité, à l'âge et aux particularités individuelles des élèves, autant que possible.

L'action proprement-dite de jeu représente l'étape pendant laquelle on met en pratique la tâche conçue par l'enseignant. Elle comprend des moments d'attente, de surprise, de découverte, de mouvement et parfois de compétition. Le jeu didactique grammatical est nécessaire pour l'apprentissage des aspects qui tiennent des éléments de la construction de la communication. Celui-ci peut être:

- une modalité de capter l'attention et alors, on l'utilise uniquement au début de l'activité;
- une façon de transférer de nouvelles connaissances; alors, on peut l'utiliser peut au moment du déroulement proprement-dit de l'activité didactique;
- un moyen de fixer les informations transmises et, alors, il peut être mis en œuvre vers la fin de l'activité ou peut prendre en charge toute la leçon par de multiples variantes, afin de consolider ou de vérifier / évaluer les connaissances acquises.

En ce qui concerne **l'organisation et le déroulement** des jeux didactiques, il est nécessaire de présenter les étapes qui facilitent la réalisation des objectifs proposés et de préciser le rôle de l'enseignant.

- La première étape est **le choix du jeu**.
- La deuxième étape se réfère à la façon dont l'enseignant se prépare à **organiser le jeu** qui veut dérouler en classe. Il doit:

- a) **planifier** le jeu;
- b) **se familiariser** avec le contenu du jeu;
- c) **préparer le projet didactique**, en mettant surtout l'accent sur les objectifs poursuivis;
- d) **établir les moyens didactiques** et le matériel nécessaire;
- e) **préparer l'espace** du déroulement du jeu.

Entrer dans le jeu a comme but de créer une atmosphère favorable, d'éveiller l'attention et la curiosité des enfants pour ce qui va suivre à travers de courtes histoires, des devinettes, des jeux de mots, en général, des éléments de surprise utilisés pour leur attirer l'attention. **La présentation du matériel** – moment pendant lequel les documents, les informations et les données destinées à l'activité (distributifs et / ou de démonstratifs), nécessaires dans le jeu sont mis à la disposition des enfants pour s'en familiariser. Le matériel peut être présenté dans le style d'une surprise ou comme matériel de travail qui ne tire pas expressément l'attention sur lui-même.

Annoncer le titre et le but du jeu se réalise d'une manière claire et sans trop insister. Le nom du jeu est censé à résumer l'essentiel de celui-ci.

L'Explication et la démonstration du jeu joue un rôle décisif pour le bon déroulement de l'activité. À ce stade, l'enseignant oriente les efforts d'éducation dans les directions suivantes:

- aider les enfants à comprendre leurs rôles;
- définir les règles du jeu, veillant à ce qu'ils soient bien compris et intériorisés par les enfants;
- présenter la signification du jeu et ses principaux moments, selon les règles;
- donner des explications précises et logiques sur l'utilisation du matériel éducatif par les enfants;
- décider les tâches du leader de jeu et des autres participants;
- formuler des exigences à remplir pour avoir des résultats;
- établir les modalités pour la complication progressive du jeu, visant une détermination progressive de l'effort intellectuel et physique des enfants.

L'exécution du jeu d'essai est réalisée sous la direction du professeur qui peut intervenir en tout moment, tout en rappelant en permanence les règles et tout en suivant la compréhension des étapes; on fait des remarques organisationnelles.

L'exécution du jeu proprement-dit par les enfants se fait immédiatement après le jeu d'essai. On ajoute **la complication du jeu** au moment où l'on voit que tous les élèves ont réalisé correctement les éléments de détail établis dès le début. On peut introduire de nouveaux matériaux et des éléments de jeu ou l'on peut rendre plus difficile ses tâches par la mise en place des situations problématiques. La fin du jeu est le moment des évaluations finales, on y précise si les règles du jeu ont été respectées, si chaque enfant ou chaque groupe a bien exécuté ses tâches, quels sont les gagnants. On va répéter le titre du jeu et son but.

Pour ce qui est des notions de la construction de la communication, on peut réaliser une multitude de jeux visant à enseigner certaines notions ou à consolider les informations présentées dans les leçons précédentes. Ainsi, pour renforcer les connaissances sur les noms communs (problème morphologique) on peut réaliser le jeu didactique **Dis six!** Les élèves forment un cercle, donnant une boule de main en main. Un enfant est dans le centre. Celui-ci doit indiquer six éléments d'une catégorie choisie par le groupe, avant que le ballon arrive à l'endroit d'où il est parti. Si l'élève a déjà nommé six éléments, le collègue qui est resté

avec le ballon en main va au centre et le jeu recommence en visant une autre catégorie (exemple: *Dis six légumes / fruits / instruments de musique* etc.).

Dans le cas où l'on vise à consolider les connaissances des élèves sur le genre de noms, on peut utiliser un jeu didactique du type suivant: les élèves sont placés dans les banques, par paires, chacun ayant du stylo et du papier à la main avec son nom. Chaque ligne représente un certain numéro, soit le numéro 1 ou le numéro 2, de sorte que dans chaque paire d'élèves l'un soit n°1, l'autre n°2. L'enseignant va poser une question pour les enfants qui sont le n°1 et ceux-ci vont donner la réponse à l'oreille de leur collègue de banque, sa paire, qui est le n°2. Une fois que tous les élèves n°1 ont répondu à l'oreille de leur paire, l'enseignant va donner la bonne réponse. Ceux qui ont commis une erreur vont recevoir un X sur la feuille avec leurs noms, de la part de leurs partenaires. Ensuite, l'enseignant va poser une question pour les étudiants avec le no.2. Ceux-ci vont répondre à l'oreille de leur partenaire. L'enseignant va donner la bonne réponse et ceux qui ont commis une erreur vont recevoir un X sur la feuille avec leurs noms, de la part de leurs partenaires. Le jeu continue jusqu'à ce que le professeur épuise la liste des questions. On va ramasser les feuilles avec des erreurs pour vérifier dans quelle mesure les élèves ont acquis le genre des noms.

Exemples de questions:

- Quel est le genre du nom *rideau*?
- Quel est le genre du nom *tigre*?
- Quel est le genre du nom *chaise*?

Pour différencier un adjectif des autres parties du discours, il est concevable d'utiliser un jeu didactique appelé - **Bingo!** Les élèves sont partagés en deux équipes, assis face à face. L'enseignant lit une liste de mots. La plupart sont des adjectifs, mais parmi eux on a introduit également d'autres parties du discours. Chaque fois que l'enseignant dit un mot qui n'est pas un adjectif, les enfants de la même équipe devraient se prendre par les mains pour les ramasser et crier **Bingo!**. L'équipe qui a les élèves les plus rapides reçoit un point. À la fin, on compte les points obtenus et on établit les gagnants.

Exemple: *beau, intelligent, bon, vacances, attentif, désobéissants, parler* etc ...

Le jeu peut être adapté pour d'autres parties du discours aussi.

De même, une leçon visant à consolider les connaissances sur l'adjectif on peut utiliser la méthode **RAI** (répondre, jeter, demander), très aimée par les enfants et très souvent utilisée par les enseignants pour son efficacité. Les élèves sont répartis en deux équipes. L'un d'entre eux pose une question concernant l'adjectif et jette la balle vers un collègue de l'équipe adverse pour que celui-ci donne la réponse. L'enfant qui attrape la balle répond, puis, à son tour, jette la balle vers un autre enfant, posant une nouvelle question. De toute évidence, le demandeur doit connaître également la réponse à la question. Pour chaque réponse correcte, l'équipe obtient un point. L'élève qui ne connaît pas la réponse perd un point, et la réponse viendra de l'interlocuteur. Celui-ci a la possibilité de lancer la balle une fois encore, et, par conséquent, de poser une nouvelle question. Dans le cas où celui qui a mis la question ne connaît pas la réponse à sa propre question, il perd un point en faveur à celui auquel on a posé la question. À la fin on compte les points accumulés et on déclare

l'équipe gagnante. Le jeu peut également être appliqué à d'autres parties du discours. Dans notre cas, on peut formuler, par exemple, les exigences suivantes:

- *Quel est l'adjectif?*
- *Quels traits peut-il dénommer?*
- *Pourquoi utilise-t-on des adjectifs?*
- *Formulez des adjectifs où utiliser, au moins, deux adjectifs!*
- *Placez l'adjectif devant le nom dans une proposition!*
- *Qu'est-ce qui se passe avec les adjectifs placés avant le nom?*
- *Comment écrit-on au pluriel les adjectifs finis en „-iu”?*
- *Quelle forme a l'adjectif si le nom est au pluriel?*
- *Donnez des exemples d'adjectifs qui changent leur forme en fonction de la forme du nom!*
- *Développez une proposition, en ajoutant des adjectifs au nom!*
- *Utilise le plus que possible des adjectifs dans un énoncé qui caractérise ton meilleur ami!*

Dans le cas du pronom, la compréhension de ce concept peut apporter certaines difficultés. C'est pourquoi, il est utile, pour vérifier si les concepts enseignés ont été bien compris, d'organiser un jeu didactique. Ainsi, les enfants auront la possibilité de donner feed-back au professeur, sans prendre conscience qu'ils sont, de cette manière, évalués. -

Venez jouer avec les pronoms!

I. La maîtresse appelle devant la classe trois enfants (deux garçons et une fille). Chacun reçoit un numéro. L'enseignante participe au jeu, étant le numéro 1, puis un garçon reçoit un badge ayant le numéro 2, ensuite un autre garçon et une fille seront le numéro 3. Ces derniers sont placés plus loin que les deux premiers. L'enseignante dit: ***Je parle avec toi de lui et elle***, tout en indiquant les personnes auxquelles elle se réfère. Ensuite, elle dit que ***le premier parle avec le deuxième au sujet du troisième et de la troisième***. La maîtresse donne également l'explication suivante: ***Je*** - la personne qui parle; ***Tu*** - la personne avec laquelle on parle; ***il ou elle*** - la personne dont on parle. Elle appelle ensuite à sa place un autre enfant qui répète les trois premières personnes au singulier, tout en les indiquant, en même temps. On répète le jeu jusqu'à ce que tous les enfants arrivent devant la classe. Pour le pronom personnel pluriel, on travaille avec plusieurs enfants à la fois.

II. Chaque élève reçoit un jeton sur lequel on a écrit les numéros 1, 2 et 3, équivalents des trois personnes, et un sur lequel il est mentionné, singulier / pluriel. L'enseignant choisit un pronom (par exemple, *vous*), et les enfants doivent lever le plus vite le jeton qui indique la personne et le nombre (le numéro 2 et le pluriel, dans ce cas).

La notion de verbe devient d'autant plus difficile à comprendre et à utiliser lorsque les enfants apprennent tous les trois temps verbaux: le présent, le passé ou le futur. Afin de consolider et fixer ces temps, on peut utiliser le jeu didactique – ***La roue du Temps***. Sur un disque qui ressemble au cadran d'une montre, on note les initiales de chaque enfant. Au milieu on fixe une aiguille orientée vers le haut. On tourne la roue et l'aiguille arrête au nom d'un enfant qui doit répondre à la question suivante: *La roue de moulin tourbillonne / Chacun pense / Et une personne va nous dire / Qu'est-ce qu'il est devenu à présent?*

(Présent) / *Que sera-t-il quand il va grandir?* (Future). Pour la forme passée du verbe *être*, on peut utiliser les vers suivants: *Quand j'étais plus petit* / *Qu'est-ce que je faisais chez moi?* Les vers du jeu réveillent des expériences affectives aux élèves et les fait exercer l'acte de parole.

Pour identifier les attitudes des enseignants des écoles primaires sur la façon dont le jeu didactique influe les classes de la construction de la communication, mais pour analyser également les avantages et les inconvénients exprimés par les enseignants, par l'utilisation de cette méthode d'enseignement dans les classes de langue roumaine, on a eu des discussion et on a appliqué un questionnaire à un groupe de 10 enseignants dans plusieurs écoles, avec beaucoup de l'expérience dans le domaine.

À chaque unité d'apprentissage, après les leçons d'enseignement-apprentissage des éléments de construction de la communication, on a utilisé des méthodes traditionnelles, mais en même mesure, des méthodes actif-participatives, surtout le jeu didactique. On a utilisé plusieurs types de jeux éducatifs, à de différents moments de la leçon, afin de stimuler l'activité didactique et de créer des liens de communication et de socialisation plus fortes entre les enfants.

Les résultats

Après avoir analysé les réponses des enseignants aux discussions et les résultats du questionnaire, les résultats de l'interprétation des réponses montrent qu'ils apprécient positivement la mise en œuvre du jeu didactique dans les leçons de langue roumaine. En outre, les enseignants apprécient que les leçons ont un parcours plus dynamique et que les élèves sont plus motivés à participer aux tâches indiquées et d'y répondre. Les enseignants gardent, quant même, une attitude réservée quant à la complexité et à la diversité des matériaux que l'on doit préparer pour ce type de leçon. Aussi, une opinion unanimement exprimée, est que l'introduction de ce jeu dans la première classe d'apprentissage de chaque élément de construction de la communication soulève des difficultés, parce que l'heure celui-ci nécessite beaucoup de temps et les notions ne sont pas transmis dans leur intégralité, ou ils sont insuffisamment traités. C'est pourquoi, les professeurs préfèrent introduire le jeu didactique pendant les classes qui visent la fixation des concepts transmis ou la consolidation.

Toutefois, les enseignants ont estimé que l'utilisation de cette méthode dans les leçons de fixation / consolidation des éléments de la construction de la communication améliore les aspects de la communication et le professeur, les élèves acceptent plus facilement le désir de corriger les possibles mauvaises réponses des étudiants. En outre, on a été constaté aussi que les élèves timides se sont sentis plus à l'aise au cours de ces leçons et ils ont participé, d'une manière beaucoup plus active que d'habitude, à la résolution de tâches.

Donc nous pouvons dire fermement que le jeu est *l'un des éléments actifs présent dans la structure des autres formes d'activité (...). Le début de la scolarité signifie le déplacement progressif de l'activité de jeu vers l'activité d'apprentissage proprement-dit. Le jeu justifie son existence, non seulement comme un moyen d'adapter le travail scolaire*

des enfants, mais aussi comme une forme d'apprentissage. (Păiși-Lăzărescu, Mihaela, 2005:134)

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DIDACTIC INTERACTIVE STRATEGIES WITH THE FOREIGNERS WHO STUDY ROMANIAN LANGUAGE

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Abstract: *Most of the people who try to do a good job in the educational field have questioned themselves at least one time on the qualities they should acquire in order to become better trainers, better teachers or counselors. Some of them read a lot of scientific literature on teaching strategies others put them in practice many times and in various ways. Others developed their own methodologies and improved them year after year. Nobody remained impassible to this aspect because teaching is supposed to be more than a job, and dedicated professionals in this sector can even develop it into a form of art.*

This is the topic we try to approach in this paper: What makes a good teacher? Or, if our purpose appears as an imaginative and even impossible one, let's try a down to earth approach: Which are the best strategies to be implemented and pursued by a teacher so as he can get well instructed and educated grown-up graduates in the domain of foreign language teaching-learning?

Keywords: *language learning, teaching strategies, foreign students.*

Language teaching-learning is a quite complex process in which instant production in spontaneous conversation is the last and the most difficult level to be reached. There are lots of theories regarding the best approach to this issue from behaviorism to Noam Chomsky's "black box" or "language acquisition device", from Ivan Illich (learning is far from being a result of instruction) and R. Allwright (language learning takes care of itself) to Richard Schmidt with his theory of language noticing and awareness-raising. "Affective variable" of the humanist approach and discovery learning (M. Lewis) are also taken into consideration when looking for the implications of the teaching-learning strategies on the outcome of the respective activities.

Our approach to Romanian language learning mainly follows the guiding lines set by the communicative approach to teaching foreign languages. It emerged about the end of the 1960s when most of the researchers and specialists in didactics came to the conclusion that the traditional approach (audio-lingual method) didn't work well enough any longer and it was not a resourceful strategy in point of producing good communicators. The didacticist approach was particularly concerned about a detailed description of active-participatory and traditional teaching methods and their corresponding teaching patterns. Unlike the old pattern-based learning, the communicative approach promoted and developed some general ideas into good teaching practice, such as: human communication relies on more than linguistic competence – linguistic interaction comes consequent to social competence; imitation precedes spontaneous language production but it is not the final aim; language skills should be developed in order to achieve real-world aims, not only some

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narrow/particular topic-related contents; rendering the desired meaning is more important than the linguistic form because errors are a natural part of any learning process. Vocabulary and grammar are better to be learnt in an everyday communicational context; language appropriacy is as important as linguistic accuracy – the discourse context should be observed carefully; affective involvement and active participation offer them the chance to personalize the conversation topic that is making the learning material real and meaningful; spontaneity gives much more benefit than mechanical repetition and it should be continually encouraged; language is not a set of patterns to be memorized by constant repetition but a way of message exchanges, it is a vehicle, not a road to be followed without destination; interactivity – real-world interaction simulations are both useful in terms of imitation and language production; task-based/oriented language learning brings students closer to the real-world communicative and functional requirements; authentic didactic material is generally better received and more productive than the traditional textbook and CD; mother tongue or some other language which the students feel confident in can be used whenever necessary in order to simplify the explaining process and reinforce the correct and full understanding.

Communicative teachers view language learning as a two-way process: “learning the language in order to use it and using the language in order to learn it”, that means communication is both a purpose of learning and a context for language acquisition. (Adriana Vizental, 2008: 36-37)

We are pleading here for task-based learning and encouraging students to take action and express their opinions freely and confidently because, it is said, a teacher should tell, explain, demonstrate, inspire and encourage (W. Ward) his students at the same time.

As far as the language learning is concerned, students should first feel comfortable and confident with the topic, with the whole group and with the task itself. If these premises are accomplished, the rest of the didactic approach comes naturally and easily. Teachers’ main goal should be helping their students learn in a friendly appealing positive environment where they feel engaged and challenged from an intellectual point of view.

Both group work and pair work has also proved to have positive influence on students’ capacity to learn and acquire information, mainly in medium sized classes where the teacher cannot always be responsive to all the individual needs of each student. According to James Zull, “students can learn a tremendous amount from their peers, who they may be able to relate to more than their teacher” ([James E. Zull](#), 2009). A successful and entertaining method of bringing students together and connect them to the language targeted topic is definitely through games. As important teaching tools, they facilitate cooperative learning. Some of the countless benefits of using games in the classroom can be the following: helping students to know themselves better; enabling students to develop close connections with their international colleagues, by reinforcing a sense of community in the classroom, when all the students feel comfortable while expressing ideas in a friendly learning environment. Games also motivate students to actively and deliberately involve in the learning activities as it is generally accepted that students learn more when they are experiencing funny tasks.

Judy Willis asserted “when the joy and comfort are scrubbed from the classroom and replaced with homogeneity, and when spontaneity is replaced with conformity,

students' brains are distanced from effective information processing and long-term memory storage... Optimal brain activation occurs when subjects are in positive emotional states or when the material holds personal meaning, connects to their interests, is presented with elements of novelty, or evokes wonder" (Judy Willis, M.D., 2006: 58).

The key to success in the teaching-learning-evaluation process is, therefore, motivation, seen as a mechanism that pushes us towards taking action, and drives us into a kind of behavior that leads to success.

Motivation must be connected to both types of actors involved in the process mentioned above. Teacher and learner as well create the learning context, the premises of a good running of the entire educational endeavor. (Keller, 1992)

John Barbuto (2001: 713) identifies five sources of motivation: intrinsic processes that derive from the pleasure to accomplish a task; instrumental sources derived from tangible rewards awaiting; perception of external self, derived from the need to improve reputation; internal self perception derived from the requirement to achieve personal self-imposed standards; internalize goals that derives from faith/deep belief, firm adhering to a principle.

All these motivational sources are possible with the foreign students and this is why a skilled teacher will always pay attention to enhancing each of them, especially when he notices vulnerabilities, so as to get better results in point of students' involvement and information storage.

Law of interest or interest in information is one of the essential laws of memory. Anatole France used to say that "to understand the things one reads he needs to digest them hungrily." In other words, if there is not a real interest in what you see, read or know, certainly, no data will remain stored within the brain for long. The leading role, however, belongs to the teacher, as he is the conductor of the orchestra and the character responsible for the harmony of interpretation. According to Anita E. Woolfolk's taxonomy (1990: 5-7), the teacher should assume no less than 7 lines of responsibility, as follows: 1. expert in teaching-learning (he makes decisions on the educational process); 2. motivational agent (he maintains the interest and willingness to engage in activity); 3. leader (he leads, advises, and offers the affective support); 4. adviser (he makes use of his persuasion techniques and empathizing ability); 5. model (by his own personality and behavior); 6. reflexive professional (he notes and analyzes from a psycho-pedagogical perspective everything that happens in the classroom); 7. manager (he provides classroom management and a good communication with the external factors - teachers, parents etc.).

The teacher is obviously expected to play a lot of roles, supervise and make the whole process roll in the desired direction. But what about himself? Who is this Teacher? How is his personality? What is his own style and how can he adapt it to the class requirements?

"Efficiency of style cannot be assessed in itself but only by reference to the generating factors related to the teacher's personality and to the psycho-social context in which it is integrated." (Ioan Nicola, 2003: 568-569).

Based on studies they have developed on the teaching behavior and on the relationship between teacher and his students, the concept of "educational style or teaching style" was introduced and they defined several types of learning styles: 1. democratic;

authoritarian; laissez-faire 2. student-centered and group-centered 3. authoritarian and liberal style etc.

“In the process of direct professional activity (teaching and educational in this case), certain skills (such as communication skills or emotional balance) develops (or forms) as they put their mark on that activity, making it (with different degrees of influence) more productive and/or more efficient. When skills of educators are high level (in terms of quality and productivity), it is said that they have talent to the teaching profession.” (Ioan Jinga, Elena Istrate, 2008: 87)

According to the researchers, an efficient teacher is supposed to meet the following requirements/competences: clearly establishes the educational objectives that are to be carried out with the students; makes his students aware of the highest performance to achieve; identifies and designs learning activities that are relevant to everyday life; demonstrates a concern to adapt to the diversity of students; creates and maintains in classroom a favorable working-learning climate; encourages social interaction in class; gives students a working structure likely to guide their learning efforts; facilitates the processing of information by students while using various methods, teaching strategies; develops the capabilities of information essentializing among the students; stimulates intellectual development of students by structuring the learning tasks, through their involvement in various work situations with the information; makes a permanent monitoring of student progress in meeting goals (Ormond 1998, *apud* Diaconu, 2002: 28-29).

In Romanian language teaching-learning one should take into account the most important aspect of homogenous “team cohesion” which, in case of a multinational/multicultural group, refers to the personal attraction between the teacher and each and every member of the group, in spite of the geo-political and social gaps. The same type of interaction is desired to be developed among the students as well.

“Flexibility” might be considered as being the ability of the teacher / moderator to maintain an open attitude, to accommodate different personal values and to be receptive to the ideas of others and cope with various issues seen from different angles.

For many adults “open communication” is very seductive and it represents the ability to get access and shared information resources. To make this possible, it is compulsory to work in a perfectly comfortable atmosphere. On the other hand, “coordination” is that skill necessary to manage actions in the right order with the purpose of achieving complex tasks. It is usually the language teacher/trainer who is in charge with this.

Of course, within any language courses, adults need “confidence” in order to express themselves openly, this only happens whenever there is mutual trust, and everyone relies on the others.

Some of the linking ingredients in the language class group work are “complementarity” and “interdependence” referring to groups whose members welcome the other’s skillful contributions with regard to the whole language class performance.

“Balance in members’ participation” is also important in classroom activity management since interactive approaches are desirable and necessary to achieve the final task.

Reciprocal teaching is always an efficient open-ended task meant to create opportunities for everyone’s manifesting self-confidence, expressing his own point of view

while motivating it at the same time and it is also a perfect occasion for self-esteem strengthening.

Formalism should be avoided in all respects and language studying should not focus on isolated language patterns, but on the facts of living expressed by authentic speech: Ask for directions when you get lost in town, Order a meal in a restaurant, See a doctor when you are ill, Buy drugs from the chemist's, Borrow a book from the library etc.

The teacher should first give the learners a task to accomplish and play an observer's role, and it is only when they fulfilled it that the teacher turns to the "language focus" stage, makes corrections, adjustments and suggestions to their oral outcome. Open-ended tasks imply more independence and confidence given to the students and a modality of bringing them closer to the language reality. Under the same favorable auspices, one can place some other approaches derived from lower level educational stages such as kindergarten and primary school.

The author's chair for example, usually used in the Step-by-Step educational alternative, can work very effective with the adult students as well. Every language class could open up with a student sitting on this special and magic chair and telling his colleagues the story of the previous day or anything he considers interesting, funny or challenging. Some of them will share productive learning methods they discovered meanwhile and used by themselves in order to optimize memorization and language production.

Role-play is an excellent resource from many points of view: it creates interactivity, students can "live" the respective language by integrating it in a simulated life situation, it is a funny learning activity and it gives the protagonists the opportunity to re-create, adapt and think each and every reply from a communicative perspective.

Adult students will take the learning process seriously and in accordance to the needs of their *domain of interest*. This is why a good teacher should be able to introduce, develop and integrate the grammar aspects into various and interesting *vocabulary contexts* while taking into account the different specialization each student is going to follow. In turn, the students will be asked to make sentences/phrases and give as many examples as possible and even write short essays on topics of interest in their own domain.

Proverb session is an activity with very good feedback from the students. It offers a beneficial response in point of both language usage and socio-cultural exchange. Proverbs and sayings convey important stimulating messages and they are generally short enough to permit easy memorization and reproduction.

Another funny method to bring students closer to one another and encourage conversation and language practice generally is *music time* class. One can start from a given topic (i.e. *love messages*) and each student will be asked to choose one stanza/fragment of a love song in his own culture and try to translate and explain it in Romanian for example. This would also be an opening strategy for further conversation on various cultural approaches to love, marriage etc.

Imitate your teacher/colleague/friend/neighbor! is a technique with very funny outcome and a starting point for discussion on different language styles, context usage of words and expressions, over-correction and intentional meaning distortions. Students will be "warned" long before about their task that is paying attention to such language stereotypes

or abnormal usage and taking notes. In this way, they will gather enough replies for the respective class and be prepared with typical responses.

They will make numberless mistakes and that's inevitable. It is therefore essential to repeatedly explain the students that language learning cannot be accomplished at once because interpretive skills (listening, reading) develop faster than the expressive skills (speaking, writing) and learning a foreign language requires enough time and much more practice.

All these are strategies we successfully applied during our Romanian language classes and we found it useful to share them with other teachers implied in teaching activities with foreign students. We appealed to such approaches because everyone knows that teaching communication is only seemingly a facile thing. There are so many factors of incidence to be considered at this level that our task is partly made easier and partly hindered. Funny activities we discovered to be generally very well accepted and lucrative and that is why we largely applied them within our daily language classes. Laughter and crying are technically two ways of our inner living that convey the same meaning in every corner of the world (some differences are inherent yet). Laughter opens hearts to the others around and opens minds to interaction and verbal communication. Students need sustained and meaningful encouragement – that means motivation and a good communicative mood. In exchange, they will assume “command” and lead their own learning while the teacher will only supervise and adjust the whole process.

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ACTIVITÉS ET STRATÉGIES DIDACTIQUES DANS L'APPROCHE DE LA TERMINOLOGIE MILITAIRE MÉDIÉVALE

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Abstract: *Teaching medieval military terminology to students enrolled in the undergraduate program is an educational process which, starting from audio-visual perception, favors abstract thinking and generalization. The perception of the medieval universe and its specific features is facilitated by the use of intuitive figurative teaching methods, images, illustrations and movie samples. In the process of acquiring lexical data regarding the warrior equipment and various fighting techniques, the analysis of operation sound and visual documents must be accompanied by the use of written documents. The lesson planning sheet that we intend to develop in this paper will focus on authentic documents in order to facilitate the direct contact to the students with the medieval civilization.*

Keywords: *medieval terms, military field, lesson planning sheet.*

Les didacticiens s'accordent pour dire que, pour améliorer la compétence lexicale des élèves, il faut laisser de côté la conception traditionnelle conformément à laquelle le lexique se réduit à un stock limité de mots. Pour transformer les apprenants en locuteurs conscients des moyens linguistiques disponibles, l'enseignant doit s'intéresser, au contraire, à une démarche expérimentale, inductive et aux activités de production orale et écrite prenant comme appui les discours de la classe. Par exemple, le didacticien Jean-Pierre Robert considère que l'appropriation du lexique se réalise insensiblement tout au long de l'apprentissage : « la leçon de vocabulaire est solidaire [...] des actes de parole qu'elle véhicule. » (Robert, J.-P., 2008 : 118-119) D'autre part, Francis Grossmann attire l'attention sur l'importance du lexique actif dans l'actualisation discursive :

[...] la rencontre des formes ne suffit pas à construire le sens des mots, de même que donner des définitions n'autorise pas à supposer assimilés les concepts qu'elles recouvrent ; le lexique « passif » décrypté plus ou moins aisément par le lecteur ne correspond pas au lexique « actif », mobilisé lors de la production du discours. (Grossmann, F., Paveau, M.-A. et alii, 2005 : 7)

Il faut donc toujours veiller à ce que le centre de gravité du questionnement didactique se déplace vers une pédagogie incitative, menant vers une appropriation des connaissances et vers leur intégration dans les pratiques réelles de la langue.

Des objectifs comme l'approche par tâches communicatives authentiques, le développement chez l'étudiant des savoir-faire en interaction et l'éveil au concept d'interculturalité sont toujours envisagés et privilégiés par des travaux conduits à partir d'une œuvre littéraire. Dans l'étude de ce type de textes, l'enseignant peut faire appel aux méthodes audio-orale et audio-visuelle (SGAV = structuro-globale audiovisuelle) basées sur l'exploitation d'un matériel technique (tableau de feutre, magnétophone, ordinateur, Internet, film, etc.), car celles-ci permettent aux étudiants de s'exprimer correctement. Les

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méthodes fondées sur les approches communicative et actionnelle sont considérées par plusieurs spécialistes en didactique comme « les plus achevées de toutes » (Apud Robert, J.-P., op. cit.: 123).

L'exploitation des textes littéraires aboutit toujours à des résultats remarquables, car les ressources de ce type de document authentique sont inépuisables. Par exemple, Yves Reuter considère que la littérature est « une construction historique » (Apud Chiss, J.-L., David, J. et alii, 2008 : 44). À son tour, Georges Legros propose d'utiliser les œuvres littéraires comme des « prétextes » à « découvrir la richesse des possibilités de la langue ou pour débattre de quelques grandes questions psychologiques et morales (...) ». Tout en essayant de répondre à la question « Quelle place pour la didactique de la littérature ? », le didacticien en question énumère les multiples facettes du texte littéraire, les formes qu'il sous-tend en fonction du contexte historique qui l'a fait naître et le rapport qu'il établit avec son producteur et son récepteur:

[...] éducative, engagée et militante, « scientifique » ou onirique, exploration de la réalité matérielle et sociale, de la spiritualité indicible ou de ses propres possibilités et limites, elle n'a, selon les époques et les milieux, ni même statut, ni même visée, ni même fonctionnement. Les changements de ses modes de réception comme de ses modes d'écriture portent ainsi témoignage de l'aventure de l'homme aux prises avec le monde et le langage par lequel il essaie de le (et de se) représenter, de lui (et de se) donner sens. C'est l'intelligence de cette aventure, dont nous sommes le produit et qui conditionne notre perception actuelle du monde et de nous-mêmes, notre capacité de nous déchiffrer en même temps que de nous inventer, qui me paraît être l'enjeu profond d'un enseignement de la littérature. (*Ibidem*)

Dans ce qui suit, nous nous proposons d'explorer les types de fonctionnement lexical dans un texte littéraire médiéval – *Yvain ou le chevalier au lion* écrit par Chrétien de Troyes – grâce à un ensemble méthodologique basé sur le plurilinguisme, l'interaction et l'interculturel. Nous présentons en fait, dans ce qui suit, les conclusions d'une expérience didactique que nous avons déroulée en avril 2016 dans le cadre du Centre de Réussite Universitaire de Galați. Ce parcours pédagogique a été proposé à trois groupes d'étudiants en 1ère année en anglais-français, français-roumain et roumain-français, qui comptent se destiner à l'enseignement.

Dans la création de cette fiche pédagogique, nous avons tenu compte des recommandations et des niveaux de compétence établis par le *Cadre européen commun de référence pour les langues : apprendre, enseigner, évaluer* (le CECR). Finalisé en 2001 (l'année européenne des langues), cet ouvrage propose d'étudier graduellement les textes littéraires. Il établit que ce type d'apprentissage doit débiter au niveau B2 et que l'apprenant doit comprendre des textes relativement courts, contemporains et en prose, car, pour l'approche communicative, leur principal attrait réside dans leur authenticité. C'est à partir du niveau C1 que l'utilisateur doit comprendre des textes longs, complexes, poétiques et empruntés à toute l'histoire de la littérature. Il est également capable d'« en apprécier les figures de style ». (*Ibidem* : 133)

L'enseignant doit donc s'adresser à un apprenant qui sache organiser correctement son discours oral, qui puisse écrire un texte cohérent et donner son avis sur les contenus

socioculturels véhiculés par le roman de Chrétien de Troyes. Une lecture linéaire (exhaustive) antérieure de ce texte épique doit permettre à l'étudiant de prendre connaissance du texte en détail, ligne par ligne, dans son intégralité. C'est à partir de cette base qu'on peut lui proposer une étude plus poussée sur un champ lexical (thématique) dominant dans ce roman chevaleresque : **le domaine militaire**. Celui-ci regroupe tous les mots qui gravitent autour du thème militaire et comprend des mots de nature différente : noms (« targe », « ventaille »), verbes (« adouber », « jouter »), etc. Il inclut, par exemple, des hommes (« chevalier », « baron », « piéton », « sergent »), des bâtiments (« bastide », « château-fort »), des animaux (« palefroi », « sommier »), des outils (« écu », « bouclier », « lance », « harnois »), des vêtements (« robe », « surcot », « haubert »), des activités (« tournoi », « joute »), etc.

La démarche méthodologique que nous présentons ci-dessous part du **niveau sensoriel** (de la perception audio-visuelle) pour aboutir au **niveau logique, intellectuel**, des apprenants. La première grande étape de ce scénario didactique consiste dans la découverte d'une petite vidéo disponible en ligne, grâce à laquelle on peut développer tout une pédagogie de l'écoute. Les apprenants sont amenés à observer et à porter un jugement sur ce qu'ils entendent pour qu'ils soient capables par la suite de produire, reformuler, résumer et synthétiser un document. C'est tout en apprenant à décoder les sons des documents authentiques enregistrés qu'ils s'ouvrent à une nouvelle expérience culturelle, qu'ils apprennent et comprennent l'interculturalité et l'Autre. Ils peuvent comparer les résultats obtenus dans leur travail (sur des textes lacunaires, par exemple) avec les transcriptions des enregistrements, fournies par le professeur à la fin de l'activité. Ce n'est que « la phase apéritive » de cette unité didactique, dont le rôle consiste à préparer l'étude proprement-dite d'un échantillon textuel (v. **Annexe 1**) présenté dans la deuxième étape de la leçon.

Le rôle de la perception audio-visuelle dans l'appréhension du monde médiéval

Le premier contact avec le document filmique doit assurer la compréhension de son sens global, qui est vérifiée par toute une série de questions adressées à la classe tout entière ou à des groupes préétablis. C'est pour aboutir à des hypothèses sur la situation de communication que l'enseignant fera compléter au tableau noir une grille d'écoute construite sur les questions suivantes :

- Qui parle? A qui? (repérer les personnages et les caractériser: statut social, rôle, état d'esprit, âge etc.) ;
- Où? (situer le lieu de l'action, repérer les noms de villes, de pays, s'il y en a) ;
- Quand? (identifier les marqueurs chronologiques et le moment où se passe l'action) ;
- De quoi? (saisir le thème général du conte et les mots-clés; résumer en quelques mots l'action) ;
- Dans quel but? (identifier le message du film).

Le travail approfondi sur le sens du document audio-visuel se réalise par une deuxième écoute. L'enseignant demande aux apprenants d'identifier les mots qui posent des problèmes de compréhension et de cocher les variantes considérées correctes dans plusieurs types de grille :

➤ ☐ grille thématique : Cochez les thèmes abordés dans le document abordé : *guerre, amour, solidarité, vacances, mort, aventure, voyage, alimentation, fuite irrémédiable du temps, « carpe diem »* ;

➤ grille lexicale : Cochez les mots et les expressions qui existent réellement dans le texte: *chevalier, cornemuse, pantalon, Moyen-Âge, mille ans, pomme-de-terre, violence, troubles, tournoi, désespoir* ;

➤ grille de sentiments et d'expressions : Cochez l'impression dominante qui se dégage de ce texte et justifiez vos réponses (exemples suggérés: vitalité, tristesse, joie, mélancolie) ;

➤ grille Vrai / Faux :

1. Le document débute par une périodisation du Moyen-Âge.
2. L'équipement militaire diffère en fonction de l'époque et de la condition sociale du guerrier.
3. Tout le long du Moyen-Âge, les villes se fortifient pour se protéger des attaques ennemies.
4. Le chevalier ne doit jamais défendre sa communauté contre les ennemis.
5. Les paysans portent toujours une chemise longue ; cette constante, qui remonte aux Celtes, dure jusqu'au XIX^e siècle.
6. Le film présente le costume ecclésiastique, ainsi que l'armure des chevaliers et les vêtements des pauvres.
7. Pendant le Moyen-Âge, la musique religieuse n'a aucune importance.

Le professeur conduira par la suite ses élèves à découvrir les termes-clés du discours filmique tout en leur proposant un texte lacunaire, comme dans l'exemple suivant :

➤ Complétez le texte avec les mots suivants : *Moyen-Âge, cheval, prospérer, classique, Europe, chevalier, noblesse, communauté, Renaissance, tournoi*.

Jusqu'au début du XV^e siècle, le tenait une place importante dans la société et dans les armées. Il est l'homme d'armes censé défendre la contre ses ennemis. Il combat à et se départage d'un homme d'armes par le fait qu'il est noble. Pour s'entraîner, les chevaliers organisent des Même si le est ponctué de nombreuses guerres, de longues périodes de paix qui permettent à la population de..... Le long de l'histoire, les costumes ont beaucoup évolué, surtout pour les gens fortunés, issus de la ou de la bourgeoisie. Le Moyen-Âge fait place à la, théâtre des arts, des découvertes et des inventions les plus spectaculaires. Les mille ans du Moyen-Âge ont largement façonné l'..... telle que nous la connaissons aujourd'hui.

Pour attirer l'attention des étudiants sur les richesses lexicales du discours filmique en question, le professeur peut créer un exercice de regroupements lexicaux du type :

➤ Reliez chaque élément à sa définition / à ses attributs essentiels:

1. Le chevalier a. instrument de musique.
2. La Renaissance b. soldat à pied, armé légèrement.
3. Le piéton c. noble, riche.
4. La cornemuse d. riche en inventions et en découvertes.

De la perception à la réflexion en littérature : Yvain ou le chevalier au lion (Chrétien de Troyes)

Pour faire assimiler les éléments-clés du champ thématique militaire, le professeur recourt tout d'abord à une présentation du document écrit (v. Annexe 1). Cette étape est obligatoirement suivie par la fixation et l'automatisation des termes militaires qui y sont proposés. Explorer le vocabulaire du texte médiéval proposé comme point de départ, c'est faire recours à des exercices à trous (des textes lacunaires), à des exercices de combinaison de phrases, de traduction de phrases, à des questions/réponses entraînant l'utilisation de certaines structures, à des exercices de transformation, à des questionnaires à choix multiples, etc.

Dans les limites de cette étude, nous nous proposons d'illustrer, en guise d'exemple, une série de regroupements lexicaux et un exercice de production écrite:

➤ Reliez chaque élément à sa définition:

1. Le destrier a. Courroies fixées à l'intérieur de l'écu.
2. La lance b. Cheval de bataille.
3. Le roi Arthur c. Longue cote de mailles de fer.
4. Les énarms d. Souverain de la Table Ronde.
5. Le heaume e. Ensemble défensif qui protège le corps du guerrier
6. L'armure f. Longue cote de mailles de fer
7. Le haubert g. Casque emboîtant toute la tête du chevalier.

➤ Rapportez les mots que le chevalier Yvain adresse à son écuyer avant d'affronter le gardien de la Fontaine magique.

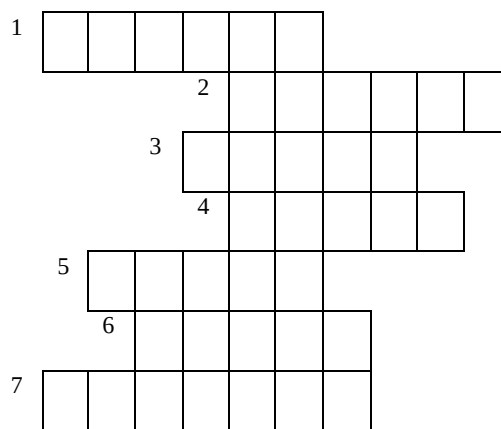
D'autre part, pour privilégier la créativité, l'enseignant doit proposer aux apprenants des jeux et même de véritables projets (ateliers) destinés à stimuler leur originalité et à produire des créations. Le CECR associe la notion de jeu à la nécessité de développer de nombreuses aptitudes intellectuelles. Le Chapitre 4 § 4.3.4 donne comme exemples d'activités individuelles les énigmes (mots croisés, rebus, anagrammes, charades) et les jeux de mots (calembours). Ce type d'activité débloque l'imagination, suscite la créativité, l'esprit d'émulation et la réflexion des apprenants envers la problématique envisagée, tout en favorisant la communication et les interactions à l'intérieur du groupe. Jouer avec les mots, c'est faire preuve de sa maîtrise de la langue.

Construits sur des grilles thématiques, les mots-croisés représentent le jeu le plus amusant et le plus efficace. L'apprenant reçoit les définitions des mots de la grille, un mot-clé qui y est placé et les cases vides qui leur correspondent, comme dans l'exemple suivant :

A

Définitions

Verticale (A-B) = exercice de force et



B

d'adresse auquel s'adonnent les chevaliers.

Horizontale

1. Lutte par laquelle les chevaliers se mettent à l'épreuve.
2. Élément central de l'écu rond.
3. La première étape d'un tournoi.
4. Scène tauromachique.
5. Chevalier de condition supérieure aux autres, représentant de l'aristocratie laïque.
6. Homme qui trahit son serment féodal.
7. Action mémorable par laquelle le guerrier manifeste un grand courage.

Les mots-croisés représentent donc un travail très utile de recherche des mots, de fixation visuelle de leur forme graphique, aidant finalement à une expression plus aisée, orale et écrite.

Conclusions

Au terme de cette étude, il apparaît que l'exploitation didactique d'un texte littéraire très ancien propose à la fois une remontée dans le temps et une plongée dans la civilisation française. Elle privilégie l'apprentissage fonctionnel de la langue et les activités cognitives mises en scène dans des situations simulées de communication orales et écrites, tout en faisant appel à l'intelligence et à la créativité de l'étudiant. Les objectifs essentiels de l'enseignement de la lecture et de la littérature sont le savoir-lire et l'esprit critique.

En guise de conclusion, on peut observer que l'exploitation didactique du document audio-visuel rend la classe de FLE vivante et intéressante, tout en lui conférant une atmosphère joyeuse et détendue, qui laisse de côté les rigueurs scolaires. Ce type d'activité vise des contenus lexicaux, thématiques, morphosyntaxiques et socioculturels adéquats au niveau C1 décrit dans le *CECRL*. La fiche pédagogique qu'on a envisagé d'esquisser ci-dessus part de la sensation-perception pour mener vers la cognition. Elle regroupe plusieurs types d'exercices, dont les plus importants sont : une grille Vrai / Faux, un exercice de repérage des mots-clés du document, un texte lacunaire, un exercice de regroupements lexicaux et une transformation du discours direct en discours indirect.

Annexe 1

Messire Yvain quitte la cour. Il évite toute rencontre. Seul vers son logis il s'en va, trouve la toute sa **mesnie**. Il commande de mettre sa selle. Un sien valet il appelle auquel il ne cachait rien.

- Dis, fait-il, viens avec moi dehors et apporte-moi mes armes. Je m'en irai par cette porte sur mon palefroi sans tarder. Mon cheval, fais-le bien ferrer et me l'amène auprès de moi. Puis ramène mon **palefroï**. Mais garde bien ce que je te commande: si nul te demande des nouvelles de moi, tu ne lui en donneras point. [...] Messire Yvain maintenant monte. Il vengera, s'il peut, la honte de son cousin Calogrenant. **L'écuyer** maintenant court au bon cheval, monte dessus, qu'il ne demeure davantage. Quoiqu'il doive lui en coûter, messire Yvain finira bien par voir le pin qui ombroie la fontaine et la grande pierre et la tourmente qui grêle et pleut et tourne et vente.

[...] Dès que la joie fut revenue, de courroux plus ardent que braise vient un chevalier menant si grand bruit comme s'il eût chassé cerf en rut. Des qu'ils se virent ils s'entrevinrent comme s'entrehaïssant de mort. Chacun avait lance roide et forte.

Les lances se fendent et s'écussent et les **tronçons** volent au loin. S'assaillent alors à **l'épée**. Ils frappent à tour de bras, coupent les **guiches** des **écus**, frappent par-dessus, par-dessous et déchiquettent les écus si bien qu'en pleuvent les morceaux. Ils ne peuvent s'en couvrir ni s'en défendre. [...] Les **heaumes** ploient et se fendent et des **hauberts** les **mailles** volent, teintées de sang. Les hauberts sont tant mis à mal qu'ils ne valent guère plus qu'un froc. [...] Ils firent ainsi en vrais **preux** car ils ne blessèrent ni estropièrent leur cheval ni ne voulurent qu'ils ne vautrent, mais toujours à cheval ils se tinrent. Pas une fois ils ne furent à pied. A la fin messire Yvain écartela le heaume du chevalier tout étourdi et effrayé de ce coup, car jamais n'en avait reçu aussi mauvais qui lui eût, dessous la **coiffe**, fendu le chef jusqu'à la cervelle. De la cervelle et de ce sang fut teint le haubert d'argent. Le chevalier sentit si grande douleur qu'il s'en fallut de peu que le cœur lui manquât. Il se sentit navré à mort. Il n'y avait qu'à se défendre. Tout étourdi il s'enfuit au grand galop vers sa ville. Le pont lui fut abaissé. La porte lui fut grande ouverte. Et messire Yvain derrière lui le poursuivant comme un gerfaut randonne une grive, prend son vol de loin et si près l'approche qu'il la croit tenir mais n'y touche. Ainsi Yvain chasse le fuyard et si près l'approche qu'il le tient presque et pourtant ne le peut atteindre. (Chrétien de Troyes, *Yvain ou le chevalier au lion*, Paris, Gallimard, 1982, pp. 38-41).

Annexe 2 - Solutions

A										
1	C	O	M	B	A	T				
				2	B	O	U	C	L	E
			3	J	O	U	T	E		
				4	A	R	E	N	E	
		5	B	A	R	O	N			
			6	F	E	L	O	N		
7	E	X	P	L	O	I	T			
B										

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PERCEPTIONS OF FOREIGN STUDENTS ON THEIR ADAPTATION TO ACADEMIC LIFE

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Abstract: *This paper presents the results of a survey conducted among the foreign students enrolled at the University of Pitesti in the current academic year, on their habituation to academic life, to the teacher-foreign student, foreign student-Romanian student relations of communication. The study aims at probing the perceptions of foreign students on the definition of the main needs of adaptation to the academic environment, on the analysis of the communication relations that facilitate interknowledge, of the factors that can influence different situations of interpersonal and didactic communication, identification of those attitudes and actions that address some of the causes of the foreign student's failure to adapt to academic life. The research is exploratory and relies on a questionnaire-based survey. The study findings highlight the values, representations, beliefs and behaviors of foreign students on their integration into the academic life of the university and provide important anchors of reflection for teachers and students with whom they interact in order to initiate future actions to facilitate interknowledge, interculturalism and multilingualism.*

Keywords: *perceptions, values, representations, beliefs, behaviours.*

1. Paper rationale

In the context of universities' modernization for a competitive Europe in a global economy based on knowledge, the enhancement of the internationalization of higher education represents a priority for the universities and an important indicator of global competitiveness based on quality assurance in education and vocational training, on mobility enhancement, the use of joint degrees and facilitation of the recognition of qualifications and periods of study abroad. Internationalization is *"the process of intentional integration of an international, intercultural or global dimension into the scope, functions and activities of teaching and research in higher education to improve the quality of the educational and research processes involving all students and teachers and to bring a relevant contribution to society"* (Knight, 2004:11). In the author's opinion, the internationalization of higher education has two major components interconnected in policies and programs:

- *internationalization at home/internal internationalization* - promoting an international dimension in the development of the curriculum, of the teaching and research methods, as well as facilitating the integration of foreign students and teachers in the academic life of the university;
- *internationalization abroad* - performing teaching and research activities abroad through mobility, joint degrees, institutional partnerships, transnational projects.

The concept of *internationalization* has been explained in specialised literature in relation to its main themes: mobility programs addressed to students, teachers, the curricular offer of higher education programs, recognition of studies undertaken in other countries, visits and exchanges of best practices, multilateral projects, transnational institutional

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networks and partnerships, international events generating favorable approaches to interculturalism and multiculturalism.

The most visible indicator of internationalization of higher education is students' mobility. Staff mobility is also a significant component of internationalization materialized in Erasmus and CEEPUS funding programs (Central European Exchange Program for University Studies).

The ways in which Romanian universities understood to mainstream the international dimension for curricular reforming assumes many forms (Petcu, Petcu et alii: 12-13):

- *“The inclusion of specialized regional studies of international politics, international affairs and comparative-cultural studies;*
- *Double accreditation of study programs (teaching in Romanian and/or other languages), both by RQAAHE according to national legal regulations and – at the same time – by international institutions according to their standards;*
- *Teaching in international languages of full study programs;*
- *A more detailed reform of the academic content of the courses in order to develop specific skills that help graduates fit more easily in a much more open society, economy and labour market”.*

Along with the academic curriculum and the academic environment, the quality of student life is important for the delimitation of the personal development space, for strengthening ties of friendship, accountability and socialisation. Therefore, extracurricular activities and student involvement in the events organized within the university campus, outside the campus or in cyberspace are excellent opportunities that complement the formally-gained knowledge and skills. Student services represent an important area under the attention of policy-makers at universities, as well as of researchers in the psycho-pedagogical field as knowledge of the adaptation needs of students in academia may lead to optimizing actions at the university level, covering a variety of multicultural activities for the transfer of cultural values and traditions, for knowing each other, for an improvement of students' life experiences etc.

2. Methodology

The purpose of this ascertaining study is probing perceptions of foreign students on the ways of identifying the main needs of adaptation to academia, on the teacher-student, student-student relations of communication, on the factors that can influence the different situations of interpersonal and didactic communication, on identification of those attitudes and events aimed at some causes of the foreign student's failure to adapt to academic life. The study was built on a questionnaire-based survey. During May-June 2016, 30 questionnaires were applied to foreign students enrolled in the preparatory year in Romanian language at the University of Pitesti. The items explored the perceptions of foreign students on their personal satisfaction regarding university studies, the teaching methods of teachers, the teacher-student, student-student communication relation and opportunities for leisure, personal development and intercultural exchanges. It also sought to identify the main needs of foreign students to adapt to the academic environment, the number of friends among the Romanian students and teachers, those qualities/values that foreign students appreciate in

their Romanian colleagues and teachers. Foreign students were able to express their views on student services and on what should be improved within the university.

3. Results

At question Q1 – *How satisfied are you with what you study at the university?*, 83% of respondents say they are satisfied and very happy with what they study at the university, while 17% show a certain degree of dissatisfaction regarding their studying options in the university,

When asked the second question, Q 2 – *How satisfied are you with the teaching methods of the didactic staff?*, all students surveyed say they are pleased and very satisfied with the methodology adopted by teachers in the act of teaching. Regarding the respondents' answers to question Q3 – *How satisfied are you with the teacher-foreign student communication?*, 30% of foreign students are very satisfied with the communication with their teachers, 60% are satisfied and 20% describe the communication relationship as somewhat satisfactory, it being understood that the act of communication could be optimized by the partners in the dialogue.

At question Q4 – *How satisfied are you with the foreign student-foreign student communication?*, 67% of respondents are satisfied and very satisfied, 20% to some extent, while 13% express clear dissatisfaction with the act of communication with a fellow foreign student.

At question Q5 – *How satisfied are you with the Romanian student-foreign student communication?*, 47% of respondents are satisfied and very satisfied, 10% to some extent and 43% of foreign students show some dissatisfaction in their communication with some Romanian students.

At question Q6 – *To what extent do you believe the university provides you with leisure opportunities?*, 27% of respondents answered to a very large extent, 9% to a large extent, 36% to a certain extent, 28% to a small and very small extent.

At question Q7 – *To what extent does the university give you the opportunity to make your country, culture and traditions known?*, 63% of respondents believe that the university offers these opportunities to a large and very large extent, 28% to a certain extent and 9 % to a small extent.

At question Q8 - *To what extent does the university give you opportunities for personal development?*, 56% of respondents felt that the university provides opportunities for personal development to a large and very large extent, 17% to a certain extent, 27% to a small and very small extent.

At question Q9 - *To what extent do you think the university gives you opportunities for professional development?*, 46% of respondents consider these opportunities exist to a large and very large extent, while 26% think that these exist to a certain extent and 28% to a small and very small extent.

At question Q10 - *To what extent do you think you have integrated in the academic community?*, 27% of respondents believe that they have integrated to a very large extent, 18% to a large extent, 27% to a certain extent, 28% to a small and very small extent.

At question Q11 - *How far do you think that what you have learned so far will be used in your future professional career?*, 64% answered to a large and very large extent and 36% to a certain extent.

At question Q12 - *Which were for you the main needs of adaptation to the academic environment?*, 67% - knowledge of Romanian, 26% - the need to communicate in Romanian, 7% - the need to have friends among the Romanian students.

At question Q13 - *What were the events of the university that allowed a better foreign students – Romanian students interknowledge?*, the respondents mentioned events of the university that helped in this sense: International Student Day, student scientific sessions, trips to the mountains and in the surroundings of Pitesti, hostel parties.

At question Q14 - *How many friends do you have among the Romanian students?*, most respondents (28) mentioned that they have between 2-4 Romanian friends, and only 2 students indicated that they have 10 friends among the Romanian students.

At question Q15 - *How many friends do you have among the Romanian teachers?*, all respondents said they had friendly ties with 3 to 5 Romanian teachers.

At question Q16 - *What do you like most about your colleagues, Romanian students?*, the respondents mostly appreciate in their fellow Romanian students qualities such as generosity, kindness, humor, beauty, education, friendship, availability.

At question Q17 - *What do you like most about your teachers?*, the respondents appreciate mostly their teachers' dedication, passion for the profession, enthusiasm, preparation, teaching methods, humor and efficiency.

At question Q18-*From your point of view, what should be improved in the University of Pitesti?*, the respondents launch a series of proposals for the improvement of student hostel accommodation and facilities in classrooms. As regards the services offered by the university for foreign students, many respondents pointed out that they could be diversified and even offered some examples: guidance materials in the city and on campus, introducing a system of online admission, initiative of welcoming foreign students at the train station or airport, the buddy system, the welcome week, creation of a survival guide for foreign students, but also academic mentoring.

4. Discussion

The respondents consider that student life includes many different aspects, from strictly academic, scientific concerns to coordinated/voluntary student manifestations and events, from an atmosphere of academic study to emotional and intense feelings, feelings manifested in different contexts by each individual student. The students surveyed believe that life in campus among their Romanian colleagues, who are cheerful, communicative, open and friendly characters, could be greatly improved by increasing opportunities to participate in extra-academic activities, theme trips, campfires, creative workshops, exhibitions, dancing events, culinary workshops and other activities that may involve them in the creative use of every student's talent, knowledge and energy. All foreign students surveyed happily underlined those moments important to them when they have made friends not only among students, but also among teachers, have connected more and came in contact with the traditions and customs of Romanian students and of their colleagues from other countries. The respondents stressed that it would be necessary for the services devoted

to university students to multiply by new activities proposed even by the students, social, cultural and leisure activities that help build student identity, create a networking communication and facilitate interaction, as well as solidify social cohesion. Involvement in these types of activities will enhance students' sense of belonging to the academic community and will provide excellent means for their effective integration. The respondents claim they need to deepen their knowledge of Romanian, more diversity in the provision of courses in English and/or other international languages, the presence of teacher- mentors and Romanian student- mentors to assist them in their academic integration, to present new places and people, to explain the process of integration into the labour market. Moreover, there are some respondents who regard the presence of foreign teachers to teach in the university alongside Romanian teachers as an important issue, which would open the university to other contacts and international partnerships to a larger extent. Foreign students mentioned the importance of enhancing comfort and improving the accommodation provided to students in general (rooms with bathrooms integrated into the room, equipped with air conditioning, WI-FI). Other issues mentioned by respondents included certain relational difficulties in the administrative and secretarial space of the university, the lack of orientation signs in public spaces adapted to the needs of foreign students and the lack of counselling and/or mentoring services tailored in accordance with the international students' needs of personal and professional development.

5. Conclusions

The study findings highlight the values, representations, beliefs and behaviours of foreign students on their integration into the academic life of the university and provide important anchors of reflection for teachers and students with whom they interact in order to initiate future actions to facilitate interknowledge, interculturalism and multilingualism. The presence of foreign students in the university helps to diversify the teaching practices, the methods and, thus, to increase the quality of education and student support services in the integration, the affirmation of interculturalism and the adoption of a holistic vision of the matters, processes and systems. Generally, the students surveyed are satisfied with the quality of university studies and appreciate in a positive manner the performance of teachers, with whom many of them even have friendly relations. Regarding communication and relationships with teachers, these issues could be improved if the matters that hamper the understanding of the educational message were analysed more, if more personal reflection during the classes were stimulated more and contextual communication favourable to the of a formation reflective communicative behaviour were capitalized. Some students stressed the importance of establishing a pleasant affective climate in the context of didactic communication and a democratic teacher-student relationship, based on closeness and understanding. At the level of interpersonal communication, the need to encourage the teacher to adapt in all respects to the particularities of each student was noted. Other students interviewed said that a limitation of the teacher-student relation only to the formal context of academic activities favors the emergence of communication difficulties, impedes and restricts interpersonal contacts. From the perspective of certain respondents, Romanian teachers should learn to practice intercultural communication based on an attitude of acceptance of diversity, respect, active and assertive listening, non-discrimination and the

lack of stereotypes and prejudices. The possibility of intercultural communication is the framework that is favourable to openness on both sides and to the mutual exchange of knowledge of the interlocutors' values, culture, traditions and behaviours.

Research limitations are related to the small number of subjects surveyed, the results of diagnostic studies cannot be generalized, one can even invoke a certain stiffness of the relationship between researcher and respondents by applying a quite formalized questionnaire, without interpreting the results according to the variables of gender, age, country of origin. This formalization of the questionnaire by building pre-coded multiple choice questions (11) has the main advantage of enabling faster data processing. Only 7 open questions allowed the personal answers and comments. Other limitations of the research can be related to the perceptions of Romanian teachers and students expressed in a possible mirror research of the issue of foreign students' adaptation, but also to the respondents' ability to understand certain aspects investigated as they are enrolled in the preparatory year and they are not native speakers of Romanian language. Moreover, the feelings, resentments, prejudices respondents and the intellectual and scientific level of each of them can influence the study undertaken more or less. This study paved the way for performing research over a longer period of time through the cooperative methods of qualitative and quantitative research that deepen more dimensions of the issue of foreign students' habituation to our university's academic life and even provide improvement solutions.

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LE TEXTE LITTÉRAIRE DANS LE PROCESSUS D'ENSEIGNEMENT AU PRIMAIRE

Ruxandra-Viorela STAN *

Abstract: *The School and the teacher are intended to form of students some competent lecturers, but also some readers that form their own taste for reading, in such a way as to be active readers throughout the life cycle. The fact that the current learning programmes are placed under the sign of the communication has as a consequence the conception of the reading both as an act of knowledge and act of communication (the text thus becomes dynamic, being a dialog of the receiver with the text, active participation in the process of rebuilding the senses). The Romanian literature makes a substantial contribution to the pupils' education because by the instrumentality of literary art models, literary texts reach their hearts and implicitly the pupils' knowledge. By studying the literature students become able to issue value judgments on the aesthetics of the studied literary texts and be able to transpose them in everyday life.*

Keywords: *literary text, literature for children, reading*

Dans le processus de formation et de l'éducation des élèves du primaire, le texte littéraire joue un rôle important. C'est ce qui explique l'importante place détenu par la lecture dans le plan d'enseignement et dans la programme de la langue roumaine pour les classes I-IV. Le texte littéraire diffère des autres textes et disciplines énoncées dans le plan de l'éducation, par sa nature artistique.

En reflétant la réalité avec des moyens spécifiques, par des images artistiques, le texte littéraire sensibilise et convaincre, excite et plaît, amène les élèves à approuver ou à désapprouver une situation spécifique, en les activant. Le texte littéraire nous révèle les sentiments et les pensées d'autrui, le charme, les joies et les tristesses de la vie, nous offre des solutions aux problèmes qui sont soulevés devant la société face à l'homme dans ses rapports avec d'autres personnes. C'est la fonction principale d'un texte littéraire – « la fonction éducative exercée par des moyens esthétiques de l'éducation esthétique » (Bojin, Al, 1980, p. 17).

N'importe quel texte littéraire de grande valeur exerce une influence particulière sur la sensibilité artistique des élèves, tandis que l'enseignant est destiné à guider les élèves à se référer au message d'un texte littéraire.

La beauté d'un texte littéraire, son contenu éthique, se révèle aux élèves par « analyse littéraire ». Bien qu'il semble un concept difficile pour ce niveau d'âge, le message d'un texte littéraire ne peut pas être compris que par l'analyse de sa forme et de son fonds (Bloju, C.L, 2013, p.104). Pour réaliser une analyse littéraire au niveau primaire on doit utiliser la lecture explicative, pour pouvoir aider les élèves à comprendre et à apprécier le texte (par la prétention de R. Dottrems).

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Aux classes élémentaires on ne fait pas une analyse littéraire proprement-dite, mais les enfants peuvent être adaptées à saisir le message de création littéraire à l'aide de questions. La première condition est la connaissance approfondie du contenu du texte littéraire (extrait) de qui provient le sens fondamental. Lors du premier contact avec le texte, les élèves peuvent rencontrer aux nouveaux mots et expressions. Par leur apprentissage et compréhension, les élèves peuvent se former progressivement non seulement le vocabulaire, mais aussi un appareil conceptuel avec une valeur opérationnelle dans l'apprentissage et la communication dans lesquels ils sont impliqués.

L'enseignant doit avoir en permanence compte tenu de leur formation didactique et pédagogique d'un texte littéraire, pour pouvoir les valoriser optionnellement. De cette manière on peut trouver les réponses à un certain nombre de questions sur l'efficacité de la leçon : quel volume de connaissances doit s'acquérir l'élève de ce texte ; quelles sont les contributions qu'il apporte au développement et à l'enrichissement du vocabulaire, au perfectionnement de s'exprimer, quels modèles humains doivent être analysés pour constituer des normes de comportement pour les élèves. Pour cela on utilisera une variété de méthodes et de procédures, d'un système méthodologique était déjà imposé par le concept de « lecture explicatives » par lesquels les élèves prennent possession du texte assimilent ses composants organiques dans son intégralité : des notions, des styles d'expression, des messages esthétiques et idéologiques.

Les manuels de langue roumaine pour la II-ème (Pițilă Talbot, Mihailescu, Editura Aramis-2004), qui sont riches en leçons avec caractère moral (*Pinocchio*, *Învățătorul nostru*, *Ciuboșelele ogarului*, *Doi prieteni*, *După faptă și răsplată*, *Mișă Fărâmiță*) offrent de multiples possibilités pour trouver un message, le plus souvent avec des contenus éducatifs. Entraînés dans le contenu des textes, nous sommes parfois en mesure de discuter avec les enfants les règles de bonne conduite. Les élèves sont impliqués dans des discussions-jeu comme « que pensez-vous... » pour motiver les réponses données.

Dans les classes III et IV, où il y a plusieurs textes des œuvres des écrivains, les formes adressées à la connaissance du message dépendent de l'opéra à l'opéra, de l'écrivain à l'écrivain. Un aspect important tient de résoudre la question : à quel moment de la leçon, il est nécessaire d'explorer le message texte ? Je crois qu'il est efficace comme un temps d'exploration du message s'effectuer avec l'analyse de chacune des parties, parce que toutes les parties contribuent au renvoi de contenu. Dans l'analyse des textes littéraires les élèves sont orientés par nos questions, mais je pense que la question « que voulait-il dire l'écrivain ? » n'aide pas, parce que en répondant à la question ils se réfèrent seulement à un moment dans le déroulement de l'intrigue, ce qui en fait n'est pas toujours le message de l'œuvre. À l'appui de reconnaître le message de l'œuvre littéraire je fais appel à des connaissances de communication assimilées au niveau de chaque classe, parce qu'ils sont une aide réelle.

Motiver avec succès les élèves, s'avèrent être toujours en contact avec la vie, ce qu'il aide l'élève à comprendre pourquoi devrait s'efforcer et déposer l'effort intellectuel pour répondre à la question « de quoi j'ai besoin ? » (Molan V, 2014, p. 143)

L'habitude des élèves avec une analyse du texte littéraire, développe leur capacité de compréhension de la création artistique, a un caractère formative en contribuant à assimiler une expression correcte et un caractère éducatif, en les orientant vers un certain

nombre d'actions positives.

Ainsi, l'analyse d'un texte littéraire avec les élèves doit viser la formation et le développement de chacun d'eux, à une attitude personnelle rationnelle, affective qui les fait vibrer et méditer sur le beau.

Les fonctions du texte littéraire

Le problème de la littérature pour enfants a été remise en question chaque fois par rapport aux textes littéraires pour adultes sans pouvoir opérer une analyse précise et catégorique entre les deux littératures, étant donné que ces deux domaines sont étroitement liés. On a été constaté que les textes littéraires destinés aux enfants ont certaines fonctions. On peut considérer la littérature pour enfants comme un préambule, une préparation du lecteur pour les futures lectures. La littérature de jeunesse s'interpose aux jeunes l'entrée dans l'univers infini des lectures à venir.

Les textes littéraires destinés aux enfants supposent une compétence de lecture spécifique, à travers lequel le petit lecteur peut commencer de la surface des textes et arriver aux profondeurs des significations. La compétence de la lecture de la puissance est de construire les significations du texte à partir des repères extérieurs vers l'intériorisation des images de la lecture.

Par conséquent, les œuvres littéraires sélectionnées doivent satisfaire la compétence de lecture de l'enfant, étant nécessaire de respecter certaines conditions. Si l'élève peut facilement trouver en lisant une motivation pragmatique, l'acquisition des performances scolaires, des notes/notes, c'est plus difficilement d'être conscient une justification indépendante par rapport aux exigences de l'école, une motivation individuelle, personnelle, pour produire au lecteur le désir de lire, pas dicté par n'importe qui. Juste le passage d'une motivation à une autre est le plus difficile, complexe et sensible, en même temps, processus dans lequel le cadre didactique a un rôle important, essentiel même. Au-delà du potentiel informatif, pédagogique et esthétique d'un texte littéraire, il est donc nécessaire de révéler une autre facette de l'affection, alors qu'on ne doit négliger le fait que le message artistique produit une émotion. Ce fait, perçu différemment par chaque lecteur individuellement, peut se perdre en passant par différentes phases et cycles de l'enseignement, de l'école maternelle (cycle dans lequel l'accent est mis principalement sur l'affectif), jusqu'au lycée (où le côté émotionnel est négligé). Pendant ce long processus, le primaire a l'importante mission de former et saisir des compétences de lecture, l'affectivité, le côté émotionnel du texte, en contribuant à la motivation de lecture.

On considère que les fonctions du texte sont essentielles dans le choix des textes littéraires, dans les manuels scolaires ou dans les heures de lecture supplémentaire, parce que le goût de la lecture doit être développé aux élèves dès le début.

La fonction thématique

Dans la relation lecteur-texte, quel que soit son âge, on remarque un rôle important du thème en stimulant l'intérêt pour la lecture. Une œuvre littéraire fait rapport en permanence par son thème, aux attentes du lecteur potentiel, à son centre d'intérêt. Les thèmes d'intérêt pour les enfants sont généralement les mêmes. Ils ont besoin d'aventure, des modèles, emplacement spécial, ils veulent pénétrer dans les modèles du monde, que ce

soit sur l'univers des animaux ou du monde des héros surnaturels.

Un autre aspect qui devrait être pris en compte est le fait que ces thèmes communs préférés par les petits, peuvent changer au fil du temps, en fonction de l'évolution sociale et psychologique de l'enfant. Il est essentiel, que le sens de leur lecture se fasse en conséquence, compte tenu de leur profil psychologique ou émotionnel. Très tôt, même à l'école maternelle, on constate une rupture entre ce qui intéresse les enfants, ce qu'ils aiment et ce que leur proposent l'école. Ce qui intéresse les enfants est plus souvent dévalorisée, ignorée par les adultes. Bien que la nécessité des œuvres consacrées à la bibliographie d'un élève soit évidente, la surenchère des quelques textes a le risque d'éloigner, le plus souvent de manière irréversible, petits lecteurs. Par conséquent, les enseignants, les auteurs de manuels scolaires ou des matériaux auxiliaires doivent venir en accueil des doléances, du besoin intérieur de connaissance de l'enfant et s'adapter les textes de base utilisés conformément à celui-ci.

Par conséquent, les enseignants doivent être conscients d'une réalité, pas inquiétante (même-si nombreux l'a décodé donc), que les enfants ne sont plus que leurs parents ou grands-parents étaient au même âge, mais ils sont différents, ils sont passionnés par autres choses, d'autres histoires, ils vivent imaginativement dans le monde d' Harry Potter, pas dans celui de Nica. A côté des thèmes déjà exploités à l'école : l'enfance, les animaux, l'histoire, il est nécessaire d'inclure ou de tenir davantage compte des thèmes tels que : miracle, magie, aventure. En plus, dans les recommandations les lectures supplémentaires, le professeur a la liberté de choisir beaucoup, action qui pourrait avoir des conséquences des plus heureuses.

Comme soutienne Florica Bodistean dans *Literatura pentru copii și tineret dincolo de « story »* un autre aspect tout aussi important est l'évitement de la moralisation excessive et d' insister sur la fonction éducative du texte. La littérature moralisatrice « l'un des défauts classiques de la littérature pour enfants » peut éloigner le lecteur définitivement. Le parfait dosage de tous les ingrédients-information, éducation, inédit, aventure, humour -assure le succès de la lecture. Le livre pour enfants doit avoir un rôle formatif et une grande tenue artistique. « La littérature pour enfants doit rester porteur des hautes idées sur l'homme, doit stimuler, modeler, insuffler les valeurs et les attitudes sans lesquelles on ne peut pas imaginer un processus de formation, en évitant l'ambition d'être à tout prix agréable ». (Bodistean, F, 2007, p.68).

La fonction praxiologique

Si la lecture est considérée comme une activité courante introduite dans les activités quotidiennes de la personne, alors on doit tenir compte du fait qu'il s'agit d'une pratique de longue date, dans des conditions spécifiques. La lecture est, avant tout, une pratique, une tâche que, en dehors de l'école, exige un isolement volontaire, une démarcation de groupe, qui est contraire à la façon de penser et d'actionner pour les enfants et les adolescents. Alors que dans la classe les activités s'organisent plusieurs fois en groupes, la lecture hors du cadre de l'école est adaptée à chaque enfant individuellement, en respectant son rythme réel. Ainsi, l'acte de lecture est indiqué comme étant une activité individuelle, personnelle, difficilement contrôlable par l'enseignement si elle se déroule à l'extérieur de l'école.

En voyant le côté constructif des lectures qui, bien qu'imposé potentiellement intéressantes pour les enfants, sont devenus le plus souvent rejetés par les élèves, il serait bénéfique à un petit degré de liberté laissé au petit lecteur de sélectionner des textes simples pour les lire. Nous ne lisons pas bien que ce que nous voulons lire, et c'est vrai, à l'école, ou même plus encore dans l'école. Au-delà des manuels ou des textes imposés par la programme, nous croyons que nous pouvons organiser des heures spéciales pour présenter les livres de littérature, pas imposés, étant possibles même des situations dans lesquelles les enfants apportent dans la salle de classe des exemplaires de la bibliothèque personnelle, lus ou en plan d'être lus.

Un autre aspect important lié à la formation d'une pratique de lecture est la modalité par laquelle l'école prend contact avec le texte littéraire - l'analyse. En mettant l'accent sur les côtés stylistiques, moralisatrices, artistiques du texte, on oublie souvent à révéler quelles émotions, quels sentiments produisent le texte lu. Les élèves doivent développer un jugement personnel de la littérature, un propre angle de vue dans lequel l'émotivité propre en peut contribuer de manière cohérente. Ainsi, affectivement motivés par des connexions trouvées dans le texte avec leur propre personnalité, on continuera donc de lire d'autres livres, en se réfugiant et en se trouvant à chaque fois d'une manière différente.

La fonction cognitive

En analysant la lecture sous son aspect intellectuel, cognitif, on constate qu'il s'agit d'une compétence globale dans laquelle certaines informations sont décodées, interprétées et recherchées en activant les fonctions mentales. Ainsi, en dehors du monde réelle, en pénétrant dans le monde abstrait du texte littéraire, l'élève se concentre sur les mots et les structures qu'elles constituent, de phrases et expressions jusqu'aux fragments et pièces constitutives en décodant l'information identifiée, en le mémorisant, hiérarchisant et créant des connexions entre eux.

Il ne suffit pas de lire le texte pour être compris. Après une première lecture du texte, sa signification globale est, souvent, pas claire, sans retenir les détails significatifs. On remarque que beaucoup d'élèves ont une difficulté avec cette dimension de la lecture. A l'école est donc recommandable à insister sur les informations contenues dans les textes littéraires, afin d'être compris, puis recommandes aux enfants. La lecture explicative fournit aux élèves, même aux élèves ayant des difficultés d'apprentissage spécifiques, la possibilité de saisir la signification du texte, d'interpréter les faits et les nouvelles informations.

La fonction axiologique

Un texte littéraire se caractérise par une somme de valeurs qui dépendent des coordonnâtes essentielles du texte : culturelle, ethnique, historique, sociale, famille, etc. L'école développe ses propres valeurs caractéristiques, la valeur principale étant la celle morale, éthique. Rarement utilisée en classe, l'activité stricte de la lecture a le désavantage qu'elle n'est pas observable, ne peut être évaluée et ne conduit pas à un produit fini, tangible et facilement mesurable. De l'autre côté, on est constaté que l'acte de lecture lui-même, dans la mesure où ils se pratique dans la salle de classe, il est associé à l'idée de l'étude, de formation professionnelle.

Ce que l'école n'utilise pas est l'une des fonctions plus importantes, celle de la fonction de lecture de divertissement, même si elle est plus importante pour créer l'habitude de la lecture. La difficulté d'exploitation en classe de cette face de la lecture est évidente : la littérature signifie rêver, refuge dans un monde imaginaire, ce qui ne peut être réalisé dans les conditions de l'existence d'un petit nombre d'heures destinées aux lectures supplémentaires. Ce fait limite les possibilités de l'enseignant pour former aux enfants la passion pour la lecture, c'est pourquoi le processus engagé en classe doivent se poursuivre à la maison. Le plaisir de lecture comme lecture individuelle ce sont des notions qui se rapportent à des activités parascolaires. Ils ne peuvent pas être contrôlés, seulement dirigés, causés sur le plan émotionnel, affectif, pour avoir lieu puis le véritable processus de lecture, tout dépendant de l'enfant.

La fonction psychologique

On ne doit pas négliger l'aspect psychologique de la lecture, en tenant compte de l'implication du lecteur dans le texte par les phénomènes d'identification, stimulatrices pour encourager l'apparition des processus mentaux. Ainsi, la différenciation entre la lecture en classe - neutre, objective, lecture décodage, et la lecture individuelle faite dans l'espace parascolaire, une lecture de l'affectivité, de sentiment.

Il est évident que tous lecteurs établissent un rapport d'ordre psychologique avec le livre dans lequel des questions purement techniques, contenus associés ou forme littéraire du texte, sont laissée de côté, l'être hors de propos au sujet de ce qu'il ressent, ce qu'il aime, ce qu'il n'aimait pas quand il lit le texte concerné. Un texte éveille l'intérêt quand il vous fait vous sentir et penser à son bord, ainsi considèrent les enfants et les adolescents les textes proposés en classe, d'appartenir ou non à leur domaine d'intérêt.

Pour remplir son rôle formatif, la lecture nécessite du travail organisé et de contenu, et l'enseignant doit avoir en permanence en son attention cet objectif important.

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COMMUNICATION SKILLS TRAINING - AN INTEGRATIVE MODEL

Sofia Loredana TUDOR *

Abstract: *European introduction of the eight key-skills and implicitly, the educational curriculum restructure at primary level by redefining educational outcomes and the introduction of the general and specific skills, led to the development in the Romanian educational system of the educational policy focused on skills training. The training based on skills has as premise the focus of the teaching on the finalities and on student, assuming the shift in emphasis from the transmission of content to skills training by identifying the learning basic elements and the elements which ensure the student's academic progress; also, involves designing and building customized training routes individualized learning*

Keywords: *key-skills, transversal skills, competence of communication in the mother language/ Romanian and foreign*

Introduction

Elementary education period (between 3 to 12 years) is characterized by the formation of the fundamental acquisitions, reading, writing, numeracy. The specialists consider that early learning is a prerequisite for the acquisition of reading-writing-numeracy, and an long-term predictor for the training/ development of students skills. (Tudor, 2015: 11)

The importance of basic education is signaled by the International Commission for 21st century Education, reaffirming one of the fundamental principles promoted by UNESCO, namely, the vital need of an elementary education, of an basic education, which is a major problem in all countries of the world, and that must include the millions of illiterate adults, out of school children and and children which are leaving school after first years of study. At the basis of this argument are pedagogical views: skills and knowledge acquired earlier then others favor the development later, and the deficiencies of knowledge and skills cause over time biggest deficiencies, learning opportunities poorly exploited.

Some general principles that ensure the teeoretic and operational frame of the educational actions and influences highlights the importance of building an educational environment optimal for the child development and education from early ages. So, at these ages is needed the holistic approach of the child development, which involves the consideration and granting of the continued attention equally to all areas of development: physical development, health, language development and communication, cognitive and socio-emotional thereof. (Tudor, 2015: 18-19). Further, at present, the current educational environment is strongly modified by the presence of new sources of information and communication following the insertion of information and communication technologies.

The appearance of the Internet has generated new forms of education, the teachers recognizing its role and its implications for the training process, because they "allow a

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pedagogical communication that is no longer reduced at speaking or writing, but includes the register of means specific to the dynamics of multimedia communication." (Albulescu, 2008)

On the other hand, the development of interactive pedagogy principles emphasize the importance of skills training in schools, the dimensions of education process beeing redefined through school space reconstruction in order to encourage interaction, cooperation, exchange of experiences, opinions, active listening.

To meet the challenges of the socio-professional system, the education is such a focal point of redefinition, revival and renewal of the educational context, in terms of space-time (school/ extracurricular), strategic (formal/ non-formal/ informal; traditional resources/ open resources, formative/ trainer), relational (synchronous communication/ asynchronous, direct/ web resources mediated, verbal/ nonverbal).

The key message of the Memorandum on lifelong learning, developed by the European Commission in October 2000 is claiming the need to form the "new basic skills for all." "Key-skills are a transferable and multifunctional package of knowledge, skills (abilities) and attitudes that all individuals need for personal fulfillment and development, social inclusion and employability. These must be developed until the completion of compulsory education and should act as a foundation for further learning as part of lifelong learning" (European Commission, the Lisbon Strategy, 2000)

A theoretical and practical model of training the communicative competence/ skill in native language

The communication competence/ skill in the native language /romanian has a high degree of satisfaction at all levels of education (from pre-school class up to high school level). Establishing the general competencies/ skills for the *Communication in Romanian language* discipline envisages the communicative-functional model, focusing on communication as a complex area encompassing the perceive oral messages and writing processes, as well as oral and written expression. The students must learn to communicate in concrete contextsfor the learning to produce his effect in other similar situations, real or simulated. This explains the introduction into the curriculum of some elements of functional writing as the ticket, invitation, the letter and diary made with text and drawings and framed within the themes or projects available for the small pupil, the transcripts, necessary for the training of reading and writing skills, the imaginative writing starting from lived experience (3-5 sentences texts) (Ist grade), postcard, poster, book, newspaper or classroom magazine, building communication elements, words that have the same shape but different meaning (Iind grade). (Tudor, 2015: 76-77)

The communication in native language competence/ skill refers to the individual's ability to express and interpret concepts, beliefs, feelings and opinions, both orally and in writing, as well as readiness to interact with others in an appropriate and creative way. (Mândruț, Ardelean, 2012: 36)

The components of communication in native language competence/s kill are (Mândruț, Ardelean, 2012: 36):

<i>Knowledge</i>	<i>Habits/ aptitudes</i>	<i>Attitudes</i>
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- vocabulary - functional Grammar - functions of the language - awareness of the main types of verbal interaction - literary and nonliterary texts - characteristics of different styles and registers of language - the variability of language and communication in different contexts	- to communicate orally and written in a variety of situations - to monitor and adapt their own communication to the requirements of the situation - to distinguish and use different types of texts - to search for, collect and process information - to use resources - to formulate and express oral and written arguments.	- positive attitude for constructive dialogue - appreciation of aesthetic qualities and a desire to promote them - the interest to communicate (interact) with others - awareness of the impact of language on others - the need to understand and use language in a positive and responsible way.
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The development of communicative competence/ skill in the curriculum is identified by analyzing specific skills present in the curricula. In this analysis, the didactic approach of communicative competence in the school curriculum involves identifying its components and developing relevant training situations for training the targeted subskills.

Taking into account that, in terms of school skills evaluation, at this point in the Romanian education system there are still debates more or less contradictory in assessing communicative competence, we focus on measuring knowledge and skills, rather than on assessing attitudes in communication.

So, the model of forming the communicative competence will consider the following dimensions (Mândruț, Ardelean, 2012: 36):

- knowledge: concepts, terms, notions, new expressions;
- skills: using language and understanding of messages, the application of some stages, schemes in order to argument the adopted position about a problem in order to convince, proposing solutions, assessing the advantages and limitations, decision making, assessment, preparation of texts;
- attitudes: conducting assessments, opinions, arguments.

At primary school level the communicative competence/ skill is identified in the general/ specific skills of the curriculum area *Communication in Romanian language*, but also in other curricular areas by the specific competence targeting the communication behaviors. Its assessment is done from a school level to another, as follows:

Specific skills of communicative competence at the end of 2nd grade/ fundamental procurement cycle (as the current curricula, OMECTS 3371/2001, OMEN 5003/2014):

General competence 1: reception of oral messages in known communication contexts

General competence 2: Expression of oral messages in various communication situations

General competence 3: Reception of a variety of text messages, in known communication contexts

General competence 4: Writing messages in various communication situations

The development cycle aims to develop the linguistic procurement and encourage the use of romanian language, native language and foreign languages for expression in various situations of communication. At the end of class 6th grade/development cycle are (according to existing curricula, OMER 5097/2009):

General competence 1: Reception of oral messages in various communication situations

General competence 2: The correct and appropriate use of the Romanian language in the production of oral messages, in monologue and dialogue communication situations

General competence 3: Reception of written message in literary and nonliterary texts, for different purposes

General competence 4: The correct and appropriate use of Romanian language in the production of text messages in different contexts of realization, with different purposes

The communicative competence/s skill is evident in other disciplines curricula, as the specific competence *the ability to communicate using specific language* (mathematics, history etc.). This is customized in other disciplines by following (Tudor, 2015: 89): mathematical expression of quantitative and qualitative characteristics of a concrete situation and the algorithms for processing; analysis and interpretation of mathematical characteristics of a problem situation; oral and written communication using the correct terminology; use of specific language in the presentation and explanation of geographical reality; knowledge and use of plastic language elements; knowledge and use of elements of musical language; valuing and understanding body language to express ideas, aesthetic and emotional states.

To assess the communicative competence/ skill, is recommended the evaluation of the skill on generic units of jurisdiction, on specific performance descriptors (Manolescu, Congress of Education, 2013).

The generic competence: the use of means of communication, in Romanian language, in native language and in at least one foreign language, in a variety of situations.

The performance descriptors:

1. Effective and correct languages utilization (codes, conventions, etc.) belonging to different fields of knowledge (scientific languages , technological, artistic, etc.);
2. Work with a variety of verbal and nonverbal messages to receive and transmit ideas, experiences, feelings and opinions in private, educational and professional contexts;
3. Monitor your own communications and adapt it to different social, professional and cultural contexts and to different categories of audiences;

The European Framework of Reference and the European Portfolio indicates the competence profile of the student at the end of the fourth grade in terms of language and communication area: proper and efficient use of the Romanian language; operation with verbal and nonverbal messages accessible to that age, development and delivery of messages expressing ideas, experiences and different feelings; coordinating their communications in order to adapt them to different school or social contexts, a correct relationship with people that come into contact and taking on roles in school and society; using appropriate communication techniques in various contexts. Training/ development of

these skills assume an integrated approach to the teaching process and design /implementation of some integrative - heuristic teaching strategies. In this context of training/ development of communication skills in the primary are recommended inductive, analog, project-based - teaching strategies which facilitates not only the scientific skills of students, but also the transversal competences (investigation, assessment/ self-evaluation, managing its own affairs) (Ciolan, 2008)

Profiling pupil's proficiency at the end of 4th grade in terms of training the communicative competence involves approaching a communicative-functional model in the educational activities through an integrated approach of sub-disciplines read/ reading, writing, grammar, communication, but also using an integrative technical system, of complementary to other disciplines, to assist in the setting of some knowledge, skills and abilities, leading the student to the inductive, analog reasoning. It will consider the following competency units (Tudor, 2015: 184-185):

- Correct and efficient use of the native language/ Romanian language;
- Operation with verbal and nonverbal messages accessible to the age, development and delivery of messages expressing ideas, experiences and different feelings;
- Coordinate their own communication in order to adapt them to different school or social contexts, and networking with the right people who come into contact and taking on roles in school and society;
- Use of appropriate communication techniques in various contexts.

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